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The Educational SCREEN

INCLUDING
MOVING PICTURE AGE

In This Number

The N. E. A. Meeting in February

Organization and Work of the Visual Instruction Division of the New York State Education Department
A. W. Abrams

Picture Propaganda
F. N. Tremper

Teaching Chinese Illiterates to Read by Means of the Stereopticon
H. S. Chang

Film Reviews and Departments

782.3
Ed 838

JANUARY, 1924

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NOV 6 1927

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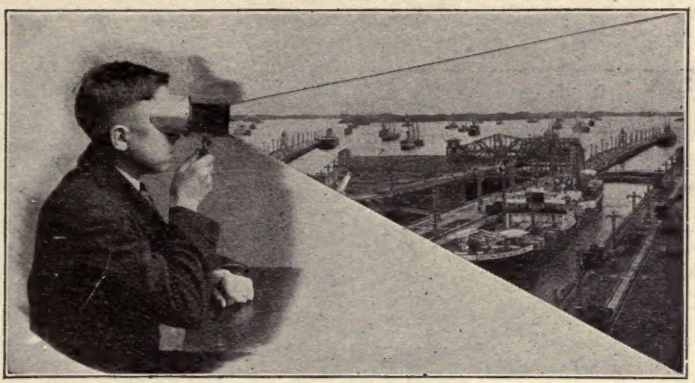

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State of Illinois, County of Cook—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the Editor of the Educational Screen and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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NELSON E. GREENE.

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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE)

Editorial Section

Vol. III JANUARY, 1924 No. 1

To the "Visual Field"

WITH this issue THE EDUCATIONAL SCREEN passes its second birthday. We take this occasion to thank all those who have made possible not only the birthdays but the birth. This means those who subscribed, those who contributed articles without remuneration, those who advertised—at a time when there was as yet no evidence, save our good intentions, to show whether they were backing a losing or a winning cause. Now they know it for a "winning" cause, and THE EDUCATIONAL SCREEN belongs in a very peculiar sense to the great visual field, for it is that field that has made it.

Reminiscence, Actuality and Speculation

NEVER was a magazine in this field attempted under such extraordinary conditions. Every preceding publication had the supposed advantage of large commercial funds behind it. Yet for some strange reason none of them succeeded in developing a sound and increasing "paid circulation," which is the primary essential for success. We of THE EDUCATIONAL SCREEN were studying the reason for this, back in 1921.

Could it be true, in this particular field, that large resources from an interested firm or firms could be a disadvantage? The reasoning ran about as follows: No firm can logically put funds into an enterprise without some sort of return on its investment. A magazine so financed must somehow serve the interests of the firm investing. Hence, strict impartiality toward all other interests in the field cannot reasonably be expected. Without impartiality a magazine cannot cover the field completely. The interested public wants its information complete and can feel confidence only in a magazine that is in a position to give it. Confidence is the basis of all subscription and subscription is the basis of all else.

The conclusion was strange but unavoidable. If the non-theatrical field will not support a magazine financed by interested firms, let the field itself finance the kind of magazine it wants. In other words, if a magazine *with* large resources will not go, make one *without*. We did. In the first number (January, 1922), we stated the case as follows:

"To the Friends of American Education.

"THE EDUCATIONAL SCREEN, INC., was organized with the sole purpose of publishing a magazine in the field of visual education which should be at once impartial and authoritative, scholarly and tolerant, critical and

optimistic. We have taken this step because we believe that thinking Americans want such a magazine and will furnish all the support necessary to insure reasonable success. (There is not a dollar of commercial money behind this organization, directly or indirectly.)

"The purpose of THE EDUCATIONAL SCREEN is single and emphatic, namely, to get at the truth about visual education—in all its phases and in its broadest aspects—and serve it up in a form palatable to the thoughtful public. . . . This magazine is published to give American educators, and every American who believes education important, the thing they have needed ever since the so-called 'visual movement' started: Namely, a magazine devoted to the educational cause and to no other; a magazine distinctly intellectual and critical rather than commercial and propagandist; a magazine written and produced exclusively by those whose scholarly training and reputation qualify them to discuss educational matters."

The critical point in the whole plan was whether this would be the kind of a magazine wanted by the field that was expected to finance it. Only time could settle this point, and time has settled it. Opinions came in from all quarters of the country, from every corner of the field, and in steadily increasing numbers. (We should like to reprint pages of such evidence, but our space seems always needed for something else.) Educators of all ranks, ministers of all denominations, social workers in every field, thinking parents and club leaders, commercial firms, large and small—even the greatest firms in the motion picture industry whose theatrical efforts we are often forced to treat most unkindly—have written us their emphatic approval of the magazine. There is still better evidence that our fond theory was sound. Note a few facts:

In the second year size of page and the number of pages were increased, making Volume II twice as large as Volume I.

Costs for the second year increased 200 per cent. Subscription price was increased 50 per cent. Advertising rates were raised in proportion to the increased paid circulation.

Subscriptions during the second year were four times the total for the first year, giving THE EDUCATIONAL SCREEN the largest paid circulation ever attained in the field.

Total revenue for the second year was about eight times larger than for the first year.

Contributed material exceeds many times the amount ever before available for a magazine in this field. If we could double our space immediately it would no more than accommodate articles already in hand or in preparation, and permit the introduction of new features for which plans and arrangements are already completed.

The significance of all this seems to be clear. Such a magazine with such a policy was wanted. THE EDUCATIONAL SCREEN is on the way to rendering a

greater service to the visual movement than was ever possible for a magazine before. It should become a potent influence toward the stimulation of keener interest, throughout the educational, social and religious fields, in the power of the "picture"—what it is already doing to the world and what more and better it can be made to do.

You of the visual field have brought your magazine to its present point and it can go as much further and faster as you will. It needs only the continuance and extension of the splendid co-operation you have given thus far. You will give it. For you, like ourselves, will not be satisfied with THE EDUCATIONAL SCREEN as it is, so long as there is the possibility of making it still better. *Your share in the work is easy—keep your own subscription renewed and get one friend or colleague to subscribe.*

"1000 and One" for 1924

IT is at least as great a relief to ourselves as to our subscribers to announce that the new edition of "1000 and One" is in the printer's hands at last. The booklet will be mailed to every subscriber some time before the February issue appears.

An immense amount of labor has gone into this little volume during the past six months and we trust that this will be quite apparent in the finished work. However, we cannot expect such a work of reference in so complex a field to be free from errors, and we cordially invite opinions, suggestions and specific criticisms from every one, producer and exhibitor alike.

It is our plan to run in every issue of the magazine, after the book appears, a column devoted to corrections and additions to the booklet as they may come to our attention. The book has been planned to make such corrective references exceedingly easy. Further, we urge all users of "1000 and One" to bear in mind that preparation for the next edition has already begun and any assistance given in correcting errors found in this third edition will be definite assurance of a still more accurate fourth edition.

To Our Friends in the Publishing Field

REQUESTS for permission to reprint articles or make extended quotations from the pages of THE EDUCATIONAL SCREEN are coming in with increasing frequency. Such requests from reputable publications are always granted.

Although the contents of THE EDUCATIONAL SCREEN are covered by copyright, we have no desire to limit our material to our own circle of readers. On the contrary, since our purpose is to serve the visual cause to the fullest extent possible rather than to build up a reputation as an exclusive source for such information, we welcome every such opportunity of spreading still further the wholesome doctrines of the visual idea.

This, then, is to assure to all our colleagues in the publishing field permission to reprint from our pages as desired, provided always that customary credit is given to THE EDUCATIONAL SCREEN.

Organization and Work of the Visual Instruction Division of the New York State Education Department

A. W. Abrams
Albany, N. Y.

In response to frequent requests made by persons interested in the problems involved, the writer has undertaken a somewhat detailed description of the organization and work of the bureau of which he is director. While the general reader may not be specially interested in certain details, the question of sources of significant pictures of excellent quality concerns every one who uses visual aids for entertainment, information or mental training.

The work of the Division falls under five well-defined headings: administration, production, organization, distribution and instruction in the visual method.

Administration

The staff of the Division consists of a director, an assistant to the director, an assistant in charge of production, an assistant in charge of loans, three stenographers and seven clerks. Stenographers are assigned to the director and assistants from day to day as demands require in so far as circumstances permit. Clerks are assigned as follows: One to the general office, one to the negative and order section, five to the loan section; but a clerk may be shifted from one line of work to another at any time. Production and loans are in charge of well-defined sections, known respectively, as the negative and order section and the loan section. The organization of the loan collections is accomplished by the director and the assistant to the director. The various activities of the Division are closely coordinated and governed by such rules of procedure as tend to economize time and effort. Administrative details are largely in the hands of the assistant to the director.

Production

Negatives. Practically without exception the slides and prints circulated are made from negatives in the possession of the Division. The policy of producing rather than purchasing slides was begun many years ago. It is very strictly followed now. The following are some of the advantages: Both subject matter and quality can be controlled. Ever-increasing demands can be promptly supplied through the requisite number of duplicate copies. The source of supply cannot be cut off. The cost in the long run is much less.

Steel cabinets for filing 16,000 negatives.

But the Division does not have a photographic staff. A local gallery has for years

Editor's Note—This is the first of a series of articles on the work of visual instruction as it has been developed in New York State from State University headquarters at Albany.

made all the slides the Division has added to its collection, at a schedule of prices agreed upon. This gallery also makes and mounts prints and makes certain negatives. Slide coloring is let out to individuals and

W. C. Bowen, assistant in charge of production. Cabinets at right and left of windows contain test slides, the second cabinet at the left contains color samples, the steel cabinet is for office records; in the drawer that is open are placed orders, negatives and tests for the photographer who calls daily.

firms. Negatives are secured from a wide range of other sources.

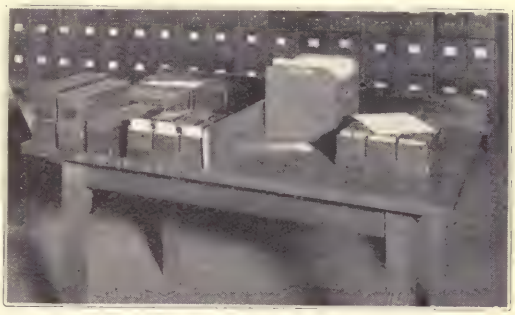
Since the slides and prints of the Division can be no more satisfactory than the negatives from which they are produced, care is taken to maintain the highest standard in making or purchasing them.

Selecting negatives might almost be called a process of elimination because so many more are rejected than accepted. The five standards insisted upon are truthfulness, authenticity, significance, quality and attractiveness. A development of a statement of the meaning of these standards does not belong to this series of articles. It may be noted, however, in passing that these are standards regularly applied to language expression.

As soon as a negative is procured it is placed in a special negative envelope, on which are written the title, place, date, name of photographer and sometimes other data. The negative is entered in a preliminary accession book and numbered.

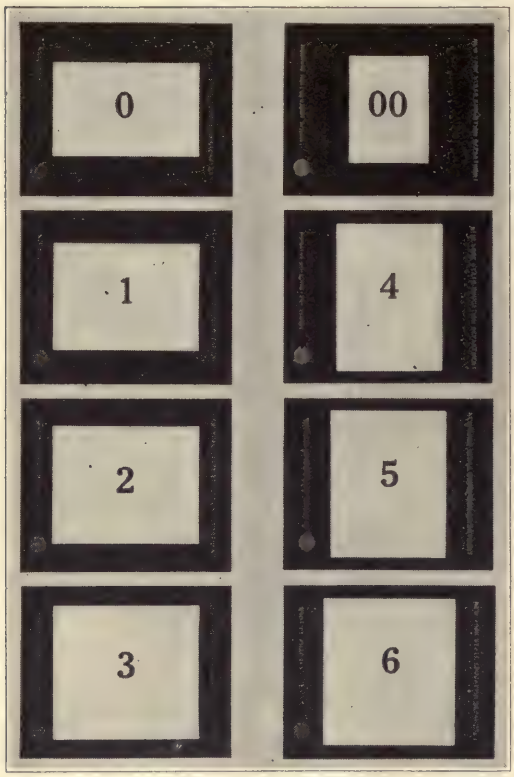
Test Slides. The negative is then sent to the photographer, who makes four slides. One of these is used as a test, the others are used while a subject is being organized. The term "test" was given years ago to a slide made to indicate what results a negative would yield. It has come to be a guide slide for making duplicates. While the first test is made after a somewhat careful study of the negative, another one is often adopted as a final guide. In any case the test determines the mat opening, size of image, composition, tone and depth of printing of all duplicates. Tests, like negatives, are filed vertically in the numerical sequence of the titles of the accession book.

Sample Slides, or Color Guides. Of the 212,359 slides now available for lending 32 per cent are colored. No slide is colored unless on careful analysis color is judged to contribute some essential advantage. Gradation of tone is as important as color. Only the mind untrained in the values of pictures



Delivery table. On right of partition are a box with negatives and boxes of slides delivered by photographer. These negatives and slides are checked against a delivery slip. The negatives are then filed. The slides are transferred to the other side of the partition, arranged according to the "order" that was given the photographer. They are now ready for inspection. The test slide is with each lot of duplicates.

is pleased with color irrespective of its truthfulness and quality. When it has been judged that color is likely to add teaching value or real attractiveness, a color guide,



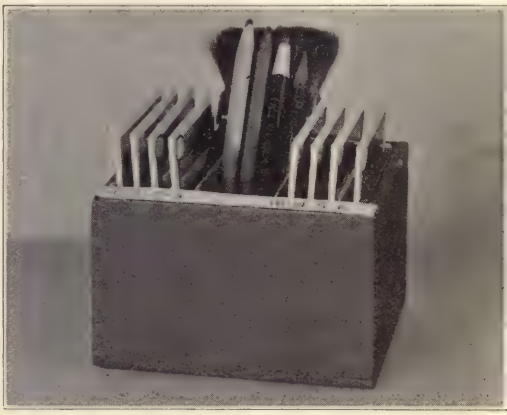
Slide mats. Eight standard mats are used. These are all square cornered. When there is no mat to suit the composition desired, the slide is "stripped."

called a sample, is made. In the case of a painting, bird, flower or the like, the sample is made before the original and carefully checked before it is accepted. A wrong coloring would render the picture untruthful. Further, the color must be technically well done. The colorist may be required to modify the sample in order to secure desired results. A sample when accepted is compared with the test to determine whether the advantages gained warrant the cost of coloring duplicates. All duplicates must match the sample closely. Samples are usually made after all the pictures of a particular study have been classified.

The making of accepted tests and samples requires knowledge of the technique of slide making and much thought and labor. But test and samples, like negatives, go far toward determining the value of the loan collection.

Accessioning. The classification of pictures, including the making of final titles study notes and bibliographies will be treated in a separate article. When a new subject has been organized the negatives used are permanently accessioned in a book specially ruled for the purpose and the following facts are entered on one line for each negative: accession number, call number, subject, when made, maker, purchaser, maker's number, size, miscellaneous.

The entry for the negative is now cancelled in the preliminary accession book, or rather the new and permanent accession number is entered in the preliminary book



Mounted mats, pencils and brush. Mats mounted between clear glass are used in determining what part of the negative shall be used for subject, quality and good composition. A china-marking pencil is used to mark negatives for guidance of photographer. Pencils of different colors are used in checking for different purposes. The brush is used for removing particles from negatives and slides. Time is saved by having these tools arranged as shown in the picture.

to show that the negative has been classified and to permit tracing a picture back to its original entry. Only those negatives are entered in the permanent accession book that have been submitted to full study and are of permanent interest.

Ordering Slides. A run of slides is now made. The number of duplicates made in the first run varies from 8 to 20, according to the character of the picture and its adaptation for the work being done in schools and organizations. After this additional runs are made for a particular picture whenever the demand grows beyond the supply on hand.

The process of making duplicates is comparatively simple, rapid and inexpensive. The matter of negatives, tests and samples has already been settled. The test and negative are sent to the photographer with the order. No instructions are necessary. Every duplicate is compared with the test and must match it closely. Slides to be colored are delivered unbound. They are inspected before being sent to the colorist. Only perfect slides are colored. Another inspection is made after the coloring.

Mats for Slides. Some years ago the Division recognized the advantages of mats with square corners. It now uses no other. Painters usually make their pictures rectangular. Book illustrations rarely have round corners. Specific reasons might be given to account for the preference for square corners. In practice, round-cornered mats have been preferred by slide makers because they are cheap and easily procured and because they cover up certain defects often found at the corners of negatives. It is difficult to procure a mat with the opening centered, the bounding lines of the opening straight and parallel to the outside lines and the corners perfect right angles; but such mats are worth the cost in money and effort.

Label cabinet, detail. Labels are printed and put up in packages of 200 each. They are filed in classification order and hence readily found when needed.

The maximum dimensions of the mat used are 2¼ inches high and 2¾ inches wide. This opening, somewhat smaller than that of the commercial mat, was adopted in order to provide more room for the title label.

Labeling Slides. All slides lent by the Division bear printed labels. The number of new slides added to the collection last year was 36,993. It would now be quite impracticable to label by hand all the slides that are made. Printing the label makes it possible to give a fuller and more specific title.

Label cabinets. Every slide and photograph sent out bears a printed label.

A title may consist of as many as 5 lines, for example:

Nu
Z M 2

Bird Migration. Map Showing Winter and Summer Range of Bluebird, with Inset of Male Bird. Map after one in *Bulletin No. 185 U. S. Department of Agriculture;* bird, specimen in New York State Museum. (1919)

Most of the slides of the Division are selected by call number and used in a combination determined by the borrower. It is important that the slide itself bears an adequate title.

Labels are printed on gummed paper and put up in bundles of 200 each. They are filed in classification order in cabinets with partitioned drawers. Over 8,000 different

labels are now in use, but any one of them is quickly found.

Maps, Plans and Special Labeling. Large use is made of maps and plans. These can occasionally be copied, with permission from a book, but they are more frequently made specially for the Division to secure legibility and avoid confusion arising from figures and lettering not needed. Special labeling is sometimes put directly upon the negative, negatives are combined, insets are made and other means devised to make use of pictures more effective.

Projection equipment. This is a corner of the negative and order section room, which is 38x38 feet. A portion of the wall painted a flat white serves as a screen. This screen is large enough for two pictures side by side for comparison. To be accepted a slide, plain or colored, must appear satisfactory on the screen.

Cabinets at right contain "stock" slides—those made but not yet ready for lending.

On the table are duplicate slides of a new study. Such slides are kept together until the entire run is ready to be transferred to loan section.

Testing Results. Wherever possible the result at any stage in the process of production is tested on the screen. For this reason a portion of the negative and order section is partitioned off for a projection room, where quickly a slide may be projected for critical inspection under conditions that prevail where slides are used by borrowers. That these tests in some cases may be comparative, the screen is large enough to allow the projection of two slides side by side.

General Comment. It is often said that anyone who can make a print from a snapshot negative can make a lantern slide. So, too, anyone might print and bind a book. But would anyone buy or use it? Many slides that are made today would not be used if there were standards for picture expression at all commensurate with those that have been established for language expression in both spoken and printed form. We might get thought from a page of coarse, soiled paper, printed from defective type, with imperfect alignment and no regard for punctuation, capitalization or paragraphing —but we do not try. It might be done more successfully because the printed forms are only symbols that might be interpreted if imperfect, while with picture expression many facts to be conveyed are presented to the eye only through a more perfect technique.

Picture Propaganda

FLORENCE N. TREMPER

New York City

"THE amusement and educational value of moving pictures ought not to be taxed." This quotation from the President's message to Congress should put high hope into the hearts of all who vision Peace through the *"Moving Miracle."*

Cinema, as an educational medium, speaks a universal language. What could better promote good will and understanding among peoples and nations to whom language is an

insuperable barrier, a most prolific source of suspicion and misunderstanding? Words may be foreign, but a kind deed needs no interpreter. The question, "Who is my neighbor?" was answered by the Master in picture terms or parable.

In the very early days, Syrians, Egyptians, Mayas, and Aztecs used picture writing as recorded on baked clay tablets and graven stone. The childhood of the race is as ourselves but yesterday, to whom Mother Goose (original, unique, undying, classic), was the forerunner of the motion picture. She spoke the "New Language" as it has been happily called, a language visualized specifically to make vivid pictures. In the motion pictures of today such men as Harold Lloyd, Griffith, Fairbanks, Chaplin are paralleling for us more sophisticated grown-up children the rollicking joys of

"Hey, Diddle Diddle!
The Cat and the Fiddle;
The Cow jumped over the Moon.
The little Dog laughed to see such sport,
And the Dish ran away with the Spoon."

Even music, the fiddle, and lighting effects, the moon, are not lacking to add charm to the realism of familiar commonplace, calling forth latent laughter by the novelty of the unexpected. It has been said—"Peace will reign when all the world laughs."

And again tragedy, the solemn mystery of

"Now I lay me down to sleep,
I pray thee, Lord, my soul to keep;
(And the great adventure in the dark)
If I should die before I wake,
I pray thee, Lord, my soul to take.
Amen."

So early does the little player (all of star-dust and dream-stuff) recite his lines in the drama of "life, death and the vast forever."

All too soon, to school must he go to be made into an adding machine, to be stuffed with facts and figures, more or less card indexed, or just a conglomerate, undigested mass of the "Gradgrind" variety. Through words, words, words instead of ideas, by a slow cumulative process or system the child declines into a cog or a "robot."

What has become of the astonishing mental and motor activity of those first years in which he learned a language and established relations with his environment? One is inclined to believe that his energy is diverted into two channels, the one to combat the restrictions of his elders, and the other to satisfy his own desires from the only source of supply, the "Olympians," those same strange guardian gods, with power to punish or please.

Is it any marvel that daily our theatres are packed with children older grown, masses of humanity who seek to escape from struggles, dangers, fears; to live for one or two brief hours in a world of wonder and delight!

Aladdin's lamp is theirs to flash on the screen towers, turrets and temples. Now the castle, the crusaders, Richard and Robin Hood; now the beauty of the Taj Mahal in the setting of tall, slender cypress trees that long shadows throw in a Queen's garden, beside a fountain falling into the pool.

The world passes in review. It is history in the making. One sees peoples of all nations, their homes, costumes, customs, ceremonials, industries and amusements.

As for geography, on a wishing carpet, one may travel through our great forest primeval, the National Parks, or visit wide white wastes of the midnight sun with "Nanook of the North." We scale the great Wall of China or follow its tortuous length a thousand miles. We float on the Nile past pyramid and palm, or loiter through the charmed chateau country of France.

The lure of adventure may take us "Down to the Sea in Ships" or "Hunting Wild

(*Concluded on page 24*)

Teaching Chinese Illiterates to Read By Means of Stereopticon

HOWARD S. CHANG

Executive Secretary, Visual Education Section, National Committee Y. M. C. A. of China, Shanghai, China

NO accurate statistics could be obtained as to the number of illiterates in China today. It is easy to get the figures of the number of modern schools and students from the Board of Education. But it is impossible even to guess the number of illiterates out of the population of 400,000,000 since no attempt has been made to get the figures as to the number of students in the so-called "old style" schools, private schools and especially "family" schools. Modern school is almost a new thing, and even today you will find most well-to-do families would employ tutors to teach their boys and girls to read and write in their respective homes. But it is safe to say that the percentage of illiterates in China today is very high—much higher than in America and some European countries. There is reason to believe that there are about 300,000,000 people in China today who need to be taught how to read and write. To attempt to teach such a vast crowd to read and write, without some scientific aid and specific "tool" is out of the question.

The Tool

Confucius has well said: "The mechanic who wishes to do his work well must first sharpen his tool." Chinese characters are not an alphabet but a system of ideography; this means thousands of characters instead of 26 alphabetic letters. Further, many of these characters are modified in the course of time and custom, and the new forms have to be mastered also. So in teaching Chinese you will require another set of tools, and they must be sharp too. From experiment and experience we find the stereopticon is the best tool in teaching Chinese characters or words.

The statistics in one city in China show that students who come to such classes are mostly employed in the daytime and represent 63 different occupations, as shop apprentices, tailors, cooks, gatemen, blacksmiths, farmers, ricshaw coolies, etc., etc. As they have not formed the habit of concentration in studying and do not conform to the school regulations of quietness, etc., since they have not been a student in their life, it is hard to find a teacher who can have their attention and regulate their behavior. But suddenly all the lights are out and all the objects which rob away their attention are in darkness, and with one bright throw of light on the screen, all the students immediately become quiet and attentive, most of them having seen a stereopticon first time in their life. For about 40 minutes the entire lesson for the night is thrown on the screen. First appeared to the delight of every eye a picture illustrating the lesson. Then the teacher by skillful questions will draw out from the students the meaning of the pictures. Then written characters are thrown on the screen, so much enlarged, and the order of "strokes" in writing such words

Editor's Note.—This interesting contribution comes to us with the request from the author that we "correct the English." We take the liberty, however, of presenting this unusual material to our readers practically in the exact words of the original. To change Mr. Chang's clear and direct English, merely for the sake of conventional expression, would be to gain nothing in forcefulness and to lose much in charm.

s explained by the teacher. Thus scenes rom the daily lives of the students are inked up quickly and in this interesting cientific method with the Chinese characters epresenting the scenes and the meanings. t is astonishing how quickly and how well hese ignorant workmen learned ten or more haracters every night by means of the tereopticon. Then the lights are thrown on nd the students take out slates and learn to vrite the characters they have just seen enarged on the screen. Experience shows that without such a "tool" a teacher can only andle a class of from ten to twenty stulents, and with such a tool he can teach 100 tudents with the same amount of time and nergy, and in one school in Shanghai there re as many as 300 students in the class. With this marvelous experiment and expeience there now springs up in China today very tremendously influential movement which is called The Popular Education Movement.

The Popular Education Movement

This experiment is first discovered by this ection and the Popular Education movement s started and engineered by the National Committee Y. M. C. A. But now this novement is being pushed ahead not only by the Y. M. C. A.'s but by all the educated class people in many large cities in China. Already in one term there were 1,010 stulents who successfully passed the graduaion examination of four months' course, in Changsha, one of the largest cities in Centre China. The aim of the movement is to make each city in China one hundred per cent literate. In order to simplify the Chinese language there has been prepared what is called "Thousand Foundation Character" Readers, consisting of four books written in Pei Hua (spoken language) style, of one thousand most commonly used characters. These four books contain twenty-four lessons each, and can be taught and learnt in four months with one hour and half each day in the evenings. The whole course is designed to give the illiterates a knowledge of maximum vocabulary in minimum time. Such classes have now been successfully carried on in Changsha, Chefoo, Nanking, Hankow, Kashing, Peking, Shanghai and many other secondary cities, and Popular Education societies have been organized in those and other cities with local gentry, officials, educationalists, merchants, etc., giving full support.

The Outlook

It is the hope of those in the movement that in a decade China shall be a country with 100 per cent literacy. She has now a Republican form of government and as such her sons and daughters should be educated and be qualified as citizens of a democratic nation. While our government is not quite up to what it ought to be, the people of China are trying to make China the second America in the Far East, by pushing forward the popular education to the great mass of the people. Time and patience are all needed.

Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

Department of Superintendence Program on Visual Instruction in Education

Thursday Forenoon, February Twenty-Eighth, Chicago.

By H. B. Wilson

THIS program is made possible by reason of President Payson Smith's wish to provide opportunity for giving attention to the subject of Visual Instruction in Education during this session of the Department. The writer was asked to arrange the program by reason of the fact that he is President of the N. E. A. Department of Visual Instruction in Education.

A great need just now in promoting the proper and pedagogical use of Visual Instruction in the schools is a body of authoritative opinion conveniently accessible in educational literature for the guidance in all fundamental matters of teachers and school administrators who are anxious to improve the teaching process in their schools and who are willing to give larger place to visual materials. The guidance thus far available is, in the main, from persons who are interested in Visual Instruction primarily from the commercial standpoint. I have no disposition to question their sincerity, but I am sure there is need for a body of material

which has emanated from school room experience and which has been evaluated with reasonable care by educational experts.

You will note that I have sought to keep the view of what Visual Instruction should accomplish in schools, broad. Great harm has resulted to the right and sensible use of Visual materials because many people recently have gotten the idea that Visual Instruction means using films. In my humble opinion, it means using the film in its present stage of development, from educational standpoints, less than any other type of visual material. It seems to me it will be well in our discussions to hold definitely in mind that visual materials include flat pictures, graphs, models, museum material, slides, stereographs, maps, globes, films, etc. Having given you the point of view which has guided me in developing the program, I very confidently leave to each the development of his topic in his own way.

I. The Value of Visual Aids in Education—Scientific Evidence.

Frank N. Freeman, University of Chicago.

Joseph J. Weber, University of Texas.

Discussion by Dr. George C. Kyte, Washington University, St. Louis, Missouri.

Both Mr. Freeman and Mr. Weber have accumulated a body of experimental evidence which will enable them to speak fundamentally on the topic assigned. Mr. Kyte will speak from the standpoint of a scientific worker in education and from the point of view of one who has had practical experience in directing the use of visual aids in the school.

II. The Use, Value and Expense of Visual Instruction.

In a City School System—R. G. Jones, Superintendent of Schools, Cleveland.

In a State School System—Alfred W. Abrams, State Department of Education, New York.

Discussion by Dudley Grant Hays, Chicago Schools.

Each of these persons will speak from the standpoint of an abundance of experience in using visual materials in a large city system.

III. Visual Aids Available for Use—Improvements Needed and Under Way.

Mrs. Susan M. Dorsey, Los Angeles Schools.

Ernest L. Crandall, New York City Schools.

There is an especial need to have pointed out in the program the progress made thus far in developing good, usable, pedagogically developed visual materials, and for showing also why certain materials should be avoided because they are not adapted, and for showing further what progress is being made in the production of better materials and the responsibility of school people for aiding and encouraging the production of better materials. Both Mrs. Dorsey and Mr. Crandall are in intimate touch with efforts to produce better materials.

IV. Training Teachers to Employ Visual Aids in Teaching.

William Gregory, Cleveland Schools.

J. J. Tigert, U. S. Commissioner of Education.

Both of these discussions will seek to emphasize the courses of training which should be provided that teachers may become aware during training of the gain to be had from making larger use of visual materials. It may be that they will find it possible to indicate the efforts now under way to provide such teacher training.

V. Progress Achieved and Desirable in Visual Instruction.

Charles H. Judd, University of Chicago.

Thomas E. Finegan, National Transportation Institute, Washington.

Each of these men, by reason of his leadership in the field of education and his broad view of the needs of the schools, as well as because of his connection with the Visual Education Committee of the N. E. A., will be able to bring to the closing number of the program a fundamental message of great value.

H. B. WILSON, Program Chairman,

President of Department of Visual Instruction in the N. E. A.

Annual Meeting of the N. A. V. I.

By Dudley Grant Hays

ARRANGEMENTS are being made for the annual meeting of the National Academy of Visual Instruction to be held in Chicago the last week of February. There will be two sessions at least—one on the morning of February 26, beginning at 9:30 A. M. and the other one, Thursday afternoon, the 28th, beginning at 1:30 P. M. The meetings will be held in Fullerton Hall at the Art Institute of Chicago, one of the finest meeting places possible for our work, and very comfortable quarters with surroundings in keeping with the work that we are interested in.

There will be in addition to our two sessions a program in the Superintendents' Section at the Auditorium Hotel on Thursday morning, Feb. 28, when visual instruction as related to the National Education Association will be given consideration. That program will be under the auspices of the President of the new Department of Visual Instruction in the N. E. A., Superintendent Wilson of Berkeley, California. All people interested in visual instruction are urgently requested to attend all three of these sessions.

Let us make this a time for the conferences of various committees who are devoting attention to special topics. At our sessions also will be time for reports of committees such as the one on the National Slide Bureau, the National Film Bureau, and the Ideal Equipment for the production of materials in connection with a Visual Department. Other committees having special work to attend to, such as the Film Review and committees to confer with the exchanges will be expected to render a report indicating progress made. We also desire a good report of the work carried on in the different states since we last met. Several states have organized in state associations of visual instruction, and we wish to hear what they have done and are planning to do in the future. In short, our annual meeting will be a time and place for taking stock of the general field of visual instruction.

There will be a number of addresses by people vitally interested in this work covering such topics as those that follow:

Visual Instruction a Factor in National Education.

The Development of a Visual Department in a School System.

Types of Visual Aids Most Serviceable.

Sources of Aids of Moderate Cost.

Typical Production Equipment.

Some Standards to Maintain in Visual Administration.

Is a National Slide Bureau Desirable?

Is a National Film Bureau Desirable?

Co-operative Effort in Visual Education.

How Can Schools Capitalize "Movie" Opportunities?

How Can Educators Project Constructive Ideals Into Film Production?

Some Ways of Securing Good Returns in Visual Methods.

How Can Better Service in Distribution Be Secured?

If other topics are suggested for consideration they will not be ignored.

The President urges all members of the N. A. V. I. to come prepared to speak on any or all of these topics, as they are of such a nature that general information concerning each can undoubtedly be furnished by our active workers. It is most earnestly desired that free discussion be given to each of the topics presented, and that these discussions will be short and to the point.

The President is aware of the fact that a great deal of progress will be reported owing to the past year's efforts, and it is not his intention at this time to review these reports in this brief article, but simply call attention to the fact that they will be used for consideration at our annual meeting, which is destined to be one of our very best.

In view of the fact that the N. E. A. has recognized our former petitions, and that officially we have in the N. E. A. a new Department of Visual Instruction, there will unquestionably be some vital points for consideration in regard to the mutual co-operation of the N. A. V. I. and the new Department of Visual Instruction in the N. E. A. In reality the active workers in the N. A. V. I. are in the main workers in the new department of the N. E. A., so there can be no great divergence of thought concerning the work as a whole; but

(*Concluded on page 40*)

Official Department of
The Visual Instruction Association of America

OFFICERS AND EXECUTIVE BOARD

President—Ernest L. Crandall, Director of Lectures and Visual Instruction in the New York City Schools.

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John H. Finley, of the Editorial Staff of the New York Times, formerly President of the College of the City of New York, and Commissioner of Education of the State of New York.

George D. Strayer, Professor of Education and Director of the Division of Field Study, Institute of Research, Teachers College, Columbia University.

Susan B. Dorsey, Superintendent of Schools, Los Angeles, California.

Olive Jones, of the N. E. A. Board of Trustees, Principal of Public School 120 and Annexes, New York City.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

At the Chicago Convention

THE Fifty-fourth Annual Convention of the Department of Superintendence of the National Education Association is to be held in Chicago from the twenty-fourth to the twenty-eighth of February. While strictly departmental meetings of the various departments of the N. E. A. are not permitted at the winter convention, there is such a widespread interest in the subject of Visual Instruction that the Department of Superintendence will devote an entire morning to the subject and the newly created Department of Visual Instruction has been asked to enter heartily into the formulation of a program.

This recognition of the importance of this newest instrument of education is directly in line with what the Visual Instruction Association of America has been striving for for the past three years. In fact there are evidences that Visual Instruction will come in for a good deal of emphasis at the Chicago Convention quite apart from the one morning session set apart for that specific purpose. The business management of the N. E. A. is endeavoring to secure a general aggregation of visual instruction interests on the "D" floor of the Congress Hotel, where the headquarters and all activities of the N. E. A. are to center. On this floor the V. I. A. of A. will maintain a headquarters room where co-operative service in the interests of advising definitely with school people who have specific problems will be gladly rendered. Opportunity will be afforded for business and commercial representatives to meet one another easily and readily and to come into contact with school people who are interested in this phase of our educational work. It is expected the rooms D26 and D28 will be headquarters for the V. I. A. of A. More detailed announcement will be made in the next issue of the Educational Screen.

Space requirements force the omission, in this number, of film reviews by the V. I. A. committee. These, together with February reviews, will appear in the February issue. —Editor's Note.

DEPARTMENT OF VISUAL INSTRUCTION
KANSAS CITY PUBLIC SCHOOLS
201 Public Library Building
Kansas City, Missouri

RUPERT PETERS
Director

March. 21, 1923

DeVry Corporation
Chicago, Illinois

Gentlemen:

Yours of the 14th, relative to the use being made of the DeVry projectors in the Kansas City Schools at hand. We have three machines at present, keeping two in constant use and holding one for emergencies or irregular calls. We show films on circuit using three-reel programs — the subjects being chosen to fit the course of study in Geography, Nature Study, History, etc. The operator takes a machine and his can of films, boards a street car, shows his program at one school at 9:00, at another at 10:45, another at 1:15, and another at 2:45, returning to headquarters then to inspect films and machine. His circuit requires two weeks to cover.

Our machines are used under all conditions from well-darkened rooms to those having nothing but light yellow shades and are giving satisfaction. One of ours is three years old, ran over a million and a half feet of film last year and will beat two million this.

Where portability or class room use is to be considered, I am recommending the DeVry always.

Very truly yours,

Rupert Peters

·fect projection with *the* DeVry

There are certain duties a projector in the non-theatrical field must orm. It should, first of all, give a perfect picture, steady, clear, flicker- Besides this it should be easy to operate, require little attention and give years of service. A non-theatrical projector must also be fire- f, light and attractive. All of these essentials are combined in the two s of DeVry projectors.

The DeVry was the first portable projector made. As it then domi- d the field of projectors, so today the modern improved DeVry domi- s the field crowded with many inferior projectors, which so closely ıte the DeVry in appearance that they have no time to imitate the ıdid qualities and workmanship that have made the DeVry famous.

It is a known fact that wherever big successes have been made in on pictures they have been made with DeVry projectors.

DeVry

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

8 Rip Van Winkle Comes Back

IF Washington Irving had lived in an era not quite so close to that of his hero, Rip Van Winkle, he would doubtless have provided Rip with a longer slumber. Suppose Rip had not awakened until the year 1923. Suppose also upon awakening the first object to encounter his startling senses had been an aeroplane. Can you not reconstruct for yourself his experience?

I. Sensation Kind Sensibility
Attention Locomotion

His newly awakened consciousness is assailed by novel sensations of at least two kinds—sight and sound. The steady purr of the motor first impinges upon his sensibility. His attention thus arrested, his eyes scan the heavens for the source of the unwonted sound. Craning his neck, he follows the sweep of the strange object through the skies. It swoops downward and instinctively Rip hobbles away.

II. Perception Extensiveness Selection
Interest Manipulation

His fears somewhat allayed, he turns for a fresh view of the strange object. Carefully he notes size, color, contour, structure, motion and behavior. Thus rapidly and intuitively does he extend and expand his sensory impressions and build them up into a true percept by selecting his first confused jumble of sensations now this detail, now that. His interest is now thoroughly aroused and the impulse to closer examination asserts itself. If the thing were not quite beyond his reach, he would certainly bring his hands to the aid of his other senses by poking it and feeling of it, for the impulse to manipulation is never quite extinquished even in a Rip Van Winkle.

III. Memory Intensiveness Retention
Curiosity Imitation

Recollection comes to his aid. He recalls the flight of swallows. He recalls the kites he flew as a boy. He recalls the little Dutch skiffs that used to ply his beloved Hudson. In rapid succession these images emerge from that reservoir of retained experiences that we call memory. Each as it rises is marked by the one dominant note, the one intensive impression which had fixed it in his recollection. With the swallows it was the spread of their wings and their peculiar circling flight; with the kites their flat surfaces, cutting the wind, yet buoyed upward by it; with the skiffs it was the sails, the hull, the gliding motion. Curiously, now he notes in this new object these dominating traits, these intensive impressions, recording them quite unconsciously as the irreducible residuum of the image he will forever retain of this new experience. For this experience, too, must be retained. The thing will be out of sight soon, and he must seize upon its salient characteristics of appearance and behavior, for future reference.

If he were not so stiff from his long slumber, he might even strengthen his hold upon these characteristics by imitating them; he might even extend his old arms and simulate the shape, posture and performance of the strange object which now has his curiosity so thoroughly aroused. But he is not only too stiff for that, he is quite too sophisticated. Only children and savages retain the impulse to actual imitation, which is memory's first aid. The rest of us take it out in mental imitation, which is comparison—that is, comparison in the sense of discovering likenesses. Yes, this object spreads its wings and swoops down like a swallow. Yes, yes, it has flat surfaces like his boyhood kites and like them it seems buoyed up by the wind. Yes, yes, yes—it has a body like a boat and it glides through the air much as a boat glides through the water—but

IV. Imagination Assimilability Combination
Wonder Dramatization

In short, it is much like all these recollected objects, but it is also different from any of them. Which of the characteristics of this new sense experience are assimilable with the retained experience, and which are at variance? Comparison must be fortified by contrast. Here the imagination comes into play. The power to retain and recall cognate sense experiences is reinforced by the power to combine these severally and collectively with the experience

of the moment and so to note the similarities and the dissimilarities. Conjecture runs riot and the sense of wonder, of mystification, is intensified, as one combination after another is mentally dramatized, only to be rejected. Is it really a bird, despite its apparently mechanical structure? Is it a ship so light that air sustains it, despite its solid appearance? Is it an immense kite without a string? Each conjectural combination is tested out in turn by further mental dramatization. A kite without a string? What is the purpose of a kite's string? To hold it steady and in such a position that the air may buoy it up. But boats are steadied by ballast. Perhaps this boat-like kite is somewhat so steadied in the air. However, assuming that a boat could be made lighter than air, how would it be propelled? This thing has something resembling sails, but they are cutting the wind rather than driven before it.

The airship sweeps lower and Rip discovers the whirling thing which we call the propeller. Rip knows nothing of gasoline, or of steam, or indeed of engines of any kind. Neither knows he of boats propelled other than by sails or by oars. Somehow or other, however, these whirling blades remind him of his old Dutch wind-mills and at the same time of a set of whirling oars. Dimly and very imperfectly it dawns upon him that somehow the windmill process has been reversed and that these "oars," by churning the air in this remarkably rapid fashion, much as some superhuman oarsman might churn the water, are driving this strange contrivance through the air.

Thus does he continue to dramatize, adapting new materials to new conditions in endless combinations. Indeed, his mind is now groping vaguely but eagerly along the very path trodden by a long line of inventors in the evolution of that upon which he is gazing with awe-struck wonder.

V. Conception Tone Association
Elation Expression

What began as a somewhat terrifying experience has now become a most entrancing one. Admiringly Rip gazes upon the gleaming object, as it rises and serenely cleaves the blue, and listens to the gentle purr that floats downward and caresses his old ears, reminding him of the fat Tabby that used to doze by his fireside. The agreeable tone of these sensations is enhanced by his growing sense of elation, as he gradually becomes convinced that he really has the secret of the thing he has seen. Translated into the language of psychology, this would mean that his percept is ripening into a concept.

Impelled by this sense of near achievement he summons to his aid one more innate capability with which God or nature has endowed all human minds in greater or lesser degree—the power of association. Much has been written of the "law of association." I am not sure that that is sound terminology, but we will leave that question for future discussion. We have seen this so-called law of association at work in Rip's case, so far as it relates to memory. There it simply means that stored up images related to one another by either external or internal association tend to rise together. As applied to new images, that means that in the very process of being stored, the new image tends to rebound, to emerge at once and to bring with it stored up images which have some actual resemblance to the new image, or which are related to it or to one another by some fortuitous contiguity. As applied to further processes of the mind, this law of association, which we shall prefer to call here the power of association, means the power to discover these resemblances and to relate them not merely to the objects involved but to one another. It is thus that the mind arrives at abstractions. By observing numberless round objects and associating this frequently recurring characteristic, not with a string or series of objects, but with the salient impression received from those objects, the mind arrives at the category "round."

This same power of association also renders possible the further step of relating behavior to contour or some other physical characteristic. Thus the mind provides itself with a concept of a ball, for instance, as something which is round and which rolls.

Rip's mind is now seeking a name for its new-found experience, just as a mother seeks a name for her baby. And just as that mother is guided often by real or fancied resemblance in selecting that name, so will Rip be guided by the power of association. He is seeking a category for this new object, he is seeking a mental label for it. Being also a speaking animal, he is seeking a vocable by which to

(*Concluded on page 40*)

Picture Propaganda

(*Concluded from page 13*)

Game in Africa." A story is told how in a certain rural school, the bell rang to end the recess just as a traveling circus-show was coming down the road, past the schoolhouse. Elephants, lions, tigers, wild men of Borneo were to pass in full view! But discipline must be maintained, so the reluctant kiddies went in to open books and read about Jungle life.

Prizma and Technicolor vivify such pictures as the "Fire Lakes of Kilauea," an inferno of flaming poison fumes and molten lava. The native tints of blossoming orchards and flowering plants, the hues, texture and sheen of silken fabrics, the loveliness of childhood are painted with nature's own colors (by the aid of Science). Why should not the treasures of art (now held in private view or public galleries) be presented broadcast—as the Victrola and Radio broadcast great music?

Through microscopic projection, a single grain of pollen from the stamen of a lily, appears like exquisite Etruscan-carved gold filigree; the snowflakes are fairy frost flowers, no two just alike, yet each follows the absolute law of crystalline structure with six radiations from a common center.

By telephoto, perilous peaks are scaled, glaciers become safely accessible; while from the cinema demonstration of Einstein's Theory of Relativity, new visions rise of "that journey far beyond the uttermost star!"

The Sunday Press with its pictorial sheet proves the farsighted business acumen of the men in charge. (Magazines depend on picture advertisement to finance their output. Transcontinental trains and ocean liners are now equipped with motion pictures. Pioneers of educational progress realize there is a new trail to be blazed! Eyes must see not only the printed page, but the *inward* eyes must register and visualize.) If "Cinema is to Education what Printing was to Letters," then at last there has been found a royal road to learning via the silver screen.

An Unusual Opportunity for Schools and Extension Divisions

AMERICAN schools may secure an exceptional collection of 1,000 photographs illustrating life in Sweden at the low price of $200. These are large size prints, sharp and clear, made by experts in photographic work. The pictures show children's games, sports, school life, home life, home industries of adults, customs, clothing, agriculture, dwellings, scenery, arts, various industries and sciences, etc.

Mr. Dudley Grant Hays, Director of Visual Instruction in the Chicago Schools, has ordered the first set of these pictures and states that he believes "that extension departments and school systems might well afford to make use of this opportunity."

This opportunity has arisen in the following way. Mrs. A. Bogenholm Sloane, as Industrial Representative to Sweden from the Department of Labor, Washington, D. C., is now in Sweden and has secured the privilege of having prints made in quantity and practically at cost from such negatives as she may select. Ten sets of 1000 each can be supplied at this rate of $200 a set. Mrs. Sloane writes us that the Stockholm schools have a collection of over 36,000 photographs on various phases of life in Sweden alone. This is not surprising when one keeps in mind that Swedish schools have been systematically developing and extending visual education for the past eighteen years. From such a store of material it should be possible to select 1,000 pictures that would be invaluable for educational purposes in this country.

THE EDUCATIONAL SCREEN will be glad to receive communications on this matter and will relay them to Mrs. Sloane direct if desired. We wish to state definitely, in this connection, that THE EDUCATIONAL SCREEN is not financially interested in this matter. This notice is given in the hope that it may prove a real service to a few schools. We have not seen the pictures ourselves but the evidence seems to show that the collection will be one of unusual interest and value.

The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

Production Notes for January

FROM THE LASKY STUDIOS comes the announcement that production will be resumed the first of this month, following a ten weeks' shutdown. Among the first to start will be C. B. De Mille's "Triumph" with Leatrice Joy and Rod La Rocque. Lois Wilson has been selected to play the leading feminine role in William De Mille's forthcoming production, "Icebound." Gloria Swanson is working on "The Laughing Lady" at the eastern Paramount studios.

REX INGRAM is to make "The Arab" in the desert of northern Africa, with Ramon Novarro in the title part.

GOLDWYN has bought the picture rights to "The Bandolero," a romantic, melodramatic novel of Spain by Paul Gwynne. Tom Terriss has been engaged to direct the story, which will be made in the east or abroad. "Blood and Gold" is being made for Distinctive Pictures with Alma Rubens and Conrad Nagel. "True as Steel" is announced as Rupert Hughes' next production.

FIRST NATIONAL pictures in progress include a Rex Beach story, "Flowing Gold," with Anna Q. Nilsson and Milton Sills; Maurice Tourneur's "Torment"; "The Son of the Sahara," made in Biskra with Claire Windsor, Bert Lytell, and others; and "Lillies of the Field." J. K. McDonald's production of Booth Tarkington's "Misunderstood" is finished.

MARY PICKFORD has definitely abandoned plans to produce "Romeo and Juliet," and rumor now says that Lillian Gish and Richard Barthelmess will play the romantic tragedy under direction of John S. Robertson, as soon as Miss Gish has finished "Romola."

NORMA TALMADGE is at work on "Secrets," with Eugene O'Brien as leading man. Constance Talmadge will make "The Goldfish," with Jack Mulhall, under direction of Jerome Storm.

D. W. GRIFFITH is filming a historical spectacle, "America," and is being assisted by various historical societies, which are loaning heirlooms and relics of the Revolutionary period.

FRED NIBLO is engaged on "Thy Name Is Woman," parts of which are being filmed in Spain.

Theatrical Film Reviews for January

FLAMING YOUTH (First National)

Aside from the fact that Colleen Moore does a very excellent piece of work in the film version of Warner Fabian's novel, there is little to merit lengthy comment. The picture is beautifully and elaborately mounted, and well cast, with Myrtle Stedman, Milton Sills, Elliott Dexter, and others. The story may, in some obscure fashion, have been intended as a lesson, but the lesson got lost in the whirl of jazz and "petting parties."

LONG LIVE THE KING (Metro)

An ornate and glittering background for Jackie Coogan, who plays the idolized heir to the throne of the imaginary kingdom of Livonia. Satisfactory in most respects, yet disappointing. We have been hoping for this small chap that he might not go the way of all child actors, but the thing seems inevitable. Jackie is growing up; there is the light of sophistication in his eyes; he is growing "camera wise." He has come to know, at least to some extent, the value of every expression and gesture, and he "acts" consciously. The charm of that first spontaneity and naturalness is fast disappearing, and from now on it is going to take the most skilful direction to avoid artificiality, and to bring out the artistry of which Jackie is really capable.

LITTLE OLD NEW YORK (Cosmopolitan)

Romance with an historical flavor. Rida Johnson Young's stage hit is beautifully produced with Marion Davies and a fine supporting cast, and settings by Urban. Such characters as Washington Irving, Robert Fulton, John Jacob Astor, Schuyler and Delmonico, are extremely well done, and the scenes showing the trial of Fulton's steamboat, the "Clermont," on the Hudson river, are intensely interesting.

THE GOLD DIGGERS (Warner Brothers)

David Belasco's stage success, presented by an attractive cast, is good entertainment of its kind. You will enjoy it if you are at all interested in finding out just how, why and whom the gold-digging chorus lady digs, and in discovering that she is, on the whole, just about as human as any of us. Hope Hampton, Anne Cornwall, Louise Fazenda, Wyndham Standing, Alec Francis and John Harron.

ROSITA (United Artists)

Mary Pickford's version of "Don Cesar de Bazan" supposedly marks a turning point in her career, the abandonment of her familiar and beloved child-roles for a more sophisticated characterization. As an example of her ability as a producer, it is greater than as an expression of her artistry as a performer. Miss Pickford's work is superlatively skillful, as always, but her powers are at no time heavily taxed. As to the production as a whole, there is an evenness and a finish, secured because Miss Pickford was not afraid to surround herself with fine performers. How many of its excellences are due to the direction of Ernst Lubitsch would be hard to estimate, but it is safe at least to say that he has exercised a restraint that the majority of directors are incapable of.

"Rosita" is a fine picture. It deserves an appreciation based on its own individual merits, but the opportunity to compare it with the Pola Negri production of the same story is too tempting to pass by. Miss Pickford's treatment of the story puts it in a less remote period than Miss Negri's, a proceeding which detracts nothing from the romantic aspects of costumes and settings. The backgrounds are authentic and charming—in most cases, imposing. But in the work of the characters there is a reassuring humanness—a twinkle in the eye, which says in effect, "You are not to be overawed by all this splendor—we mean to have some fun out of it." And so they do.

Miss Pickford's street singer is the pert *gamine,* as opposed to the passionate, experienced woman Miss Negri makes of her gipsy. Holbrook Blinn's magnificent performance as the king makes Carlos a pleasant fellow enough, pleasure-loving, frankly indiscreet, but with a saving sense of the ridiculous that was largely lacking in the king of Wallace Beery, who made him more formal, oppressed with his own dignity, and the necessity of cloaking his amorous adventures with politics. Of George Walsh's work as Don Diego there is less to be said than of Antonio Moreno's Don Cesar, because his part, in this version of the story becomes relatively unimportant; yet his performance is poised and skillful. Irene Rich as the queen is piquant—less imposing than Kathlyn Williams' Isabelle—distinguished by that sense of humor which is characteristic of the whole picture.

Two excellent and widely varying interpretations: which you will like the better, will be almost wholly a matter of individual taste.

HER ACCIDENTAL HUSBAND (C. B. C. Film Sales Corp.)

Nothing unusual in this. A wealthy young man, saved when his yacht is wrecked, comes aboard a fishing boat operated by an old blind sailor and his daughter. Through an accident, for which the girl holds the man responsible, the father is drowned, and in her grief and anger, she demands that he marry her and devote his life to her as a sort of compensation. In a spirit of remorse, and believing his own fianceé to have been lost with the yacht, he agrees. On taking her home, he finds, to his dismay, the girl he was to have married, safe and alive. Very heroically, he sticks to his bargain, and, his former fianceé, showing from this point on a decided lack of ability to be a good loser, he eventually decides that the girl he married is the girl he loves. Miriam Cooper, Maude Wayne and Forrest Stanley are adequate.

THE WANTERS (First National)

Again the rich young man marries a servant girl and brings her into the bosom of his aristocratic family with a total lack of success. After a few months of humiliation, she packs her bag and departs, with her distracted husband in frantic pursuit. In her flight she stumbles on to a railroad track, and catches her foot in

(*Concluded on page 28*)

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations

MRS. CHARLES E. MERRIAM
Chairman, Better Films Committee

THE National Congress of Mothers and Parent Teacher Associations recommends these films for various family groups:

FOR THE FAMILY
(From Ten Years Up)

The Courtship of Myles Standish—Pathe. This is a dramatization of Longfellow's poem and is well done. At first one is worried for fear the mutinies amongst the sailors will be drawn out too much and will frighten the children. But the scenes are cut off quickly and do not become too gruesome. Bear in mind that we are not endorsing for children under ten.

The Love Master—First National. With the famous dog, Strongheart.

Steppin' Some—Universal. Not much of a story. The whole picture centers on Baby Peggy's acting.

Shepherd King—Fox. A biblical theme.

Let's Go—Renown Pictures. A very good picture, interesting for young folks because of its athletic feats.

Our Hospitality—Metro. One of Buster Keaton's best and most amusing.

A Prince of a King—Selznick. A dear little picture, on the order of "Long Live the King."

FOR THE FAMILY
(From High School Age Up)

Boy of Mine—First National. Because of the scenes in which the two boys play with the revolver, this is not endorsed for younger children. Many a mother was frightened for fear the revolver would go off accidentally.

In the Palace of the King—Goldwyn. A good version of the book.

Flaming Barriers—Paramount. A young girl helps her father win recognition of his invention, a new type fire-engine. The two save the lives of many people trapped in a forest fire—hence the title.

Conductor 1492—Warner Bros. An Irish lad comes to this country to make his fortune. While employed as a street car conductor, he saves the life of a little boy who proves to have a very interesting big sister.

The Ten Commandments—Paramount. This is a remarkable picture and deserves the hearty support of those who are fighting for better films. It is too bad that the greatness and beauty of it must be marred in any way. We are told though that many horses were cruelly treated in the taking of the picture and many had to be killed and put out of their misery. Let us all join in asking the industry to come through clean in the production of their pictures. We cannot be expected to enjoy any picture which has been made at the expense of the life of or any cruelty to beast or child.

The Old Fool—Hodkinson. The Old Fool is a Civil War Veteran who is no longer wanted at home. He and his great grandson, his only pal, seek peace and adventure in the west, where the boy finds his true love and "Granddad" has a splendid time telling war stories.

Flaming Passion or Lucretia Lombard—Warner Bros. Taken from Kathleen Norris' story, "The Love of Lucretia Lombard." The first title does an injustice to the picture. Why oh why?

FOR ADULTS

This Freedom—Fox. Taken from the book of the same name and rather more interesting than the book.

The Unknown Purple—Renown Pictures.

The Governor's Lady—Fox. Suggest cuts.

The Marriage Market—Selznick. A young girl expelled from college and seeking adventure, poses as a runaway from a girls' reformatory. The man in whose cottage she is forced to spend the night because of the terrific storm refuses to believe her stories of a checkered career. The truth is learned when he tracks her to her luxurious home. A comedy rather well done.

The Eternal City—First National. It may be

that the company started to Italy with the idea of filming Hall Caine's novel written in 1901. But somewhere, sometime, their plans must have been forgotten and they finished a propaganda film for the fascisti movement and Mussolini, bringing Hall Caine's novel up to date. There is nothing to equal the liberties that producers take with the works of great writers. Producers should either film a book as it is, or else admit that it is not the real story. It seems as criminal to change the child of some man's brain as it would be to change the life story of Roosevelt or Lincoln to suit the whim of some producer. For the beautiful settings in Rome, we commend this, but not as Hall Caine's novel translated to the screen. Founded as it is on the story of a girl who becomes the mistress of a prominent Roman, the picture remains decidedly an adult film.

Theatrical Film Reviews

(*Concluded from page 26*)

a switch—most inopportunely, as there are trains coming from both directions. Her husband, unable to extricate her, wraps his arms around her and waits for death. One train passes on the other track, and the other is switched off in the nick of time, whereupon, apparently convinced of the depth of her husband's affection, the wife consents to return home. Inasmuch, however, as the family is no more reconciled than before, one foresees a hard future for her. Marie Prevost and Robert Ellis are featured.

DESIRE (Metro)

A meandering and pointless sermon on the desire to have the things one shouldn't have. There are some luridly melodramatic spots in it. Such people as Marguerite de la Motte, Edward Connelly and John Bowers are utterly wasted in pictures like this.

SIX DAYS (Goldwyn)

A purple love story in Elinor Glyn's best (or worst) style, dignified by the presence of such players as Corrinne Griffith, Myrtle Stedman, Maude George, Frank Mayo and Spottiswood Aitken, and given the finest kind of direction by Charles Brabin, who last year gave us that little gem, "Driven." But even after the preparation it has had in "The Great Moment" and "Beyond the Rocks," the American audience is not going to be exactly comfortable on witnessing this ardent recital.

ARBOR LIGHTS (Associated Exhibitors)

A carefully made picture, with a cast headed by Tom Moore, and made up, I should judge, largely of English actors, with whose names the American audience is unfamiliar. The locale of the story is an English fishing town. It has to do with a young naval officer and his sweetheart, "than whom the compass was not truer." She has a younger sister who has an affair with the village squire. There are also the sister's rejected suitor, and the squire's false steward. The squire is murdered and suspicion falls on the naval officer, but is cleared up without any undue suspense or excitement.

TIGER ROSE (Warner Brothers)

Lenore Ulrich comes from the stage to the screen in this drama of the north. Rose Bocion is a waif adopted by the factor of a far north trading post. She is loved by Devlin, of the Northwest Mounted, but she has given her heart to a young engineer who is surveying for the railroad. On the day when he is to ask the factor for her hand, comes news that he has murdered a man, and is fleeing from the law. Devlin leads the chase. Rose, aided by the post doctor, who is her friend, hides her lover, and finally when Devlin discovers what she is doing, holds the policeman at the point of a gun till the fugitive can escape.

Fine characterization by Miss Ulrich is admirably supported by Forrest Stanley as Devlin, Theodore von Eltz as the lover, Claude Gillingwater as the factor, Sam de Grasse as the doctor, and others.

CAMEO KIRBY (Fox)

John Gilbert makes a handsome and dashing hero for the screen version of the play by Booth Tarkington and Harry Leon Wilson. The heyday of the Mississippi river steam packets, and the time when gentlemen's quarrels were still settled with pistols, are vividly re-lived for us. The story of Kirby, the river gambler, whose attempts to save an old man from unscrupulous gamesters drew him into a maze of difficulties, is effectively treated. There is a good cast, with Gertrude Olmsted as the heroine.

HUSTLIN' HANK (Pathe)

Will Rogers wanders through this aimless little comedy, managing in his own way to extract a little fun out of it. He deserves something better.

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

Editorial

THE columns of this department of THE EDUCATIONAL SCREEN are open to articles such as the one printed below, and every pastor or director of community service using motion pictures is invited to send in an article. The article printed in this issue is particularly helpful to many as showing how simply pictures may be made to pay their own way, and also in giving one solution to the problem of showing pictures to the children without keeping them up late at night. Mr. Fisher's experience in the use of films in connection with Sunday evening services and on special church occasions is also helpful.

Every pastor who uses pictures, either regularly or on special occasions, has some contribution of experience to make that will be valuable to others using films, and particularly helpful to those who are deliberating on the wisdom of adding pictures to their program. Every week the editor is in receipt of letters inquiring as to the feasibility and desirability of using films. Your experience will help every inquirer.

These columns are also open to those who would like to pass on information with reference to films used. It is obviously impossible for the editor to see all the good pictures, and incidentally he might add that more than half the pictures he selects for viewing, with the most painstaking care, are rejected for these film lists. Lists are acceptable for publication, provided a statement accompanies each list indicating the necessity for any cuts. Only such films as have been viewed by the editor will appear in his own lists, but others will be printed as coming from contributors. You can greatly help in the effectiveness of this department by sending in your contributions from time to time.

CHESTER C. MARSHALL.

Are Motion Pictures in the Church a Success?

By REV. C. C. FISHER
First Methodist Episcopal Church,
Meyersdale, Pa.

THE church of which I am pastor has been using motion pictures steadily now for almost three years. We give two motion picture entertainments every Friday evening. These entertainments are as regular every Friday evening as our Prayer Meeting is regular every Wednesday evening. Everybody in town knows when Friday evening rolls around, that they may, if they wish, see a wholesomely entertaining picture in the Sunday School room of the Methodist Church. I emphasize the regularity of these entertainments for the reason that I believe that that has contributed largely to their success from the standpoint of attendance and finances. The attendance at the first entertainment, which is at 6:30 P. M., is about ninety per cent children; while the attendance at the second, 8:15 P. M., is almost entirely of adults. We announce that we do not want children to come to the second entertainment except accompanied by their parents. The total attendance at the two entertainments is from five hundred to seven hundred every Friday evening regardless of weather conditions. Our only reason for having two entertainments instead of one is that our Sunday School room will only seat about two hundred and fifty persons at one time.

Our method of finance is a collection. We ask for a nickel from each child and at least ten cents from every adult. However, we do not get this amount. Many of the children bring only pennies and many of the adults give less than ten cents. But even so, our collections more than pay for the rental of the films and the cost of operating the machine. The average cost of our films per week is about seventeen dollars plus postage. Financially, our motion picture entertainments have been a success.

These entertainments have also proven successful as a community service. Many parents permit their children to go to movies only at the Methodist Church. They know that there they will see clean pictures. They also know that occasionally the pastor announces that only boys and girls who attend Sunday School are invited; and that frequently slides are thrown on the screen urging church attendance. Advantage is also taken of these Friday evening crowds in other ways, as for instance, when one evening a series of slides, dealing with law enforcement, were thrown on the screen.

This particular use of motion pictures has not been without benefit to the individual church. As pastor, I know certain families, not many, but a few, that were first attracted to the church by the motion pictures, afterward to become more definitely associated with the church in its other activities. These entertainments give the pastor a new point of contact with many of the non-church-going people. They tend to make the church popular. All the children in town, Protestant, Catholic and Jewish know the Methodist Church and the pastor. That is worth something.

We never use motion pictures as substitutes for sermons. We never show motion pictures in the main auditorium of the church, except pictures having a religious theme. We never use motion pictures merely as a bait with which to get people to a religious service. We insist that a picture that is to be used in connection with a religious service must itself have a religious value. It must be of such a character as not only to help swell the congregation but to contribute to the effectiveness of the service. Such pictures are "The Stream of Life," and "A Maker of Men."

Our use of motion pictures on Sunday evenings is confined almost exclusively to special occasions. One illustration: Last New Year's Eve, you will recall, was a Sunday evening. That evening we had our regular Sunday evening service from 7:30 to 9 o'clock. From 9 to 10 o'clock we had a social hour in the basement of the church and served refreshments. Then from 10 to 11:30 o'clock we showed a motion picture, "From the Manger to the Cross," and from 11:30 to 12 o'clock we had a Consecration Service. I do not mean to imply by the above statement and illustration that it is my opinion that religious motion pictures can be used wisely on a Sunday evening only on special occasions. I merely mean to say that in the church and in the community that I am now serving, that seems to be the wise thing to do.

As we have used them, motion pictures in our church have been a success.

First Methodist Episcopal Church,
Meyersdale, Pa.

Film Reviews

(By Dr. Marshall personally)

Long Live the King (10 reels) (Metro Pictures Corp.). Jackie Coogan in a Mary Roberts Rinehart story. The little crown prince is seized by conspirators against the throne just as the old father king is dying. The crown prince and his guardian fight their way out and back to the palace just in time to avert a revolution. With the exception of too much hand to hand fighting in one episode the picture is as appropriate for children as for adults. Jackie Coogan's acting is splendid.

Our Hospitality (7 reels) (Metro Pictures Corp.). Buster Keaton and Natalie Talmadge Keaton. This is by far the best picture Buster Keaton has ever appeared in. A marked absence of slap-stick, but there is subdued comedy aplenty. There has been an age-long feud between the McKays and Canfields. There is but one McKay left of the male line and his mother took him away when a baby, so his life might be spared. In about the year 1840 this sole surviving McKay journeyed by train to

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his ancestral home and by accident finds himself in the home of the enemy. Southern hospitality will not permit the Canfields to shoot him while he is in their home, and McKay (Keaton) becomes a tenacious though unwelcome guest. The railroad train on which he makes the journey is one of the most unique things about the film, and is sure to hold the attention. Suitable for entertainment of old and young.

In Arabia (5 reels) (Fox Film Corp.). A typical Tom Mix story, with his famous horse thrown in for good measure. Tom is mistaken for an Arabian prince whom the agents of his father were determined to ship back from America against his will. Tom doubles for him, and when captured fails to convince them of his true identity. He is forcibly transported to Arabia and lively times follow. Appropriate for entertainment for all ages,

Around the World in the Speejacks. A picture of 7 reels, in two installments, depicting the circumnavigation of the globe by the famous 98-foot yacht. An extraordinarily interesting picture of travel and scenery, both land and water. (Famous Players.)

To the Ladies (7 reels) (Famous Players-Lasky Corp.). From the play of the same name. Edward Horton, Theodore Roberts, Helen Jerome Eddy and Louise Dresser appear in this really very excellent comedy, directed by James Cruze. The president of a piano factory is about to choose a general manager. The choice finally narrows to two men, and the competition is strong. Both are invited to the company banquet, and each prepares a speech. Both have resorted to a book of ready-made after-dinner speeches. The egotist is called on first and makes a very florid speech. The other aspirant sits and listens to every word of his own speech. When called upon he is unable to rise or utter a word, but his wife comes to the rescue, and he lands the job. The president discovers the duplicity and complications ensue. A cutting satire on the man who thinks his wife knows nothing about business. For dignified, restrained comedy this picture has rarely if ever been surpassed.

School Department

Conducted by
MARIE GOODENOUGH

The Second of the Chronicles of America, Jamestown

THE thread of the story is taken up where it was left in COLUMBUS, to follow the events of the 16th century as they began to shape the early destinies of America. Behind all the developments of the period lay one great controlling factor—the intense trade rivalry between England and Spain, with each eager to grasp the commercial control of the new continent. By the beginning of the 17th century, England was claiming almost the whole of the present United States and Canada, and in 1606 a London trading company sent three small ships to begin the occupation of Virginia.

"The Jamestown of 1612, a cluster of rudely constructed dwellings within the stockade."

The opening scene reveals the Jamestown of 1612— the first English settlement in the New World. A mere cluster of rudely-constructed dwellings enclosed within the stockade, it is a remarkable re-creation of what that settlement must have looked like—a stirring visualization of an outpost of civilization in a hostile wilderness.

Nearby is the Algonquin village of Powhatan —a constant menace—and within the colony itself the Spanish spy, Don Diego.

In that Indian village the men gathered together in council are scheming to enter as traders into the white man's settlement, and Pocahontas reasons with her father, Powhatan, against the attack. The story of the reels, as one might naturally suspect, is largely concerned with the romance of the Indian maiden and John Rolfe, so picturesque is it and so inseparably connected in our minds with the course of larger events.

If there is any lack of dramatic unity in the action of the whole, it is undoubtedly due to a scattering of emphasis in the narrative. The real story is the struggle of the colony for its very existence; the real problem that which confronts Governor Dale. He rules with a stern hand, endeavoring to hold his little band together through the dangers of those trying months. And his is the tragic figure, when after all the merrymaking of Pocahontas' wedding feast is over, he steps out in the open and breathes the fresh fragrance of the Virginia night. "They despise me, these colonists; they call me the Iron Governor—even London fails to understand—but here England has set her foot, and here she must stay!" Alone he visions the great future of the colony, and unaided he tries to guide its fortunes.

"The Well Close by the Stockade"

The subject—had it no other excellent fea-

"Nearby, the Algonquin Village of Powhatan."

tures—would be infinitely worthwhile simply for the picture it gives so vividly of this pioneer settlement, and the atmosphere it succeeds so remarkably to fix upon the screen. One must carry away with him the mental picture of the scenes in that early frontier village, where real people are engaged in the very necessary occupations of every-day frontier life. The old well close by the stockade; the oxcart, its solid wheels mired in the mud of the village street; the gates always guarded, and open only to allow the men to go out to till the fields; the court martial where Dale's strict rule sentences a man to death; the crowd flocking to the execution; the High Marshal's council table; the colony coming to view the captive Indian maiden and the celebration in the Indian village of the wedding of their princess.

For the first time on the screen, history is given meaning and life.

Film Reviews

HISTORY AND CIVICS

The Romance of the Republic (A series of ten subjects, each a unit in itself)—An "inside story" of the workings of the various departments of the federal government as they are discovered by Mr. and Mrs. Citizen, who visit each in turn, and who learn much that it would be well for every American, young or old, to know about his government.

There is much excellent material contained in the series, which on the whole is well adapted for use in connection with instruction in history, civics or Americanization. From a teaching standpoint, the most serious fault to be found with the reels, in the opinion of the writer, is their excessively long, and loosely written, introductory titles, which, in their endeavor to be oratorical and impressive, fall far short of comprehension for the child, and result in considerable waste footage.

(*Distributed by National Non-Theatrical Motion Pictures, Inc.*)

Each reel is summarized below.

Department of State (1 reel)—As an introduction to the series, the reel opens with some general views of the capital city, the Capitol itself, statues of Washington and Lincoln and a beautiful view of the new Lincoln Memorial. Mr. and Mrs. Citizen are seen arriving at the railroad station, ready for their "patriotic pilgrimage," and are welcomed by the Commissioners of the District of Columbia at the latters' headquarters.

They first visit the Department of State, where the Great Seal of the United States is the center of attraction for them, and they see it placed on a document. Flashes are shown of the text of a treaty between the United States and Great Britain, and the Emancipation Proclamation, as examples of documents which remain in the custody of the State Department. One learns that ceremonial calls by members of the Diplomatic Corps upon the Secretary of State are matters of form rigorously observed, and a glimpse is given of the workings of the passport division.

Department of the Treasury (1 reel)—One of the most interesting of the series, showing as it does some of the work of the "great national fiscal agency." There is a good panorama of the Treasury Building, as Mr. and Mrs. Citizen approach it, and the reel discloses views of the active and the reserve vaults of the treasury, the army of clerks who count millions of dollars daily, and the process of cancelling old money with a punching machine, chopping it to bits and in a macerator, reducing it to a pulp. A phase of the work of the department which is perhaps little appreciated, is the identifying of mutilated money for redemption—several examples of which painstaking work are shown. An entertainingly instructive reel.

War Department (2 reels)—A more or less heterogeneous collection of views illustrative of various activities of the War Department—with the connection between them not always clear, and the sequence of thought sometimes

doubtful and difficult to follow. Mr. and Mrs. Citizen first visit the buildings of the department; then follow several scenes of marching troops back from their victory in the World War. A relic of "our old-time martial history," Fort Washington, once the headquarters of General Washington, is interestingly shown. Enlistment then comes in for its share of attention in a scene of a sentry officer on duty, to whom comes a civilian saying, "I want to be a soldier just like you."

At Fort Myer, there are horsemen and stunts of riding. Also included are a number of scenes in France, recorded in film by the Army Signal Corps. More manoeuvers of the Light Artillery companies at Fort Myer follow, and a "cut-in" of Pershing. Again a leap takes us to scenes in Walter Reed Hospital, where convalescent soldiers are cared for and taught trades. A number of the examples of their work are on display. Inadequate titling adds to the confusion of the sequence.

Department of Justice (1 reel)—A subject doubtless more difficult of pictorial handling than some of the others. There is shown first the New York City training school of the Bureau of Investigation. As an example of the work of the Department a case is chosen of a clerk who, tempted to appropriate funds, is warned by a vision of justice, impersonated by the robed figure of a woman. She bids him follow her and see for himself. He searches bulletin boards on which are posted the familiar forms of notice, and we are shown the tools and bombs of some maniacs who have sought to destroy lives and property—as for example the slugs used in the Wall Street explosion, which were the clues that led to the investigation. After witnessing a scene of considerable violence, the drama is concluded when the clerk decides to return the money.

Post Office Department (1 reel)—Again, one of the better numbers of the series, presenting its subject concisely and coherently. Beginning with the creed of the Postal Service, it shows the largest American flag ever made, which hangs below the skylight in the Post Office Building in Washington.

The scenes tell the story of a letter dropped in a corner mail box, collected, and put through the various processes until taken by the delivery carrier. Especially interesting are views of the pickup and sorting tables, the automatic stamp cancellor, the automatic distributing machine in the city post office at Washington, D. C., and the clerks tying and labeling outgoing mail bags. In the mail car the letters are again sorted and the mail truck is seen arriving at a post office with incoming mail which every carrier sorts for himself.

A picture version of the department's work which cannot fail to give a clearer idea of, and a better respect for, the immense business conducted so systematically by the Postal Service.

Department of the Navy (1 reel)—The scope of the work of the department is suggested, and Farragut's words quoted—which have come to express the spirit of the Navy. The Marine Band is shown marching, and scenes at sea include "breaking the colors," preparing to fire a gun, the shot, explosion of a depth bomb, and scenes of a submarine sighted, fired upon, and the oil on the water—so put together as to suggest time sequence.

Some of the most interesting views in the reel are those showing an airplane "taking off" from a ship at sea, and the Navy "blimp" in flight over the city.

Department of the Interior (2 reels)—The subject seeks to give an idea of the functions of the various bureaus of the department, beginning with the Reclamation Service. As an example of its work are shown some scenes "on location" in its irrigation projects, which are not always comprehensive because the closeups are given without the larger views preceding which would fix the relationship of the detail shown. Then follow some excellent views of the sagebrush desert and its later transformation into a flourishing orchard.

The National Park Service is represented by some scenes of wild life—and then there is a sudden and abrupt change of scene from buffalos to helium, which is being experimented with in the Chemical Laboratory of the Department. Considerable footage is devoted to the research work being done for the Bureau of Mines, and the importance of helium in the development of dirigible flying.

Demonstrating the activities of the Bureau of Mines in the field are scenes showing rescue and first-aid work.

The Indian Service brings the subject to a finish, with some views of reservation homes and some Indians in native garb calling on the Commissioner of Indian Affairs in Wash-

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ington. The contrast between former and present activities of the Indian is calculated to be entertaining as well as instructive.

Department of Agriculture (1 reel)—There is better connection between the various phases of the subject in this reel than in some of the others dealing with a number of different activities. Mr. and Mrs. Citizen are seen in the Park before the buildings of the Department, and some views in the National Forests speak for the work of the Forest Service. Road building, and the work of the Forest Patrol are further shown, followed by glimpses of a forest fire and the desolation in its wake.

The interest of the Department in developing new varieties of plants is seen; for example, in the case of wheat, various plants displayed in nurseries and greenhouses, the naval orange tree (the reel shows the original, from which were propagated all the seedless oranges in America, and an orchard of the descendants) the date tree, and some flowers with which the Department has experimented.

Bee culture is a phase of the Department's work, as well as the protection and preservation of bird life, represented by several miscellaneous views. The work of the Bureau of Animal Industry is touched upon, and government inspection of packing houses briefly shown.

Department of Commerce (1 reel)—It is stated that the business of the department is to champion American interests in the markets of the world, and a map is reproduced which shows where trade agents are stationed, with lines leading from all these cities to Washington. Yet the most interesting (pictorially, at least) part of the reel is that showing some of the work of the Lighthouse Service, which takes care of our coasts and channels. At the supply base are seen some buoys with the anchors that hold them in place; the lighthouse and buoy chart of New York harbor is displayed and there are scenes at sea showing the hoisting of a buoy on board a tender ship, its gas tank and the method of lighting a buoy. Splendid scenes show it being put overboard, and there is included a view of the giant buoy which marks the entrance to Ambrose Channel. Several lightships are also photographed.

The Bureau of Fisheries is not neglected,

with its important work of propagating food fish. A closeup shows the eggs being stripped from the female fish, and views—too brief to mean much to anyone who has never seen a hatchery—suggest the way in which the young fish are cared for.

Another lighthouse—and the reel brings us to views of the seal herd on the Pribiloff Islands, the regulation of hunting here being under the supervision of the Department of Commerce. The "Seal of Affection" would delight a youthful audience, though it is doubtful whether the result would add to the effectiveness of the lesson.

Department of Labor (1 reel)—The administration of immigration laws as a function of the department brings us almost at once to views of Ellis Island and some typical groups of immigrants. The United States Employment Service and the Board of Conciliation are represented—the latter in the case of a heated dispute between capital and labor, in which the department's representative fades in—and out—advising them that they are mutually dependent.

Without warning the reel jumps to Arlington, with exceptionally good views of Lee's home, the Memorial Cemetery, the mast of the old battleship Maine, and the tomb of the Unknown Soldier. Mr. and Mrs. Citizen have concluded their pilgrimage, and after a wordy epilogue in title, they are shown back in their hotel, chatting over the teacups in elation over the greatness of their country.

George Washington (1 reel) (Vitagraph) (Kineto)—After a brief review of his early biography, the reel shows the Old Elm at Cambridge where Washington took command of the armies of the Revolution, followed by a picture of his headquarters. A reproduction of the painting *Washington Crossing the Delaware,* leads to the story of that dark winter of 1777-78. The field of Valley Forge is shown as it appears today, and we are taken back a century and a half to visualize the scene as it may have been then. The men of the half-frozen Continental army are shown on guard, and Washington himself, in his headquarters, is saved from utter despair only by the encouragement of the young Alexander Hamilton. Considerable footage is given the scene between the two men—rather too much, considering the fact that no action is involved, and also that Washington as he is impersonated bears little resemblance to the Father of His Country, as we are used to picture him.

Several fine views are given of Mount Vernon, and the Potomac as seen from Washington's estate, the church at Alexandria where he was once vestryman, Federal Hall, now the Sub-Treasury in New York City, where he took the oath of office as President, and the Washington Monument in the city which honors him by bearing his name.

Some good use is made of double exposure to convey the idea of the "Spirit of '76" haunting scenes of Washington's headquarters and the hills of Valley Forge—an illusion of being taken backward into history which is violently disturbed by some of the modern aspects which were permitted to intrude. There need have been no 1923 automobile spinning over a road through the battlefield, nor a typical sightseer at the church in Alexandria.

One of the *Great American Statesman Series.*

Benjamin Franklin (1 reel) (Vitagraph) (Kineto)—An adequate picture-biography, true to the character of Franklin as history has come to know him. Starting with the boy reading by candle light—an appropriate beginning, since Franklin's career is so marked by his love of books—the reel goes on to show the boy helping his father at the latter's trade of candle maker and soap boiler. These scenes, though brief, are among the best in the reel.

The incident connected with Franklin's entrance into the city where later he was to play such an important part, are here reproduced—the young man—strolling along with the loaf of bread under his arm, and encountering the girl who laughed. His treatment of his patrons on the question of the management of the *Pennsylvania Gazette* is well acted. The reel includes present day views of the great printing establishment he founded, as well as the University of Pennsylvania, which grew out of the Academy Franklin helped to start in Philadelphia.

The episode of the whistle, in Franklin's boyhood, is overemphasized, and rather misses the mark as it is presented in the reel—the boy being rebuked for having paid four times as much for the whistle as it was worth, instead of being called to account for his disobedience and disturbance, which from the pantomime would have been far more logical. On the whole, however, the subject is well worth while showing.

A number in the *Great American Statesmen Series.*

The Story of the Star Spangled Banner (2 reel) (Pictorial Clubs)—This is not the oft-pictured "Betsy Ross" theme, with the making of the famous flag. It is a dramatic picturization of the life of Francis Scott Key from boyhood to the War of 1812, a genuine historical contribution to the broad panorama of American history.

The story culminates with the incidents leading to the imprisonment of Key on board the British frigate, the all-night battle of Fort McHenry, with Key as the helpless and agonized spectator of his country's crisis, and finally the dawn that showed the victory and brought the inspiration for writing the famous poem. Few spectators, young or old, can see this picture without having their blood stirred and their knowledge of a little-known bit of our history greatly enriched and vivified.

SCIENCE

Life Functions of Animals No. 1—The Amoeba (1 reel) Kineto—The introduction deals with the life functions common to all animals—such as nutrition, digestion and respiration—and the subject itself shows how these same life functions are carried on in the simplest of all animals, the Amoeba.

There are several good microscopic views of this little animal, but for the purposes of study, animated drawings are used to show structure and movements impossible to see properly in the living specimen. The manner of the amoeba's locomotion is clearly illustrated, as well as the method of obtaining food, digesting and assimilating it, and flowing away from indigestible wastes. Respiration is shown with the aid of careful animation, and the amoeba is demonstrated to be sensitive to outside stimuli.

Reproduction of the simplest type is "graphically" illustrated, and the various stages of cell division traced until the new animal begins its independent life, possessed of all the characteristics of the original amoeba.

An ideal film study for Biology or Nature Study.

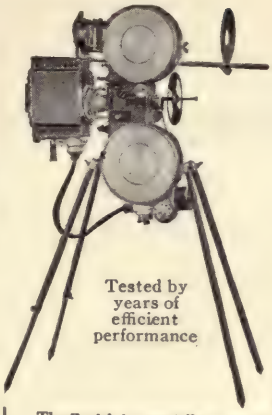
The Romance of Life (1 reel) (Hodkinson)—Proposing to answer the question, "Who are we, and where do we come from," it is a survey of the story of "mankind in the making."

A brief summary is given of early earth history from its beginnings as a mere hot, lifeless mass in space, until its exterior hardened and wrinkled in great folds. Again, Bray animation is responsible for some of the high points in the reel. Water is shown to have gathered in the depressions, and debris from higher levels collected to form layers of mud and sand in the water. These strata later become exposed to view through the work of rivers which have cut great canyons into the land.

Thus was the stage set for the wonder which one day happened, and life appeared. Excellent microscopic views show the amoeba, the lowest and most primitive form, but possessing protoplasm, which in the larger plants and animals is shown divided into many cells.

Life, first developing in water, later takes on land forms, and some of the resulting adaptations are interestingly shown. Some of the various classes of land animals are introduced to illustrate evolution toward higher forms. Trees and shrubs put forth flowers, seeds were scattered, and the earth became a place for the highest mammal to develop.

The subject as a whole is treated in a dignified, scholarly fashion, and is well suited to school showings. Its science, while true in the main, will perhaps not bear too close a scrutiny in the statements it rather naively puts forth. The mention of protoplasm—the live



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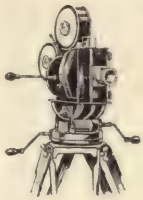

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substance—leads to the statement, "because it is alive, it moves;" in the story of the development of sea animals we read, "Some became covered with scales and began to move about with a swimming motion;" "Water forms increased in numbers, until there was no longer room in the bottom of the sea. They sought the land and learned to live there as comfortably as in the water." Science, to be made understandable in so brief a review, must perhaps simplify its truths.

TRAVEL AND SCENIC

The Great White North (4 reels) American Motion Picture Corporation—An account of Rasmussen's dash for the Pole, and a fascinating scenic record of far northern lands. Starting out from the harbor of Copenhagen, the Shetland Islands are passed; views of the Greenland coast and a harbor at the southern tip of the island are shown, as well as scenes of cattle raising, and fishing with nets for salmon. Views of shark fishing off the Greenland coast are as fine as any to be found in film.

Julianehaab is seen from the harbor, and here as in other northern lands, the population, male and female, is largely engaged in the handling of fish. The girls of Greenland, however, demonstrate their ability to enjoy a merry time when work is over.

A visit from the king of Denmark is the occasion for a demonstration of water sports and skill in handling their strange craft.

Resuming the journey, the vessel passes northward to a waste of sea and frozen blue, with splendid views of rock cliffs on shore and floating bergs at sea. A white polar bear is pursued through the water, killed and hauled aboard.

At Cape York in northern Greenland, polar Eskimos are added to the party and the expedition takes to sledges with dog teams. Fine views of the Arctic country follow, as the sledges traverse its great expanse of inland ice —"the vast flat covering of Greenland"—until Rasmussen, leaving the others to return, chooses a picked few to accompany him "into the trackless wastes of the unknown."

A subject with everything to recommend it, put together with a good sense for what is fascinating, instructional and entertaining.

INDUSTRIAL

Electricity in the Motor Car (6 reels) North East Electric Company, Rochester, N. Y.—A very complete treatment of the subject, exceptionally well organized and illustrated with excellent animation.

It begins with a brief history of electricity and summarizes some of the inventions which have put electricity to work in the home; in the city—for lighting and rapid transportation —in the operation of the radio, in the x-ray and the electric furnace.

The development of the motor car of today is shown to have been impossible without electricity for ignition, lights, etc., the veritable nerve system of the automobile. The little animated figures which appear throughout the reels assemble the various necessary parts, generator, spark plugs, lighting and ignition switch, battery, etc., and put them in place.

Reels 2 and 3 deal with generating and starting, showing how the generator works, styles of mounting, and various types of generators which are used in cars, motor boats and tractor engines. "Why the starting motor starts" is explained in detail.

Reel 4 deals with the single unit starter-generator; reel 5 with ignition, combining animation with excellent closeups of the engine,

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showing exactly what happens in each cylinder, and how the cam must be timed to produce a spark just when the gas in each cylinder is ready for combustion, and the effect of slow and fast speed of the engine upon combustion.

Various types of ignition equipment are displayed, such as are used in different motor-driven vehicles.

What little advertisement is brought into the reels is entirely unobjectionable from an instructional standpoint. Photography throughout is excellent.

The Romance of a Lemon (1 reel) Castle Films—In spite of the introduction which deals with the property possessed by lime juice of preventing seasickness, and although rather amateurly staged, the reel as a whole is a most interesting story of citrus fruit cultivation. Beginning with fine views of lemon groves against a snow-capped mountain background, the budding of twigs is shown, they are bathed to ward off insect pests, blossoms and fruits are displayed, pruning and fumigating, burning oil at night to keep frost from the groves, irrigation, and picking operations—all come in as parts of the process. The careful handling necessary is demonstrated, and picking scenes show sizing ring, clipper and picking sacks, the latter specially constructed that they may be emptied without injury to the delicate fruit.

To prepare the lemons for market, they are plunged into soapy water, cleansed by brushes, sorted and packed according to size.

Several views in an entertaining style close the reel.

COMEDY

Mud (2 reel) (Pictorial Clubs)—Here is a comedy of a distinctive kind. It is likely and offers plenty of nonsensical absurdity without inciting to mischief or vulgarity. It is refined slapstick, with good old-fashioned mud furnishing most of the slap.

The film pictures the difficulties of a good but poor little boy, fond of a fickle little girl and thwarted constantly by a rich little bully whose costly toys are irresistibly attractive to the little girl. Mud and hard luck are distributed freely throughout the film in one laughable situation after another. Yet the comedy is not that of the usual theatrical type. The hero does not leap upon the table in the midst of a formal dinner and sit down in the middle of a frosted cake; he does not start a free fight in a drawing room and de-

Prof. Rob't McElroy, Princeton University, writes:

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stroy quantities of valuable furnishings; he does not hurl pastry nor does he give an example of pure boorishness which serves for comedy on the theatrical screen. The film shows that there can be funny accidents that do not offend taste. The story ends with the unfortunate little hero asleep, dreaming sweet revenge which is even more amusing than the rest of the film and forms a fitting climax. Children, and grown-ups, can have a riotous laugh over this picture with no unwholesome after-results to follow.

Rip Van Winkle Comes Back

(*Concluded from page 23*)

refer to it. Into this vocable he will compress those salient characteristics of appearance, use or behavior which are supported by a long line of previous associations, sloughing off all the unessential variations. Having arrived at such a concept as his present limited opportunity for observation permits, he will promptly name the objects at least to himself.

His next impulse will be to talk about it, to tell what he has seen. You may be absolutely certain that when he arrives at Sleepy Hollow, or before that, if he meets a human being, his first word will not relate to his long sleep or his equally mysterious awakening, but he will forthwith exclaim: "What do you think I saw as I was coming across the field? I saw a boat, by golly, a regular boat, or at least a sort of a boat, sailing through the air. I don't know what the darned thing was, but all the name I could call it by would be an air-boat."

Thus assuredly would Rip hold forth, or in such terms as were afforded by good Hudson River Dutch for words to that effect. As I believe we have said before, every fresh concept constitutes a new discovery for the individual and he yields instinctively to much the same urge to expression that drove Archimedes from his bathtub into the streets, shouting "Eureka."

In our next article we shall endeavor to travel this same mental pathway from sensation to conception in a regular classroom recitation.

Annual Meeting of the N. A. V. I.

(*Concluded from page 18*)

just how to make our work the most telling for the future will be open for a free, frank and sincere discussion.

The President most urgently requests all members of the N. A. V. I. and others who are interested in visual instruction to be on hand at all of these sessions named above and to take part in what we have before us to do. Kindly extend invitations to your friends who will be in attendance at the N. E. A. to meet with us and hear what is being accomplished in the field of visual instruction throughout the country.

The President wishes also to call attention to the splendid opportunity that will be afforded to inspect the work of the Art Institute and of the Field Museum, where especial attention is being given to phases of visual instruction closely related to the public school problems.

Further announcements concerning these opportunities will be prepared for distribution before we convene.

Again let me urge all interested in visual instruction, whether school people, civic welfare clubs, parent-teacher organizations, or members of Boards of Education to meet with us and exchange ideas for the general good of the public school system.

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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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Grauman's Hollywood, Los Angeles, Calif.
William Brandt's Duffield Theatre, Brooklyn, N.Y.
Fabian's Montauk, Passaic, N. J.
Fox Theatre, Oakland, Calif.
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Collection and Organization of Pictures

A. W. Abrams
Albany, N. Y.

It is somewhat difficult to state precisely the steps by which the pictures of the Division are collected and organized. In the first place the procedure varies with the subject and accidental circumstances. It is essentially that of conducting any independent study. For the service the Division has undertaken the pictures cannot be purchased ready made, titled, grouped and accompanied by study notes. The collection must actually be created *in toto*. Initiative is required at every step. A large amount of study must be given each subject.

Ability to observe and to analyze the physical facts presented is required rather than an easy flow of language in expressing generalizations. Further, a treatment of a subject through picture expression should usually be quite different from that through language expression.

Collecting Negatives: Our first step is to collect negatives. These are procured whenever opportunity is offered irrespective of whether they relate to the subject that is being worked up at the time. It is enough to know that they are good photographically and that they have significance. They may remain in storage for some time before being used. When a collection of negatives has been acquired that seems fairly representative of a subject, a beginning is made to study them and the subject itself. At first the slides (for at this stage the slides are used instead of the negatives) are arranged in some tentative grouping: if geography by place, if painting by artists, if literature by authors, if an industry by essential steps, if history chronologically by rather general topics, etc.

The several groups and the place, period, or other topic represented are then closely examined. If the point is covered by more than one picture the better one is selected and the others discarded. Gaps are discovered and then a deliberate effort is made to secure the additional negatives required. A particular picture may serve more than one purpose. It is listed with full title where it fits best; it may be referred to in another connection.

Titles. Each picture is closely observed to find out what facts it presents. Then a title is made. A title does not include descriptions or explanations. It names all the significant parts of the picture. It also makes clear the source of the picture and includes the date of the negative. The source counts for authenticity. The date informs the reader when the facts were as shown. In general views the position of the observer, the direction in which one is looking and the things to be seen are told, for these are facts necessary to the mental picture that is to be acquired.

Notes. Notes that accompany the pictures of the Division are never prepared to be read to a class or audience; in fact, they are carefully worded to make it impracticable to be thus read. Nothing is

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Editor's Note—This is the second of a series of articles by A. W. Abrams, chief of The Visual Instruction Division of the University of the State of New York, on the work of visual instruction as it has been developed in the state from headquarters at Albany.

Washington Centennial Memorial Arch from the North. By Stanford White, Washington Square, New York (1921)
Note facts given in this condensed title. Washington, memorial, centennial, the face shown, the architect, the particular locality in New York, when photographed, and consider how inadequate would be such a title as merely "Washington Arch."
The note accompanying the title is as follows: "Granite, 77 feet high, 62 feet wide, richly ornamented with carvings. The arch stands across the end of Fifth avenue. It was erected to commemorate the 100th anniversary of the inauguration of Washington as first President of the United States."

much more stupid than to read or speak a lecture that would seem smooth, coherent, and intelligible if presented without pictures. It is also a means of dividing attention between seeing and hearing.

It is not part of the Division's function to prepare what is sometimes called "canned lectures." If any one is unwilling to make the effort necessary to acquire a knowledge of what the picture represents, he may look to other sources for his visual aids to instruction. The practice is followed of directing attention to features to be noted. Questions are asked that may be answered by observing the picture or that propose a problem requiring reading and thought. In some cases the topics illustrated are named. Enough information is given to furnish a clue to the import of the picture, but such information is merely a means to larger educational ends. In other words, the notes are study not lecture notes.

It may be argued that the teacher is likely to miss important points or make the wrong interpretation. Granted, but it is better that she should get only part of the truth and even make some errors than to be merely a parrot. Information is not education and a person who is not a student cannot be much of a teacher.

The greatest value of instruction through pictorial representations of things lies in the fact that objective features of things are presented for observation, for analysis, and for discussion. If these steps are taken, the desire will have

been created to read, the basis for judgments will have been established, and a true and abiding interest will have been aroused.

Maps and Plans. Very large use is made of maps and plans, for a visualization of a whole can be made only by bringing the separate pictures together to show relationships. The student can be interested in these, in fact interest cannot long be sustained without them. The latest study prepared by the Division makes available 605 pictures on Greek and Roman remains, suitable for teaching history, art, and literature. Of these 92 are maps and plans, none of which could well be spared.

Since the details of such maps and plans must be easily legible across the projection room, most of them must be made specially for the purpose. They are worth the labor and expense involved.

Classification. Negatives are classified according to an expansive scheme prepared by the Division expressly for pictures. In making the outline of main divisions consideration was given to the extent to which various subjects admit of graphic illustration. Obviously a picture collection of general character contains much more material for geography and travel, history, the arts and science than for philosophy, religion, sociology and philology. Of the twenty-six capital letters used for the main divisions, six are given to geography and travel, three to history, three to literature and four to the fine arts. In the development of outlines for special topics book classifications such as the Dewey, the Cutter and the Library of Congress are freely consulted and where possible topics, headings, and order of arrangement are followed or adapted to the requirements of a picture collection.

Both upper and lower case letters are used, thus giving 52 characters in lieu of 26 where capitals only are used, or 10 digits where figures are used. Small letters, however, are not used for main divisions. The call number consists of two parts: the first being the more general or class number; the second, the specific or picture number. For the convenience of borrowers call numbers are kept as short as can consistently be done while providing for expansion. A simple order of arrangement is followed wherever practicable.

Analyzed illustrations of typical call numbers:

Df OrC—A Characteristic Residential Street. Orlando, Florida. (1914.)

D—Travel in United States; f, Florida; Or, Orlando; C, street (according to a special scheme used for the arrangement of views under cities and villages).

SI Ar2—Relief from the **Ara Pacis** (Altar of Peace), Terra Mater, or Earth, Air and Water (left side of west entrance). Uffizi Gallery, Florence, Italy. (1923.)

S—Sculpture; I, Roman (ancient); Ar, Altar of Peace; 2, number assigned arbitrarily to a specific aspect of the altar.

Si CcP—Perseus with the Head of Medusa. By Antonio Canova. The Vatican, Rome, Italy.

S—Sculpture; i, Italian (modern); Cc, Canovar; P, Perseus.

Tb I02—A Bessemer Converter in Action. Steel plant, Lackawanna, N. Y. (1903.)

T—Industries and products; b, Metals; I, Iron; O, Bessemer process; 2 as in SI Ar2.

Tb Iw2—Wire Drawing. Wickwire factory, Cortland, N. Y. (1916.)

Tb I—Same as above; w, wire a product (capital letters used for processes in this case, small letter for specified article).

Joint-plane Structure in Sherburne Foundation; Auburn Branch of Lehigh Railroad, Along Shores of Cayuga Lake, Near Ithaca, N. Y.

Shelf list. A shelf list is made on cards, which are filed in class order, and is used in assigning call numbers. On the cards are given call number, negative number, title, place, source, date, and lists or studies in which the title appears.

Bibliography. In working up a subject reading is necessary and an acquaintance is thus made with the books and pamphlets that deal with it. A selection is made of those considered suitable aids to study for persons likely to use the pictures. Few pictures can be comprehended to any large degree of fullness merely by looking at them. They always express specific facts usually of a physical character. A picture may show a joint-plane structure. The fact of fractures and their relative positions may be directly observed, but it is desirable to learn also the kinds of rock in which such structure is most commonly found, also its cause, the frequency of its occurrence, the advantages and disadvantages resulting and the relationship to weathering and erosion. None of these latter facts is to be got by perception of a single picture. Manuals of visual instruction should not be a substitute for books already prepared on a subject. The teacher in using pictures may easily relieve the pupil too completely of the need for self directed labor.

Lists and Studies. The Division makes no slides or prints available until printed pamphlets giving titles with call numbers have been published. It has become the practice when issuing a pamphlet on a general subject, for example geopraphy and travel, to print it without study notes. Such a publication is called a "list."

The term "study" is applied to a publication that announces pictures on some more restricted field of study or for use in a particular class. Full study notes are then offered. Such a study is fairly complete and includes only the most significant and permanently and generally useful pictures that have been collected relative to it. The work does not need to be revised for a number of years and attention can be turned to another field.

General Method and Aim. The scientific organization of libraries is hardly a generation old. Our adequate organization of picture expression is being accomplished more tardily. Individual educators should be encouraged to make the best possible use of whatever significant pictures they can procure, but a bureau of visual instruction that under-

takes to serve a large constituency should certainly place its collection of pictures on a scientific basis both of selection and of organization.

The aim should be the largest and most valuable ultimate service. Immediate popularity should have the least weight in determining what course to follow. No call for pictures of merely current interest should turn a bureau aside from its purpose to provide pictures of intrinsic worth and permanent value. Enough business management and factory methods should be introduced and maintained to enable the bureau to meet the ultimate demands for visual aids to education when the true value of them has come to be appreciated.

27- 70607

Picture Potentialities in Relation to World Friendship

LUCILLE GREER
Meadville, Pa.

THE evolutionists tell us that humanity is the outgrowth of a long biological struggle. It possesses ideals, interests, knowledge and emotion, and engages in activities which reach their height aided by three of the most potent gifts made by mankind to mankind—language, the printing press and photography.

In the beginning, learning grew only out of experience. With the growth of language, learning was transferred through the meaning of symbols—words. A diversity of language prevents a perfect unification of nations.

People are more alike than different. Fundamentally, all men are brothers. Formerly the word stranger meant enemy. Perhaps now, subconsciously, the same idea prevails. To draw the nations of the world into the family circle where they belong, one thing only is needed—understanding, and through perfect understanding comes confidence, friendship, faith and love.

The diplomats of the various countries meet and discuss the weighty problems confronting the nations they represent and those of the world at large, but what plans can they formulate that will satisfy the ignorant throngs back home? There has been so much secret diplomacy among nations that the common people are suspicious of any international agreements made by their representatives, and they will never be content to accept results which they cannot understand. The leaders of the countries have a knowledge more or less general of the conditions in the various nations, but this is not true of the masses.

The solution of the problem of perpetual world peace lies in educating the so-called masses of each nation. Education in a general sense means the production of changes in an organism, and in a restricted sense, a production of useful changes in human beings in the most economical manner.

Editor's Note—Mrs. Greer wishes us to state that the above article is an outgrowth of an inspiring course in visual instruction, taken under Dr. Joseph J. Weber at the University of Texas. We find the article a notably concise and vigorous presentation of large ideas which cannot be too much emphasized or too widely disseminated.

And how are these transitions effected? By experiences real and vicarious. We learn certain fundamental things by real experiences which enable us to have and understand vicarious experiences. Language spoken and written arouses and stimulates, but does not give experience.

Photography is the art which truthfully portrays all tangible things, giving us a universal language. All not blind can read the same story, whether the picture viewed was made in Calcutta or Hawaii, whether seen by Hottentot or Parisian. Pictures (photography in some form, perhaps in all phases of its development) combined with spoken or written language, can carry the message of life and love throughout the universe. Shoot with cameras, not with guns.

Educate the children of all nations. They are "the hope of the world." These children when shown how their far-away neighbors live and work, how similar—though different—is the eternal struggle for life, will feel nothing but sympathy for those whose progress has been slow; for those excelling in the arts of civilization, nothing but a desire to emulate will be aroused. Let the state, the school and the church be the fountain head of knowledge and the centers of distribution for these visual aids to world enlightenment.

These pictures necessarily will have to be of an infinite variety. People from all classes—their many activities, manners and customs; the physical features of their environment; the civic progress they have made, their present conditions, and their most remote civil and religious history must be shown through the medium of pictures in order to provide vicarious experiences upon which these people can build judgment and understanding. Teaching in the abstract is for scholars of high attainment and not for the inexperienced bulk of humanity.

Program of the N. E. A. Department of Visual Instruction in Education

THURSDAY FORENOON, FEBRUARY 28

The Value of Visual Aids in Education—Scientific Evidence.

DR. FRANK N. FREEMAN, *University of Chicago.*

DR. JOSEPH J. WEBER, *University of Arkansas.*

Discussion.

DR. GEORGE C. KYTE, *Washington University, St. Louis, Mo.*

The Use, Value and Expense of Visual Instruction—

In a City School System—SUPT. R. G. JONES, *Public Schools, Cleveland, Ohio.*

In a State School System—MR. ALFRED W. ABRAMS, *State Department of Education, Visual Instruction Division, New York.*

Discussion.

MR. DUDLEY GRANT HAYS, *Director of Visual Instruction, Public Schools, Chicago, Illinois.*

Visual Aids Available for Use—Improvements Needed and Under Way.

SUPT. SUSAN M. DORSEY, *Public Schools, Los Angeles, Calif.*

DR. ERNEST L. CRANDALL, *Director of Lectures, Public Schools, New York City.*

Training Teachers to Employ Visual Aids in Teaching.

MR. WILLIAM GREGORY, *Director, Educational Museum, Public Schools, Cleveland, Ohio.*

DR. J. J. TIGERT, *U. S. Commissioner of Education, Washington, D. C.*

Progress Achieved and Desirable in Visual Education.

DR. CHARLES H. JUDD, *University of Chicago.*

DR. THOMAS E. FINEGAN, *National Transportation Institute, Washington, D. C.*

Informalities

By the Editor

WE have always admired Maurice Tourneur, the Frenchman, as belonging to that select and rather small group of movie directors who wield the megaphone by right of intelligence, not merely by right of appointment. His latest move strengthens our admiration, for it is further evidence that he has a mind and uses it for thinking. He offers a prize of 170,000 francs, through the Parisian paper, Le Journal, for the best scenario showing "a French woman as she is". Only Frenchmen living in France may compete, and nine qualified judges, with a Frenchman as Chairman, will decide the contest.

Evidently Maurice Tourneur has endured the screen travesties of his countrywomen as long as he can. The fact that they are often unconscious and unintentional travesties is slight palliation of the offense. Many Americans, who know their France well, have suffered over the grotesque absurdities offered by our movie "stars" as French women. To Tourneur it must have been torture. Even the many points of interest and charm in such recent films as "The Hummingbird" and "The Woman of Paris" afford little relief. (We had hoped, by the way, never to be so disappointed in Chaplin as an artist.)

May the prize offer achieve its purpose! We hope it brings forth a picture that will do justice, even honor, to the breed of women that could mother such a brood of men as that fifteen hundred thousand—"les quinze cent mille qui dorment sous la terre aimée"—who died holding the thin blue line through those first two terrible years of the war. Those are the women of France we should like to see on the screen, they and their daughters born and reared to the same ideals and fineness of character.

Maurice Tourneur is wise also in seeking the cure through the screen itself. It is as powerful a medium for the truth as for untruth. It can be even mightier in the hands of the intelligent than it has been in the hands of the ignorant. It is the screen that will some day make the nations really known to each other.

"SOMETHING new in exploitation" is announced by Universal in the form of the "Camerascope" which is calculated to give a more vivid idea of sets and equipment used in big features and thus achieve more impressive publicity. This purely commercial device lends an interesting emphasis to the inherent power of the stereoscopic picture to compel the eye to see realities as they are. For the Camerascope is nothing but a simplified stereoscope and the stereographs supplied with it will present "stills" from forthcoming productions, and photographs of costly "sets", with a living actuality that will be irresistible. It is but one more illustration of the way visual education is permeating all fields.

THE National Child Welfare Association, Inc., 70 Fifth Ave., New York City, offers to school Superintendents, Principals and Teachers the following educational service along visual lines:

1. To assist in working out effective ways of presenting school facts and school problems to the public.
2. To furnish information relating to the sources and uses of teaching devices, educational posters, films and slides.
3. To encourage and promote a wider use of scientific, pedagogical posters in our schools.
4. To aid teachers and pupils in securing our illustrative material for classroom use.

Materials furnished are supplied at actual cost of production. Specific and practical plans have been worked out by which schools may raise funds to secure visual equipment. The Association stands ready to assist educators in any way possible and invites correspondence. Address Leon N. Neulen, Director of Educational Service Bureau.

TWO important contributors to the picture wealth of the world made a friendly trade in locales recently. H. A. Snow, who made the famous African pictures of wild game, moved to Alaska to do the same for the Arctic animal life. R. J. Flaherty, who made the masterpiece, "Nanook of the North," is now in the South Seas doing life studies of the natives.

It's a free field and a large one. Snow and Flaherty—and many more Snow's and Flaherty's—can keep busy at their worthwhile work for some generations to come, before the old world will be safely and completely tucked

(Continued on page 82)

Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

Official Program of the Fifth Annual Meeting of the National Academy of Visual Instruction

FULLERTON HALL, ART INSTITUTE.

TUESDAY, FEBRUARY 26, 9:30 A. M.

What Is Vizualization?
ALFRED W. ABRAMS, *University of the State of New York, Albany.*

Visual Instruction, a Factor in National Education.
H. B. WILSON, *Superintendent of Schools, Berkeley, Calif.*

The Development of a Visual Department in a School System.
ORREN L. PEASE, *Board of Education, Buffalo, New York.*

Types of Visual Aids Most Serviceable.
JOSEPH J. WEBER, *University of Arkansas, Fayetteville, Ark.*

Sources of Satisfactory Aids at Moderate Cost.
JAMES N. EMERY, *Supervising Principal, Potter District, Pawtucket, Rhode Island.*

Making Visual Aids.
BURTON A. BARNS, *Supervisor of Visual Instruction, Detroit, Michigan.*

THURSDAY, FEBRUARY 28, 1:30 P. M.

Is a State Bureau Plan Better Than a National Slide Bureau?
CHARLES A. ROACH, *Iowa State College of Agriculture, Ames, Iowa.*

Is a National Film Bureau Desirable?
J. W. SHEPHERD, *University of Oklahoma, Norman Oklahoma.*

Co-Operative Efforts in Visual Education—Museums and Art Galleries.
S. A. BARRETT, *Director, Milwaukee Public Museum Milwaukee, Wis.*

How Teachers Can Co-Operate with Mothers to Solve the Theatrical Problem.
MRS. CHARLES E. MERRIAM, *Chairman Better Films Committee, Chicago, Illinois.*

How Can Educators Project Constructive Ideals Into Visual Productions?
JAMES A. MOYER, *Department of Education, Boston, Mass.*

One Way to Secure Satisfactory Film Service at Moderate Cost.
FRANK A. FUCIK, *Principal Pope School, Chicago, Ill.*

How Can Better Distribution Service Be Secured?
RUPERT PETERS, *Dept. of Visual Instruction, Kansas City Public Schools, Kansas City, Missouri.*

Bringing Nature Objects Into the School Room by the Picture Route.
DR. CORA JOHNSON BEST, *Adventurer and Lecturer, Washington, D. C.*

Retrospect and Prospect

By Dudley Grant Hays

THE annual meeting of our organization is at hand. We recall a few milestones: Detroit, Madison, Des Moines, Louisville, Cleveland, and the intervening years.

We united for mutual help several years ago. There have been no spectacular episodes in our co-operative efforts. We never contemplated anything of that kind when we first met. Our efforts have been put forth by people who have been actively and vigorously directing departments of visual instruction in various fields of educational endeavor and devoting such spare (?) time as possible to lines of work assigned to special committees. There have been no paid workers, nor have any of the officers been given any salaries for the duties performed. We have all done what we could for the good of the cause. Even the expenses of delegates to the meetings have as a rule been paid by those attending. With the very limited funds at our command the wonder is that we have accomplished the work that we have done. We have had no sources of revenue except the small annual dues. Consequently we have not been able to do all that we have desired; but on the other hand, we have done nothing to our discredit as an organization; we have no unpaid accounts. Some good has been accomplished, we believe, in centering our efforts on strictly educational problems and in no case have we undertaken to carry on commercial enterprises. We have deliberately followed this plan in order that people looking for guidance and advice in Visual Instruction matters will have no fear of our recommendations' being biased by any dictations from commercial interests. Commercial men have met with us repeatedly and have given some very helpful addresses and suggestions, but they have never asked for a voice in our official action.

The co-operation we have given directly and indirectly to MOVING PICTURE AGE and its successor, the EDUCATIONAL SCREEN, has been the means of enabling these unbiased periodicals to hold strictly to the field of educational ideals. We have had at all times through them an open page through which any of our members desiring to contribute articles helpful to visual aid users, could express themselves freely. This opportunity has been all too sparingly used, possibly because each one of us has waited for "George to do it," or feared that putting in print our ideas might smack of egotism. We should be willing to pass along worthwhile methods as soon as we have proven the same by actual use.

The correspondence received by the President has steadily increased, and calls have come from all over our nation and sometimes from other nations for helpful suggestions in developing visual departments, and for advice as to reliable sources of visual aid materials. This correspondence shows that our organization has a standing much appreciated.

The remoteness of the members from each other has made committee work difficult. The reflex of our various members returning from our annual meetings to their respective states has been evidenced by the organization of visual instruction associations in several of these states. They have affiliated with our organization. Thus our co-operative efforts became stronger, and our future efforts to carry out our original platform ideas will be more telling in results.

It will be recalled that at the Louisville meeting instructions were given to the President and his staff to take such steps as might be necessary to affiliate our organization with the N. E. A. It was also suggested that we look into the feasibility of having a department of Visual Instruction organized in the N. E. A. The officers followed up these suggestions, and at the Boston meeting the President, ably assisted by Mr. Abrams, prepared a petition and secured the requisite number of signatures of active members of the N. E. A., and presented this petition to the proper authorities. This work the officers were instructed to follow up when we met in Cleveland, and accordingly this was done at the Oakland meeting to see that there would be no delay in putting into operation the thing we had asked for, viz., the development of a Visual Department in the N. E. A. There was opposition from some quarters to this work, but with determined efforts on the part of those interested the successful culmination of our desire was brought about. There is now a Department of Visual Instruction in the N. E. A. While the Academy did not carry this work forward as an organization, yet its officers, with its approval, were the ones

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Official Department of
The Visual Instruction Association of America

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Olive Jones, of the N. E. A. Board of Trustees, Principal of Public School 120 and Annexes, New York City.

This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

No. 9 A Lesson on Cotton—Part 1

IN our last article we promised to apply the process evolved from our study of hypothetical cases, such as that of Rip Van Winkle, to an actual classroom recitation. That is, we should now undertake to show how, in a given lesson, the child's mind may be made to follow the path from sensation to conception, taking advantage at each step of the child's natural psychological reactions and stressing especially the part that may be played by visual instruction in such a process.

First of all let me say that various aspects of the presentation of such a lesson would depend very greatly upon the age of the child, that is, the psychological age. One would, of course, present any lesson very differently to a young child than to an adolescent or pre-adolescent. That is a phase of the subject we must consider later. For the purposes of the present illustration let us take a lesson in geography to a seventh year class. Let us make it, we will say, a lesson on cotton, or, if you choose, a lesson on the South Atlantic States. The method would be much the same; for a lesson on cotton may be used as a vehicle for teaching the South Atlantic States or a lesson on that section may lead to a lesson on cotton.

The very first step is to give your pupils some sensory impressions connected with the subject you are about to study. Most teachers begin a lesson by telling and then proceed to showing, that is, when they show at all. Instead, they should begin by showing.

The mental attitude or emotional state we wish to induce in this initial stage is attention. Will it best be secured by telling the class "Now we are going to have a lesson on cotton. The physical characteristics of cotton are so and so. Its uses are such and such. It is produced under certain climatic conditions found

only in such and such sections," or by bringing the pupils as directly as possible into contact with as many of these facts as are capable of direct observation? I think the question answers itself.

Again, the efferent impulse we desire to release in this initial stage, is the motor impulse. Accordingly we should so plan our first steps as to bring this into play. How then shall we proceed? One of the most obvious suggestions is an excursion. This affords always direct sensory contacts and it also releases the motor impulse. It is one of the best devices for introducing a subject, though among teachers generally it is quite indiscriminately applied, as often in the middle or at the end of a lesson as at the beginning.

An excursion, then, to a museum, to a cotton mill or to the cotton goods department of some mercantile establishment would be in order. However, excursions, just at the time one wants to make them, are not always practicable.

An equally good device is to apply the excursion principle by assigning to groups and individuals certain definite contributions which they may make to the preparation of the lesson. Let one pupil or group visit a store, observe the stock of cotton goods, and bring to the class as many samples as possible; or let one pupil bring in some cotton cloth, another some chintz or calico, another some thread, another twine or cotton yarn, another cotton batting, another medical cotton, another cotton seed oil. Still others may be asked to bring in post cards or newspaper cuts showing cotton growing, being gathered, or in any of the processes of fabrication,—anything pertinent to the subject. All these can be ranged about the classroom or on tables, thus further releasing the motor impulse.

Furthermore, by this process you have laid the foundation for your next stop which is to arouse interest, incidentally releasing the impulse to manipulation. Having your collection thus complete, let the children handle these objects freely. Sight and touch, thus co-ordinated, redouble the extensiveness of the ensory experience, gratify the impulse to handle things and arouse the power of selection, through which the child begins to analyze the significance of its sense impressions and build them into percepts. Indeed, virtually all the senses may be and should be brought into play at this stage. As progress at this stage depend upon the extensiveness of the sensory impressions, this is the phase of the recitation in which recourse should be had to the multiple sense appeal. Cotton and cotton products have their own peculiar smell, as compared with wool and woolen products. The comparative weight and tensile strength of various fabrics and fibres may be compared. Even the taste of the cotton seed oil may be compared with that of pure olive oil.

Thus the children should now for themselves learn to correlate the appearance and feel of cotton fibre in all its stages. For themselves they should note the textile character of cotton, by pulling and twisting and making crude cotton cord with their own hands. For themselves they should contrast the cotton fabric with others, such as wool, linen and silk, not only as to its general texture and outward characteristics, but in its reactions to heat, moisture, and so forth. The absorption test as between cotton and linen goods and the burning test as between pure woolens and cotton shoddy, both of practical application, are by no means inappropriate here. Any resourceful teacher will devise many ways in which each pupil may obtain a great diversity of first hand sensory impressions.

If one has stereographs, this is the place to use them, because they also lend themselves to the manipulation impulse, the proclivity for handling things. By ranging them, with the stereoscopes, on the various window sills and letting the pupils move about to examine them, both the motor and the manipulating instinct are gratified. Of course, the immense value of these wonderfully realistic, three dimension pictures cannot be overstated, but for seventh year pupils, who have very largely learned how to translate flat representation into three dimensions, photographs, postcards, newspaper illustrations and other small pictures are a very good substitute. These also should be passed about freely, or disposed of in some such way that each pupil obtain an opportunity to handle them, to feel that for an instant at least they have become his possession, for this sense of possession is intimately bound up with the impulse to manipulation. Incidentally, during all this the teacher may do a great deal of talking and explaining and may and should permit some conversation. This not only contributes to the multiple sense appeal, but affords the opportunity for enhancing the natural interest

that all this activity will spontaneously arouse. This interest should be enhanced first by introducing the element of motivation, and then by —, but that is another story.

No skillful teacher need be told that the surest device for introducing motivation is to bring the lesson home to personal experience. Nothing could be simpler in this case. Johnny Jones is doubtless wearing a cotton shirt and he is assuredly interested in anything so close to his skin. Every member of the class will have some article of clothing,—a waist, a handkerchief, a collar, which may be identified with the subject under discussion, and in the source and substance of which they cannot fail to feel an interest. After all, when you have truly awakened this thought, you have touched the secret of the whole motivation of geography, which in its last analysis is a study of the sources through which the primal needs of man are satisfied.

Our lesson is now scarcely half done, but as we have used about all the space that the good-natured Editor-in-Chief of THE EDUCATIONAL SCREEN allows us for one article, we shall have to resort to the old device of the serial story writers, namely.

To Be Continued in Our Next

Approved List of Instructional Films

Reviewed by the Film Committee of the Visual Instruction Association of America

Chairman—Rita Hochheimer, *Assistant Director of Visual Instruction*, New York City
A. G. Balcom, *Assistant Superintendent of Schools*, Newark, N. J.
Ina Clement, *Librarian, Municipal Reference Library*, New York City
Alice B. Evans, *National Committee for Better Films*, New York City
G. Clyde Fisher, *American Museum of Natural History*, New York City
Kathryn Greywacz, *New Jersey State Museum*, Trenton, N. J.
Ruth O. Grimwood, *Executive Secretary, V. I. A. A.*, New York City
Dr. Clarence E. Meleney, *Associate Superintendent of Schools*, New York City
Mrs. Dudley Van Holland, *General Federation of Women's Clubs*, New York City
Mrs. Adele F. Woodard, *National Motion Picture League*, New York City
George J. Zehrung, *International Committee of the Y. M. C. A.*, New York City

Baby Song Birds at Meal Time (1 reel.) (Pathe) Exquisite bird pictures. Different types of birds and nests shown, also mother and father birds caring for and feeding the young ones stresses humanness and kindness to animals Useful for nature study in elementary schools, junior high schools, science in high schools. Even very young children would enjoy this reel. Teacher's Manual available.

Humpty Dumpty (½ reel) General Vision Co., 565 Fifth Ave., N. Y. C. Mother goose on her magic broom-stick first shown. Broom changes to "magic pen" which draws Humpty Dumpty, the wall, the fall, the king's men. Delightful animated drawing using the nursery rhyme as titles, which the children read. Suited to kindergarten and primary grades.

Sunkist Oranges (3 reels.) (Procured from the California Fruit Growers Exchange, Los Angeles, Cal.) An artistic and beautiful industrial picture, with a minimum of advertising. This film shows orange trees planted, pruned, protected from insects, the groves irrigated, oranges picked, packed, shipped, eaten. A most complete and interesting presentation of a typical American industry, this film is useful for United States classes. As showing the production of a food staple, home economics classes can profitably use it. Recommended for 6th school year or higher.

Immigration (1 reel) (Society for Visual Education, 806 W. Washington Blvd., Chicago, Ill.) A worth-while presentation of the various kinds of immigration to this country from the original colonists to the present day. Stresses the contribution of each to the common welfare. Civic lesson implied rather than hammered in, gives the teacher raw material with which to work, rather than doing the teaching. Animated maps bring out the geographical distribution. Suited for civics classes from 7th year on. Excellent for Americanization work, parents' meetings, adult gatherings.

The Living Voice (1 reel) (Bray Productions, Inc., 130 West 46th Street, N. Y. C.) Animated drawing of the speech organs showing the position of the vocal cords in making various sounds. Helpful for physiology, phonetics 7th-10th school years.

How to Hear (1 reel) (Bray Productions, Inc. 130 West 46th Street, N. Y. C.) Animated drawings, comparing the ear to the telephone as a receiving instrument. Shows inner and outer ear, sound waves, transmission of

(Continued on page 80)

The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

How the Movies Come to You

AFTER films have undergone the last of the studio processes there still remains an important and complex business, that of distribution. We read advance notices of pictures to come, pictures in the making. Then, not very long afterward, we see those pictures. The interval between is one about which I had been curious for a long time. It was through the courtesy of the manager of the Goldwyn-Cosmopolitan Exchange which serves Indiana, that I learned something of the methods of film distribution.

The country is divided into districts or "territories," each surrounding what is known as a "key city," the extent of the territory depending upon the distribution of population and the demand for pictures. There are some thirty-five key cities in the United States, and in each is established a film exchange, under the direction of a resident manager.

To each exchange come copies of films, direct from the studio, to be stored, in compliance with fire regulations, in concrete vaults. The manager, after viewing the film with his staff of salesmen, sends them out into his territory to "sell" the picture to exhibitors. They "sell," however, nothing more than the right to exhibit the picture.

All films are handled on a rental basis for a good many reasons—first, the high cost. When picture productions run into hundreds of thousands, even millions of dollars, one sees that the price for outright purchase would become prohibitive. Second, the highly inflammable nature of film necessitates elaborate fireproof storage facilities. Third, films are bulky. They are prepared in approximately thousand-foot lengths, and kept on metal reels which hold that footage. A picture of five or six reels—ordinary "program" length—can be packed into a metal container about twelve to eighteen inches square and about the same height. But many pictures today run to eight, ten, twelve and more reels, so that if films were sold outright to exhibitors, it is evident that the question of storage space alone—to mention none of the other drawbacks—would become an increasingly embarrassing problem.

A minimum rental is set on each film by the heads of distribution. Each exchange manager, therefore, sends his men out with that price as his lowest limit. The salesman, however, endeavors to get as much more than the minimum as circumstances will warrant. The exhibitor, naturally, endeavors to get the film at the lowest possible rental. His patronage, his location, his experience with that particular brand of picture, and a good many other considerations, will influence his decision. The salesman, on his part, must argue production costs, exploitation, and so forth. The selling of a film is really a battle of wits, from which the shrewder business man of the two emerges victorious.

When exhibitor and salesman finally agree upon a price, a contract is signed, subject to approval by the exchange manager, and, in case of doubt, by the main office. The contract becomes valid with the signature of the New York office, the dates of showing are carefully confirmed, and the film is sent to the exhibitor in ample time for his performance. In the cases of large theaters, where elaborate stage and musical settings sometimes accompany showings, the film is sent as much as a week ahead of time.

The number of copies made of a given film varies with the type of picture and the consequent probable demand. More prints will be made of a special feature, or of a picture which has the advantage of having been popular as a stage hit or novel, than of the ordinary production. For example, the Indiana Goldwyn exchange, which serves about two per cent of the United States, received three copies of "Little Old New York," and it must be remembered that these three copies were not in continuous service. Time must be allowed for transportation and inspection. As soon as a film comes into the exchange, it is thoroughly examined for damaged places and breaks. Bad parts are cut out and the ends patched together

again; missing lengths are replaced, and the whole rewound and sealed with a strip of paper which indicates the subject and the number of each reel. All this lost time must count in consideration of the return a film must bring in for a given territory. Most films have to run a good many times before the initial cost of their production and exploitation is covered.

Which brings me to another point. All the advertising matter—lithographs, bills, window cards, and the rest—are prepared by the studio publicity staff, and sent to the exchanges, where they are sold to the exhibitors. Until rather recently, local publicity departments were maintained by exchanges, to cooperate with exhibitors in advertising films, but they have now been largely dispensed with. Nationwide advertising through periodicals and newspapers is the policy of nearly all the important producers. An interesting variation of this policy is to be employed by the Goldwyn company in connection with "Name the Man," the Hall Caine picture soon to be released. The local exchanges have each been allotted a certain appropriation for individual advertising, which is to be substituted for the usual national exploitation.

For a long time motion picture producers considered—just as theatrical producers still do—that a long run on Broadway was the finest advertisement a picture could have. But when salesmen advanced that as an argument to exhibitors all over the country, they so frequently met with the reply, "That means nothing to us out here," that they stopped trying to sell pictures on the strength of long, often forced, runs in New York, and began to sell them on their own merits.

Pictures are almost always sold in "blocks." That is, instead of offering single pictures for sale as they are released, a producer will group a number to be released during a period covering several months, and the salesman will try to sell the whole "block" at once. Of course the exhibitor is not forced to take the entire group, if there are any that do not meet his requirements; but in that case he gets a less attractive price than if he took them all. No exhibitor is obliged to show any picture for which he contracts, so long as he fulfills the terms of the contract, and it is quite within the realm of possibility for a discriminating exhibitor to secure a satisfactory price on a block of pictures which contains an undesirable one or two, and then exercise the privilege of withholding those he does not wish to show.

At the same time this policy can work a hardship on the small exhibitor whose margin of profit is too slight to allow him the luxury of buying pictures which will bring him no return. When you see a poor picture at your neighborhood house, it may be, therefore, because your exhibitor has in store for you an excellent one, but was obliged to take the poor one in order to get it.

However, it is becoming increasingly true that small theaters and pictures in smaller towns can compete with the large ones in the matter of excellent pictures and early showings, if they can pay the price.

Production Notes for February

JOSEPH HERGESHEIMER'S "Cytherea" is being filmed by George Fitzmaurice; with Lewis Stone, Alma Rubens, Mary Alden, and others.

MILTON SILLS will play the "Sea Hawk" in the picture from Rafael Sabatini's novel of that name, which is to be made for First National release by Frank Lloyd. Enid Bennett will play the feminine lead.

PARAMOUNT PICTURES in production include "The Breaking Point," under direction of Herbert Brenon, with Patsy Ruth Miller, Matt Moore, and Nita Naldi. Gloria Swanson will be starred in an adaptation of Alfred Sutro's "The Laughing Lady." Jack Holt will be featured in Zane Grey's "Wonderer of the Wasteland." "Men" will be Pola Negri's next picture, directed by Dimitri Buchowetzki, a Russian. "The Dawn of Tomorrow," by Frances Hodgson Burnett, is being filmed by George Melford as "The Glorious Tomorrow," with Jacqueline Logan, David Torrence, and Ray Griffith. Rodolph Valentino will return to the screen after his long absence in Booth Tarkington's "Monsieur Beaucaire," to be directed at Paramount's Long Island studio by Sidney Olcott, producer of "Little Old New York," and "The Green Goddess." Another story by the same author, "Magnolia," is in progress, part of the scenes being taken at Natchez, Mississippi. "Bluff," by Rita Weiman and Josephine Quirk will be produced by Sam Wood, with Agnes Ayres and Antonio Moreno.

PRODUCTION ACTIVITIES at the Pickford-Fairbanks studios were completed with the ending of the year 1923. Actual filming of Mary Pickford's "Dorothy Vernon of Haddon Hall" was finished on December 31st, and Marshall Neilan and the editorial staff are now in the midst of cutting and editing. While no release date has yet been arranged, it will probably reach the public about the first of March.

DOUGLAS FAIRBANKS' production "The Thief of Bagdad" was completed almost simultaneously with Miss Pickford's, and its premiere will probably occur about the same time.

THE CAST for Goldwyn's Production of "Ben-Hur" so far includes besides George Walsh, Kathleen Key who will play Tirzah, the sister of Ben Hur, Gertrude Olmsted, who will play Esther, Francis X. Bushman, who will play Messala, and Carmel Myer who will play Iras. June Mathis who made the screen adaptation, will shortly join the technical staff abroad and remain during the filming of the picture.

ERIC VON STROHEIM is extending the realistic qualities with which he produced "Greed" to the manner in which he is cutting the picture. He believes a picture, no matter how much care was exerted in making it true to life during actual production, may have its realism greatly diluted in the cutting room, if the picture is not completed under the same tenet.

This naturalism in editing and cutting consists of the manner in which the onlooker will view each scene. Von Stroheim is placing in the picture only those shots of scenes which are photographed from a "practical" angle. That is to say, angles from which a human being would see the scene in real life. If the scene is taken in a small room the characters are not shown from an elevated position, as if the onlooker were perched on the chandelier.

Also, distances will not be altered rapidly during the course of a particular episode. The director believes that when a person is watching the course of a scene in real life he does not first go within three feet of the actors, instantly dash back a couple of blocks, and then pounce down in middle distance. His view is generally from a fixed point, near or far, and occasionally his interest is centered on a particular object, such as the face of one of the characters.

The unnatural angles and rapid changes of distance may be eliminated in cutting, as practically every director takes numerous shots of the same scenes, which selections are made in the cutting room.

REX INGRAM, on his return from Egypt where he is now filming "The Arab" for Metro, will start work on Wasserman's "The World's Illusion."

"JANICE MEREDITH" is Marion Davies' new picture for Cosmopolitan.

CONSTANCE TALMADGE is to star in the film version of the popular musical comedy, "Irene."

Theatrical Film Reviews for February

PADDY THE NEXT BEST THING (Allied Producers and Exhibitors)

Mae Marsh in a sticky sort of story, made in England. As a result of poor lighting and photography Miss Marsh looks too old to indulge in the tomboy actions that go largely to make up her performance . The story—perfectly harmless, and very dull—is that of a hoydenish younger daughter who "manages" her family, and the young man whom she first scorns and afterwards loves. Mediocre entertainment.

BLACK OXEN (First National)

When you come down to cases, the theme of Gertrude Atherton's much discussed novel is nothing more nor less than Ponce de Leon's idea, slightly jazzed. Frank Lloyd has filmed it well, giving it the added attraction of such names as Corinne Griffith, Conway Tearle, and Alan Hale. Clara Bow, a newcomer, is prominent as a little flapper. One may doubt the authenticity of her characterization, but not her ability as an actress. For those who enjoy watching well dressed people sit around and talk to each other via the subtitle, this is excellent entertainment. Those who like action will be bored.

THE MAIL MAN (Robertson-Cole)

A sentimental, melodramatic story of the lives of the United States postal employees. It is a cheap bid for sympathy which postal employees should neither need nor want.

GOING UP (Associated Exhibito s)

The last word in swiftly moving comedy drama, with the versatile Douglas MacLean in as funny a bit as he has done since "Twenty-Three and a Half Hours' Leave." He plays the author of a best-seller, "Going up," and although he is wholly ignorant of even the first principles of aviation, his admirers are convinced that no one but a great flyer could have written the book. His own desire to be a hero, particularly in the eyes of the girl of his heart, and the well meant efforts of a friend to place him in the lime light, draw down upon his head a challenge to a flying match with a French ace. His frantic endeavors to get out of going up, and his wild eyed resignation when he finds he has to see it through, are irresistible. Titles are few—another recommendation—and clever. Margery Daw, Hallam Cooley, and Francis McDonald furnish excellent support.

THE MEANEST MAN IN THE WORLD (Principal Pictures)

A George Cohan story cut on the regular Cohan pattern, and some well-known players. Blanche Sweet plays the poor girl whose grocery store isn't paying. Bert Lytell is the Meanest Man with the heart of stone, who comes to foreclose the mortgage on the farm and remains to fall in love. There is oil on the farm, of course, and the Meanest Man outwits all the crooks who are trying to swindle the girl. The picture ends in a burst of love and petroleum with the thwarted villains gnashing their teeth, and all is well. Nothing here to tax the brain.

EAST SIDE, WEST SIDE (Principal Pictures)

The poor working girl from the East side meets the idle rich man from the West side. A familiar theme which, even with variations, fails to interest very deeply. Marie Prevost and Kenneth Harlan do what they can with it.

THE ETERNAL CITY (First National)

What with close-ups of Mussolini, and long shots of crowds of black-shirted Fascisti scrambling over the ruins of the Coloseum, one might easily imagine that he was viewing a current news reel. Hall Caine's original story has been thoroughly slashed and what is left of it has been almost perfectly disguised. There are some beautiful views of Rome, but nothing else to recommend the picture. Barbara La Marr, Bert Lytell, Lionel Barrymore, Montagu Love, and Richard Bennett are featured.

SCARAMOUCHE (Metro)

This is decidedly Rex Ingram's best work since "The Four Horsemen," and from the historical standpoint it is valuable. As a dramatic opus, however, it lacks much. The story, cut from the book to fit the screen, reveals wide gaps here and there, inadequately bridged with a title or two. It follows the fortunes of one Andre Louis Moreau, a young revolutionary of France. His best friend having been killed by an aristocrat for voicing revolutionary sentiments, Moreau dedicates his life to revenge and to the spreading of the gospel of freedom. He leads a precarious existence, now as "Scaramouche," the leader of a band of strolling players, now as a fencing master's assistant, and finally as a leader along with Danton, Marat, and Robespierre, of the Revolution. His patriotic zeal for revenge is strengthened by a proposed marriage of the woman he loves, and the hated aristocrat who had killed his friend. In the end his revenge is complete. He wins back his lady and leaves the marquis to certain death at the hands of the mob.

Fine characterization, which is usually Mr. Ingram's forte, is not one of the strong points of this picture—with the exception of the marquis, played with a nice understanding by Lewis Stone. Ramon Novarro does no more than scratch the surface of his role as Moreau. Alice Terry is beautiful and stately in a part that makes no demands dramatically.

The revolutionary episodes surpass anything of the kind so far presented on the screen. Ingram here shows himself a master of mass grouping and movement. His marvelous accuracy in casting types is shown in his selections for such parts as those of Danton, Robespierre, the young Napoleon, and the members of the royal family. There is something reminiscent of Carlyle's "French Revolution" in such little touches as the incidental introduction of the youthful Bonaparte as an interested spectator during the Revolution, but on the whole Ingram has not done for this story what he did for "The Four Horsemen."

THE WHITE ROSE (United Artists)

D. W. Griffith's latest picture can be definitely pigeon-holed as "sweet." His characters and situations are the usual ones, the only changed feature being the locale. Here the wronged heroine is turned out under the magnolia blossoms of the South instead of into the snowstorm of New England.

Mae Marsh as the heroine is sometimes cute, but most of the time just sweet. Carol Dempster plays a southern girl in the nervous fashion Griffith seems to demand, and entirely without her usual sparkle. Ivor Novello imported from England to play the hero, is excessively beautiful to look at, and correspondingly useless except as a peg to hang the plot on. Mr. Griffith's fondness for a negro character or two as comedy relief has once more been indulged.

THE DAY OF FAITH (Goldwyn)

Here is a somewhat unusual handling of the "miracle man" theme. Although not of thoroughly sound dramatic construction, the story nevertheless holds interest to the end, and provides several unexpected moments. The cast includes Eleanor Boardman, Tyrone Power, Wallace McDonald, Raymond Griffith, and others, notably Jane Mercer as a crippled child.

THE CHEAT (Paramount)

A garbled version of a story which was originally filmed well a number of years ago. In its new form it turns out to be poor stuff indeed, and is obviously a sort of stepping stone for the star, Pola Negri, whose more recent pictures indicate her better acquaintance with American Picture methods.

THE DANGEROUS MAID (First National)

Constance Talmadge tries the costume drama, and because of a story of no consequence, is not conspicuously successful. The plot—laid in the revolutionary period in England—concerns itself with the adventures of a headstrong young lady who defies the King's officers in an attempt to aid her brother, a rebel and fugitive. Miss Talmadge's very modern comedy methods are considerably hampered by the limitations of her part. The supporting cast includes Conway Tearle, who is not at his best in long curls, Margery Daw, Morgan Wallace, Tully Marshall, and others. The censors will call this a "nice clean picture."

THE TEMPLE OF VENUS (Fox)

A cheap and trashy conglomeration of melodrama, mythology, and sentimentality.

THE ACQUITTAL (Universal)

This is the very dramatic history of a crime and its consequences, carefully worked out, and with mystery and suspense well sustained. In the cast are Claire Windsor, Norman Kerry, Richard Travers, and Barbara Bedford.

BOY OF MINE (First National)

The tragedy of the small boy whose father doesn't understand, told with all of Booth Tarkington's sympathy and charm. It is marked by simplicity, naturalness, and understanding. Ben Alexander, whose Penrod in "Penrod and Sam" was one of the delights of last season, plays ten-year-old Bill Latimer who can't seem to remember "the things that father says don't about." The grown-ups, played by Irene Rich, Henry Walthall, and Rockcliffe Fellowes, are all admirable studies from life, and invest the picture with a humanness that is all too rare on the screen. J. K. McDonald is the man to whom we owe our sincere thanks for this finely balanced production.

HIS CHILDREN'S CHILDREN (Paramount)

A modern chronicle without particular point, interesting, perhaps, as a collection of character sketches by well known players. George Fawcett leads the cast as an old Wall Street "pirate." Dorothy Mackaill plays a neurotic debutante, and Bebe Daniels her older sister. Others are James Rennie, Mahlon Hamilton, Hale Hamilton, John Davidson, and Warner Oland.

ZAZA (Paramount)

Gloria Swanson has never been rated as an actress, but in this picture—well, if it isn't acting, at least it's different from her usual performance. She plays a French actress who has fought her way up from the streets, and eventually shines in the Opera Comique. H. B. Warner plays opposite, and Mary Thurman has the role of a theatrical rival. Settings, and direction by Allan Dwan are good.

RUGGLES OF RED GAP (Paramount)

James Cruze surely must have enjoyed directing this picture, partly because the story was so much fun, and partly because he had such a skillful group of actors to work with. Everybody remembers the story, by Harry Leon Wilson, which records the social struggles of the Floud family, and the adventures of Ruggles, valet-extraordinary who is won from his English employer in a poker game, and given the task of making Egbert Floud socially presentable—Egbert not having progressed as far from his cowboy days as the rest of the family. Ernest Torrence as the harassed Egbert who can be pushed just so far, is a perfect delight from start to finish, and Edward Horton as Ruggles comes a close second. Frank Elliott as the Honorable George Basingwell and Lillian Leighton as Ma Pettingil do excellent work, as do Lois Wilson, Louise Dresser, Thomas Holding and others in more conventional roles.

W

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t to look for When buying a projector

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THE COURTSHIP OF MYLES STANDISH
(Associated Exhibitors)

Charles Ray puts on the Puritan costume and gives us a period play. We may assume the picture is correct historically. As a record, therefore; it has some value; as a drama it is pretty poor. John Alden, as Mr. Ray plays him, starts out as an unbeliever, but is won over to the Puritan faith largely because he is in love with Priscilla. The voyage of the historic "Mayflower" is long and tiresome for all concerned. It devotes a good deal of footage to a life-saving episode during a storm, in which Alden struggles with tons of water. More footage is given to the grimaces of the ruffian crew, which is in the throes of hatching a mutiny all the way. You keep hoping for some excitement, but the plot never seems to come to a head—which is something of a disappointment. The rest of the picture follows pretty closely the story as we know it from Longfellow's poem, ending with the wedding of Priscilla and John, and the more or less superfluous information that they begot eleven children and lived happily ever after.

Prominent among the cast are Enid Bennett, as Priscilla, E. Alyn Warren as Myles Standish, Joseph Dowling as Elder Brewster, Thomas Holding as Edward Winslow, and Sam De Grasse as John Carver.

LOOK YOUR BEST (Goldwyn)

Colleen Moore and Antonio Moreno demonstrate the tragic fact that life is very bitter to the lover of sweets when his job depends on his remaining thin. Fair entertainment, making no demands on either actors or audience.

DRIFTING (Universal-Jewel)

The story of Cassie Cook, the opium peddler, has been severely deleted for the screen—so severely that it has become merely a jumble of aimless episodes. Some interest attaches to the scenes depicting the uprising of the Chinese hill tribes, and the vicious fight between Matt Moore and Wallace Beery, but not enough to atone for the dullness of the many scenes where the actors just stand and talk. Priscilla Dean confiines her acting of late to stamping, scowling, and pushing people about, and after the first time or two it is no longer effective. Anna May Wong does the best work of the cast.

OUR GANG COMEDIES (Pathe)

Hal Roach has collected a group of youngsters ranging in age from two or three to ten or twelve, and given them a good director. The results are some of the most absurd and amusing comedies. The children seem to enjoy their own performances so thoroughly that it is impossible not to laugh with them.

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations

MRS. CHARLES E. MERRIAM
Chairman, Better Films Committee

THE National Congress of Mothers and Parent Teacher Associations recommends the following films for various family groups. They have been reviewed by the Better Films Committee and endorsed as clean and wholesome recreation.

For the Family From 10 Years Up

Pied Piper Malone—Thomas Meighan (Paramount).

George Washington, Jr.—Wesley Barry (Warner Bros.). Not exceptionally good, but clean amusement for the children.

For the Family From High School Age Up

The Hoosier Schoolmaster—(Hodkinson). Follows Eggleston's book rather closely.

Sporting Youth—(Universal). A case of mistaken identity leads a chauffeur into a race with the champion of the race track.

Enemies of Children—(Griever).

Partners of the Sunset—(Western Picture Corp.).

The Man Life Passed By—Percy Marmont (Metro). A rich man steals a formula to harden steel and has it patented. Percy Marmont, the victim, reduced to the state of a pauper seeks vengeance, but in the end marries the daughter of the man who wronged him.

With the Speejacks Around the World—(Paramount).

For Adult Members of the Family

Just Off Broadway—(Fox).

Wild Oranges—(Goldwyn). An interesting story if several objectionable scenes are removed.

The Law Forbids—Baby Peggy (Universal). A very cute picture. A young couple is refused a divorce because of the welfare of the child.

The Stranger—(Paramount). From Galsworthy's story. Quite interesting.

Painted People—Colleen Moore (First National). Rather good.

Name the Man—(Goldwyn). A strong picture taken from Hall Caine's book, "The Master of Man." Remember, however, that this is an adult picture and not for children.

Comedies for the Family

A Young Tenderfoot—(Century).

The Man Pays—(Pathe) with the Dippy Doo Dads.

Checking Out—(Century) with the dog, Pat.

Nature Nurseries—(Bray).

Germany Today—(Scot). A travel picture.

Highly Recommended—(Fox). A rather silly comedy.

Quit Kidding—(Century).

Poor Kid—(Century). A comedy with Baby Peggy.

Taking a Chance—(Pathe). Showing chances taken in various sports.

Felix in Fairyland.

NOT RECOMMENDED, and the Reasons Why

Grit—(Hodkinson). Too much gang play.

Not a Drum Was Heard—(Fox). A bad theme, bank robbery. Man exonerated because he committed a crime to help a friend.

Riders of the Night—(Progress). An inane western picture.

The Man From New York—An inane picture taken from the book.

The Song of Love—Norma Talmadge. While most of this picture is perfectly all right, one gets such a shock at seeing Miss Talmadge starred as an Arab dancing girl, clad only in beads and streamers, and smoking while she lies around in various postures, that one can not enjoy the rest of the picture. She has always taken such dignified parts, making the contrast so great and unbearable.

Trouble Trail—(Earl). Inane wild west picture. Young girl is kidnapped by man who tries to tame her. Shows scenes of nude woman in bathing.

Woman to Woman—(Selznick). Story of an affair between a soldier and a French girl and their illegitimate child. He loses his memory thru shell shock, comes back to America and marries. Complications naturally arise.

After the Ball—(Film Booking). A wild west picture. Too much gun play.

Roulette—(Selznick). Two men gamble on girl who offers herself as payment for a debt. The good man wins her and they are married. It could be made "white" by making many cuts.

Miscarried Plans—(Universal). Too much gun play.

Pleasure Mad—Unusual story not true to life. Shows family happy while poor, but gives the idea that you can neither be happy nor decent if you become wealthy, and move to the city. We who are raising our families in the city and know people of wealth who are also raising their families decently, rather resent this insinuation.

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Lantern and Slide

Conducted by

Dr. Carlos E. Cummings

The editor of this department will attempt to answer all queries submitted, on the making or projection of lantern slides, lanterns or still projectors, or pictures made by photography for educational purposes. All matters connected with moving picture projection or films will be discussed on another page. All readers of the Educational Screen are invited to make use of this page, and submit questions on any topic properly considered herein.

The Cleaning of Cover Glass

THE cleaning of cover glass is at best a disagreeable and everlasting job. Where the quantity is sufficient to make it worth while to hire a special employee for this purpose it can be done without great expense, but where a small number of slides are prepared it is often necessary for the work to be left to the spare time of the more high priced employees. There is no short cut to sparkling cover glass nor is there a more important detail in the making up of the slide. The function of the cover is purely a protective one and it should not add unnecessarily to the weight of the slide nor should it interpose any obstruction to the free passage of light over the entire surface. The only cure for bubbles is to throw the glass away and the same holds in the matter of scratches.

Where but a few covers are needed they should be washed exactly as any other material. Scrubbing with hot soap and water, rinsing thoroughly, and standing in a rack to dry will be sufficient. Where we are fortunate in having our water supply free from hardness and suspended matter, it may not be necessary to polish the glass after drying, but these conditions do not often prevail and a final polish with a soft cloth will be found necessary to develop brilliancy.

We have not found that the color of the glass is a very serious item. A pile of covers viewed from the side may exhibit a very distinct bluish tone without detracting seriously from their proper use, and in our experience the white glass is very apt to suffer from atmospheric corrosion, causing an opaque scum to appear on the surface which is impossible to remove.

In the laboratory where many slides are produced there naturally results a very considerable number of plates spoiled in the making and a slow accumulation of finished slides which have served their usefulness. The removing of the emulsion, especially from a plate that has been properly hardened, presents some difficulties, as soap and water even at a high temperature act but slowly. A five-gallon crock should be procured and all such plates be deposited therein until sufficient have accumulated to make it worth while to clean them up. A solution of washing soda has been recommended and used as a soaking medium but offers certain disadvantages. The plates have a great tendency to stick together in this solution and when taken out for cleaning are very apt to show a white streak on the edge, marking the margin of the plate which has stuck to it, and this is very hard to remove. Prolonged soaking may even etch the entire surface. Following a hint from the photo engraver, whose plates are used over and over and must be cleaned to practical chemical purity, we have adopted a method which has proven so satisfactory that all cover glass whether new or used is put through it.

The jar is half filled with a solution made by adding one quart of commercial nitric acid to four quarts of water. While this is some what expensive, it lasts for a long time. In this solution all of the glass and old slides to be cleaned are placed to soak. The acid completely decomposes the gelatin and dissolves the metallic silver. The slides which have been mounted release into the solution the binders, mats and labels, and these are not removed as they get between the different sheets of glass and by keeping them apart, afford channels for the acid to penetrate, and prevent them from sticking together by capillary attraction. A period of a day or two is sufficient to conquer the most refractory emulsion, but apparently indefinite soaking will do no harm. Of course great care must be taken when removing the glass to avoid spattering the solution on the clothing as it will produce spots and burns, and some

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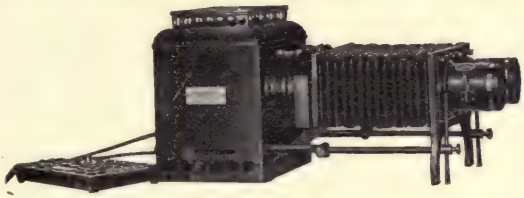

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workers prefer to lift the plates out with a pair of wooden tongs or forceps. We take them out with the hand and place them immediately in a flat tray and by rinsing the hands quickly no bad effects have been apparent. On being placed in a tray the plates are flushed with plenty of water to remove as much acid as possible. Procure a wooden board long enough to reach across the top of the sink and nail a strip to one end so that the water will run away from the operator. A portion of the board about a foot square should be covered with a piece of soft leather, caught on the under surface of the board with tacks. Taking the plates one at a time, they are laid on the leather and rinsed off with a stream of water from a rubber hose. The upper surface can then be quickly cleaned with a small scrubbing brush, the leather preventing the glass from sliding around on the surface. The glass is then turned over and the other side treated, the whole rinsed with the hose and placed in a rack to dry. The drop of water which gathers can be removed by passing a towel quickly along the lower corner as they stand in the rack. Prepared in this way the covers will dry with great brilliancy and sparkle, and if any water marks are left on the surface can be quickly removed where necessary with a dry cloth. We have had no trouble with this process beyond the possibility of slight cuts on the ends of the fingers from the corners of the glass. The use of rubber gloves to protect the hands from the acid is not only unnecessary but useless, as the gloves would be wrecked very quickly by the sharp edges.

Retrospect and Prospect

(Concluded from page 53)

who accepted the responsibility, and faithfully performed the necessary duties to insure this new department. We earnestly solicit and urge all who are interested in visual educational work to join us in clean, courageous efforts for the advancement of better pictures in our public school work. Let it be remembered that the annual dues paid to the organization bring not only the reports of our work to our members, but also the regular issues of the "Educational Screen" and its annual booklet, "Thousand and One," of educational films suitable for non-theatrical work. We believe that our members are thus getting value received for every cent of dues paid to the organization.

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

"The Ten Commandments"

WHEN it was reported many months ago that a commercial company was filming "The Ten Commandments" many of us felt that this was apt to be something of a travesty on one of the subblimest and most epochal events of history.

When the picture was first produced in a New York theater at topnotch prices, I attended with a group of clergymen as guests of the management, expecting to see a great spectacle, and also prepared to see violence done to the real spirit of the Decalogue and of the method by which the law was given to man. Frankly, I may say, we were a critical group.

Two hours and a half later we emerged from the theater onto the Great White Way, to be suddenly jarred back into the world of realities. The evening rush hour was on, the floods of humanity were surging by in two mighty currents, and there at the entrance stood a woman selling copies of "The Atheist"!

No, let us rather say we came from the world of realities as spread before us on the screen, out into a world of unrealities. God has rarely been more real to us than he was for the space of one afternoon. People will always differ in their valuations of picture presentations of spiritual realities as in everything else, but our group of six men were for perhaps the first time in experience, agreed implicitly that here was the finest and most deeply spiritual motion picture ever filmed.

The picture is divided into two parts. First there is the story of Moses and of Israel from the bondage of Egypt into the wilderness. Even the adjectives of a clergyman fail utterly to describe this portrayal of the Biblical narrative. Colossal, stupendous, and gigantic are terms so over-worked that they are colorless as mediums of description so far as this film is concerned. For sheer grandeur as well as artistic beauty no other film remotely approaches this one.

One fairly gasps as he sees the army of Pharoah start from the City of Rameses out across the desert. But that is nothing compared to seeing the waters of the Red Sea roll back before the Israelites that they might pass between walls of water dry shod. And what is that in comparison to seeing these walls of water close in upon horses and chariots of Egyptians!

But through all this early narrative there was a vague uneasiness lest when it came to the giving of the Commandments this incomparable ingenuity would be exhausted, and what could follow climax after climax except a lamentable anti-climax?

The narrative moved majestically on; we followed Moses up into the mountain and then with bated breath we watched the most marvellous and reverent thing ever portrayed in film. There was not a jarring or incongruous note. We expected the artistic at the hands of Mr. Cecil B. DeMille, but we had no reason to expect such accurate and reverent spiritual portrayal as he has given to us in this crowning work of his. If somehow he had slipped or erred we were prepared to forgive him for his masterful work, but suffice it to say there was not one slip from first to last.

After God had given the Ten Commandments and Moses had brought consternation and retribution to the revelling Israelites, the Bible story ends without a warning and we as suddenly embark upon the fortunes of a lowly San Francisco home. It was a daring transformation which never could be but at the hands of a master artist. The modern story must sustain the spiritual note of the Bible picture and that just could never be. But it was!

We are in the humble home of the widow MacTavish and her two carpenter sons. She lives "by the Book", but places too much stress upon its legal phases to be quite the ideal mother. One son is all that the son of a God-fearing mother should be, but with more of a gentleness of spirit than has she. The other brother takes no stock in "this Bible stuff" or in the Ten Commandments.

Because of his irreverence and insults to the Bible and everything that is holy his mother turns him out of the home. He goes out to show mother and brother that the way to get along in this world is to throw the Bible overboard and smash all the Ten Commandments into "smithereens".

He is true to his word, and thanks to shoddy materials and inferior workmanship, is soon one of the richest building contractors on the Coast. One by one he breaks every law of the Decalogue and then the lightnings of God begin to flash from Sinai in real earnest. When at last the motor boat in which he is fleeing as a murderer to Mexico dashes on the terrible rocks and the waters close over him one feels as never before that to break God's laws is fatal; that the wages of sin is death.

If one message above another is needed by our pleasure loving, law breaking age, this picture brings just that message.

Thanks to a motion picture company, a director, a scenario writer, actors and all others who are bringing this message to millions of people. Every American owes it to himself to see the world's greatest and best motion picture.

There is one question we cannot avoid asking. Why, when such sublime and holy things can be presented in such an entertaining and fascinating manner, must we have such filth, slush, trash and stupidity unfolded before our eyes as we have in the average film?

Little Old New York (11 reels) (Goldwyn). A very pretty romance of the days when New York was a village, with Marion Davies in the leading role of a disguised girl claiming a fortune. One of the interesting touches is the trial trip of the Clermont. An exceptionally enjoyable picture. Might be well to inspect for possible cuts.

Soft Boiled (8 reels) (Fox Film Corp.). A typical Tom Mix story, entertaining to all, and delightful to boys in particular.

Boy O' Mine. (First National) (7 reels). An excellent Booth Tarkington story, suitable for all ages.

The Printer's Devil (6 reels) (Warner Bros.). A Wesley Barry comedy. Wesley is the "printer's devil" when the paper is fortunate enough to have an editor. At length he inveigles a young stranger to go into partnership with him, and together they effect some needed public improvements and make themselves indispensable generally. An excellent picture for entertainment of all ages.

The Call of the Canyon (Famous Players-Lasky Corp.). From a story in the Saturday Evening Post. An ex-service man, badly wounded and gassed returns at length to his fiancee in New York. He soon grows desperately sick of the aimlessness of "society" and goes to Arizona to recuperate his health. He finds both health and contentment and refuses to return to New York. At length his fiancee comes to Arizona, accompanied by her "set" but a few days sends her home again. But, love finally driving her west again, she arrives at a most spectacular moment. An interesting picture with wonderful scenery. Not appropriate for children.

The Heritage of the Desert (Famous Players-Lasky Corp.). Zane Grey's novel with Bebe Daniels, Ernest Torrence, Noah Beery and Lloyd Hughes. A very interesting picture of the desert in the days when every man had to enforce his own law.

The Ten Commandments (13 reels) (Famous Players-Lasky Corp.). See article above. Theodore Roberts as Moses. Richard Dix, Leatrice Joy and Agnes Ayres and a splendid cast. A marvellous picture.

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School Department

Conducted by
MARIE GOODENOUGH

The Third of the Chronicles of America, Vincennes

PERHAPS the most outstanding among the many gratifying features of the Yale Chronicle Series is the astonishing reality with which they present the colorful incidents of American history. The persons of the story, in each case, are not merely actors who move

A party of pioneers leaving the outpost of civilization on the Virginia frontier.

through the studied situations of an artificial role, but real people confronted with the exact problems of their time. It is as though we were eye-witnesses, or even participants, in the events of the past.

This third of the series takes us beyond the Declaration of Independence, while the thirteen colonies were fighting Great Britain in the East, and the Indians were inflamed to warfare beyond the Alleghenies. The time, 1777; the scene, Harrodsburg, the farthest outpost of hardy Virginia pioneers; the motivating incident that which concerns a family leaving the stockaded settlement and setting out for the Ohio—in spite of the warnings of experienced frontiersmen.

Near Detroit, the Chippewa chiefs have parleyed with the British, who need the Indian allies to fight King George's battles in the Revolution. Over the pipe of peace the British have counselled, "Tell your braves there is to be no war against women and children."

But Harrodsburg soon hears "a familiar frontier story" with the return to the stockade of the pitiful remnant of the party which set out so bravely, and the capture of an Indian with fresh scalps at his belt.

George Rogers Clark, the boldest of the pioneers, outraged by what he has seen, realizes that only one thing will stop that sort of murder—the conquering of the Northwest. At Williamsburg, Patrick Henry, Virginia's governor, listens to Clark and pledges the aid of the assembly in financing the expedition.

An animated map (needed particularly in a subject such as this) shows the location of Fort Pitt, from which Clark's expedition moved down the Ohio to Louisville, and on to Kaskaskia.

The British Commander, General Hamilton, confers with his Indian allies.

So much for the background to the real action of the film. Kaskaskia in 1779 is represented by an old Jesuit Mission House, in which a tense group gathered around a rough table listens to the arguments of Vigo, a Spanish trader acquainted with the region, who declares the party has come as far as it dares, so impassable are the winter trails toward the distant Vincennes. Even were they to wait until Spring, "Hamilton and his scalping dev-

ils" would surely prove too much for so slender a force. Clark proposes an attack before Spring comes—and to the heated protests he has only one reply, "It can't be done, but by the Almighty, we'll do it!"

Two hundred miles away on the Wabash, Governor Hamilton rests in the seeming security of his position, the British flag flying bravely over the fortress of Vincennes.

And Clark leads his struggling band of Virginians into the wilderness of swamp and forest. It is here that the film rises to vivid heights in picturing the realistic struggle of those pioneers, stumbling and picking their way through waist-deep mud and icy water, facing miles of flooded forest between them and the British outpost on the Wabash.

At last from a distance, they hear the sunrise gun at Vincennes—and that night out of the dark entirely unexpectedly, Clark's half-frozen Virginia riflemen struck terror to the British garrison, and won for themselves a glowing fame in the heroic annals on the frontier.

Clark's story is told simply, dramatically, without undue embellishment, and with a convincing sincerity. Among the many notable incidents of the reels must not be overlooked the meeting of the British with the Indian chiefs, typical of what happened around many a council fire. Throughout, there is the same scrupulous attention to detail of action, costume and setting which contribute so much to effective atmosphere and there is in addition, uniformly excellent photography. Another vivid chapter in a history that lives on the screen. (3 reels), released by Pathe.

George Rogers Clark and his frontiersmen start on the 250-mile march to capture Vincennes.

The Courtship of Miles Standish

THIS Charles Ray production is an exceedingly fine picturization of Longfellow's famous poem and shows painstaking research for historical and literary accuracy. Remarkable attention is given to detail, which helps to vivify the perilous voyage of the Pilgrims and the pioneer settlement established by them in the winter of 1620 beside Plymouth Rock.

There are many thrilling scenes—a storm at sea, which is a terrifying and realistic one; the Mayflower compact, which was significant as the birth of civil liberty; the landing of the Mayflower; the building of the first home; and the first Thanksgiving Day, a celebration of peace between the Indians and the Pilgrims.

The first part of the film is taken up with the voyage of the Mayflower, its fearless and religious band of Christians and its dissolute crew. All through the perils that beset them, the godfearing Pilgrims seek comfort in their Bible, fearing neither the dangers of the sea nor the mutinous crew, which perhaps is just a bit too desperate looking to be convincing. The death of Rose Standish occurs just before the landing of the Pilgrims, so Miles Standish's joy in beholding the new land is diminished by his bereavement.

Several more reels are occupied with the Pilgrims' struggle for existence in the new country and their brave endurance of many hardships and dangers—sickness, deaths, attacks from the savages, etc. Burials have to be made at night in order to deceive the prowling Indians. With time, however, peace is established with the savages and days of prosperity follow.

Spring comes and the day approaches for the Mayflower to make the return trip. "Nothing is heard but the hurrying pen of the stripling" in the cabin shared by Miles Standish and his friend John Alden. As John is absorbed in writing the name of the maiden Priscilla, Miles confides in the unsuspecting John his love for the same maiden and begs John to go on the errand of proposal for him. "Friendship pre-

vails over love" and John sets forth on his errand. He extols his friend's virtues and valor to Priscilla but all in vain. In answer to his eulogy, she asks the memorable question "Why don't you speak for yourself John?" But he is too dazed and loyal to his friend Miles who, believing John has betrayed him, proclaims that henceforth there shall be only hatred between them. An Indian arrives bearing a rattleskin of arrows, a sign of hostility, which Standish replaces with powder and shot. This scene is followed by the brave Captain's departure with his warriors.

In the meantime, John is so grieved by his friend's wrath that he is tempted to sail on the Mayflower. However, he is detained by the thought of Priscilla and at last speaks for himself. The wedding is interrupted by the appearance of Miles Standish, who has been reported dead, but in the words of the good captain "never so much as now was Miles Standish the friend of John Alden". And "so through the Plymouth woods passed onward the bridal procession".

Charles Ray plays sincerely the role of the dreamer and scholar John Alden, which takes him entirely out of his usual rustic character. Enid Bennett is a coy and satisfying Priscilla. E. Alyn Warren does splendid work as the blunt Captain Standish. The rest of the cast, which is impressive in number, portray their respective characters capably under good direction.

The photography is good, the titles are suitably selected from the poem and the costuming is true to the period.

Most of the adverse criticism that can be made is a tendency for the action to drag in spots, as in the scene where John struggles with himself and tries to decide what to do after his breach with his friend Miles Standish.

There is no question as to the educational value of this film, both in a historical and literary way. It gives history classes a valuable and faithful presentation of true Pilgrim days and familiarizes literature students with a worthwhile poem. Its moral is sound, based as it is on simple faith and the courage to carry on. (9 reels) (Distributed by Pathe)

J. F. B. H.

Slides on Greek and Roman Remains

THE latest work of the Visual Instruction Division of the State of New York is an extensive catalog of a collection of slides and photographs on remains of Greek and Roman civilization found throughout the countries bordering on the Mediterranean Sea.

This publication announces 605 titles including 92 maps and plans. It contains a complete, classified table of contents, an introductory note by Dr. F. P. Graves, Commissioner of Education, a statement of the purposes and character of the study by the Director of the Division, A. W. Abrams, an annotated list of books for reference and full study notes.

Besides the alphabetic arrangement of titles by place, there is a regrouping of them under the following topics: dramatic and musical arts, religion, public gathering places, water works, travel and transportation, athletic sports and contests, baths, military, arches and gateways, dwelling houses and their furnishings, dress, burial customs, architecture, sculpture, Caesar, Cicero, Vergil. Most of these topics are subdivided. Greek and Roman remains are compared.

The collection is a rich storehouse of visual aids for teachers of ancient history, art and Latin literature. In the pictures themselves the Division has maintained its high standard of authenticity, significance and quality. This publication, announced as Study 50, contains 164 pages. It is much more than a catalog of pictures. It is a highly organized, conveniently arranged and stimulating study to give certain elements of Greek and Roman antiquities a present day significance. Teachers of New York State are most fortunate in having without cost the use of such valuable material.

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Film Reviews for February

TRAVEL AND SCENIC

Around the World with the Speejacks (3 reels) Famous Players-Lasky—More than ordinary interest attaches to this picture, due no doubt to the romantic journey of which it is the film record—the 40,000 mile honeymoon trip taken by Mr. and Mrs. Albert Y. Gowen of Cleveland in their 90-foot motor boat.

The general effect left by the picture is somewhat the sensation of having been permitted to thumb through the pages of a book of kodak snaps, so fleeting a glimpse does it give of the many ports of call of the little craft. Of necessity they must be brief snatches, if the circumference of the globe is to be compressed into so few 1000-foot reels. Considerable sections are devoted, however, to the cannibals of the Fiji Islands and their famous ceremony of the firewalkers who tread barefooted over white-hot stones—a rite said to have been performed only three times during the past twenty years; to the tribes of New Guinea and their marriage customs; to the royal dancers of Bali; and to the bullfighting at Barcelona—the latter as complete a revelation of just what happens in the bull ring as could be desired.

Entertaining enough as an item on a theatre program, it evidently aspires to be little else—although there are bits which if properly handled could be highly instructional. The opening of the great locks at Panama, Tahiti's jungle-clad mountains and scenes in the capital city, the visit to the home and last resting place of Robert Louis Stevenson, the workman of the Fiji Islands weaving his fish net, the panoramic view of Sidney harbor, the native houses on stilts along the coast of New Guinea, and the views of the rice fields of Bali, street scenes in Singapore and the camel train at Aden, are kaleidoscopic bits of real interest.

The titling, however, is far from ideal for anything except the theatre, and the viewpoint throughout is that which fixes upon the bizarre rather than the typical, the spectacular rather than the often-equally-picturesque commonplace, in what it records.

Sagebrushing through Yellowstone National Park (1 reel) Vitagraph; Kineto—A trip to this most popular of our national playgrounds with a camping party—although after the first few scenes of the reel, the campers are not too conspicuous, and we are free to enjoy the beauties of the park, never too often photographed. Especially good are views of the Mammoth Paint Pots, the Grand Geyser (its crater and the actual eruption) the Grand Canyon of the Yellowstone with fine close views of the falls, Gibbon Falls, and the terrace of the Hot Springs.

The animal life of the park is well represented by scenes showing the bison, deer and the black and brown bears.

The subject has some excellent photography to recommend it, and it is done throughout with an entertaining touch which detracts not at all from its instructional value.

The Last Stand of the Red Man (1 reel Vitagraph; Kineto—Contrasting things as they once were, with things as they are now in the Indian country. There are good views of Indians on horseback and in their wigwam encampments. Then the emigrant wagon train—symbol of the encroachment of the white man—is followed by scenes of the country where the Indians once roamed, now in possession of the white master with his flocks and herds.

Scattered tribes of wandering Indians still to be found in the western country are pictured in scenes of present-day Indian life, and a number of close views show types of young and old.

The reel closes with another reminder of the change wrought by the white man's railroads, his steamboats and his towns. Titling is in rhyme with a Hiawatha metre.

Santa Catalina Island (1 reel) Prisma—Natural color views add to the charm of this reel picturing the "Pearl of the Pacific." A ship is first seen approaching the harbor of Avalon—with beautiful views of the shore. Catalina's beaches, some views of the bird life of the island, the huge fish to be found in her tropic waters, and the glass-bottomed boats which afford such unusual glimpses of under-water life, are briefly touched upon.

By far the most novel features of the reel are the highly colored fish—the "living lightning" of the ocean, which are here shown in remarkable color reproduction.

An interesting novelty for any film program.

Skyland (1 reel) Prizma—A reel particularly entertaining for children, telling the story of a little boy and girl who creep out of their beds and steal downstairs to an old man who is sitting before the fire. The boy dons an Indian Chief's headdress and asks to be told about the Indian who originally wore it.

"So you want to know where the headgear came from"—and the old man takes them in imagination to the Land of the Drifting Clouds, where amid scenes of the Indian country of the West, real Blackfoot types ride their horses, build their tepees and hold their ceremonial dances. All scenes are in Prizma color.

A Palace of Kings (1 reel) Prizma—Picturing the beautiful Hampton Court Palace in England, built by Cardinal Wolsey on the bank of the Thames and later "presented" by him to King Henry VIII. There are splendid views of the structure itself and its magnificent surrounding gardens, now open to the public. Notable among the many beautiful scenes in the reel are those showing the main entrance to the Palace, the Base Court in the style of the Tudor Gothic, the Broad Walk, the Great Basin and Fountain, the famous Maze and the Long Canal, guarded by the "living gallery of trees."

An artistic reproduction in Prizma color of this famous show place of England.

So This Is London (1 reel) Prizma—A collection of street scenes of the world's greatest metropolis, and views of St. Paul's Cathedral, Cleopatra's Needle—presented to Britain in 1819 by the Viceroy of Egypt—Westminster Bridge and the Houses of Parliament in the distance.

Any impression of London must include something of the life of the court, represented here by the Horse and Foot Guards of Whitehall in parade past the camera, and scenes showing the changing of the Guard in the courtyard of St. James Palace—always a picturesque and dignified ceremony. Scenes in Prizma color add tremendously to the effectiveness of the subject.

When Winter Comes in the Yosemite (1 reel) Castle Films—Snow scenes in the Park, which changes its familiar aspect of summer and takes on a new face of crystal and white. The stage journey from El Portal is following, and famous spots of the Park photographed with beautiful effect. Those acquainted with this

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valley of the Sierras will delight in the winter garb of El Capitan, Yosemite Falls, winter sports at the lodge, the frozen beauty of Vernal Falls, the Happy Isles snowbound, and the winter reflections in Mirror Lake.

A reel for light entertainment and the enjoyment of scenic beauty.

A Saddle Journey to the Clouds (1 reel) Castle Films—Campers with a saddle and pack train make their way up among the peaks of the Sierras, fording streams, setting camp under the trees and wandering through beautiful mountain country. Especially to be remembered are the scenes of the Devil's Postpile—"the fence posts of the giants"; the lone sheep herder and his flock in the mountain meadow; the snows of midsummer high above the timber line; the hurrying mountain streams; Shadow Lake among the peaks and the wide views of the California High Sierras, "America's Switzerland."

Excellent photography does full justice to the subject.

From the Land of the Incas (1 reel) Prizma—A study of this ancient civilization as revealed in relics from their buried grounds in Peru. There are queer mummies, of pets as well as human beings, and objects found with the dead—such as blankets, corn, raw cotton intended for garments, work baskets filled with threads and yarns of different colors, needles of copper, and examples of their art of weaving—all of which reveal the state of their arts and the nature of their characteristic occupations. Remarkable designs are displayed in their decorations, jars of gold reveal their skill in metal working, and numerous pieces of pottery bear evidence to the artistic sense for form and color possessed by these ancient artisans. The results are all the more notable for the fact that their pottery was produced without a wheel.

The only slight drawback to the reel as it stands for a school audience is a title preceding a picture of a water jar—but that is a fault easily remedied.

All scenes are in Prizma color. Highly valuable for any study of ancient peoples, and an unusual novelty subject for any film program.

No H C of L Here (1 reel) (Cosmopolitan Expedition)—A map shows the location of Guatemala, which displays evidence of an ancient civilization reaching its climax centuries before the discovery of America. Monoliths, a rock on which it is thought sacrifices were offered to Indian gods, and the calendar stone are some which the reel briefly points out.

The Indians of Guatemala in many localities live much as their ancestors did in the days of the Spanish conquest. The reel shows a village of thatched huts and some good close views of Indian types, with a suggestion of their characteristic custom of deference to the aged. Especially good scenes picture Indian women grinding meal on stones, and baking their coarse tortilla. Their primitive process of preparing cotton for weaving by picking out the seeds, beating the fiber into a soft mass and then spinning the lint, is followed through until the pattern is transferred to the weaving frame and the design grows under the skillful fingers of the Indian workers. Good close views show the action of the shuttle.

The reel closes with some scenes of Indian festival dances.

For schoolroom showing the film has real value for the glimpses of Indian life, but should be judiciously "cut" to eliminate some of its less fortunate portraits—one especially, entitled "Spearmint six-molar power drives this

loom," and the conventional closeup with which it ends—four native women posed self-consciously before the camera.

SCIENCE

The Life History of Frogs and Toads (1 reel) Kineto—An exceptionally well-told life story, assembled and titled as is fitting for a scientific study of the subject.

The story begins with views of a mass of frog spawn, showing the eggs in a jelly-like mass, slightly heavier than water, but rising slowly to the surface when ready for hatching. Toad spawn, on the other hand, is shown in splendid views, as a chain of singular tenacity attached to water weeds in a pond.

The frog embryo is seen as it shows the first movement, and a number of views follow the development of the little tadpoles. Magnified pictures of the gills show the method of breathing before the development of lungs. Toad tadpoles appear much the same as frogs—and an exceptional glimpse shows the inhabitant of the pond as he would appear to his neighbors in the water.

After a time, a pair of hind legs begins to be apparent in the frog tadpole, and somewhat later, a pair of protuberances becomes evident behind the head. With their development, there is less and less use for the tail, which is seen to become shorter and finally disappears.

The little frog is now ready to leave the water, and he is shown in close view on land, fully grown. The toad is photographed for comparison, and the reel ends with several amusing incidents illustrative of the latter's greed in making way with food much too large for him to manage without a struggle.

Well adapted for classroom use.

The Immortal Voice (1 reel) (Hodkinson)—A product of the Bray studios, which contribute the usual careful animation to a study of the making of phonograph records.

A good deal of introductory footage seeks to impress upon the mind of the beholder, the great debt we owe to the science of recording, since by this means we need never lose the great voices, the stirring orchestras and the work of the finished artists of our time.

The creation of sound waves is first explained, and a running record of these waves is made as a first impression on a wax blank. By animation, the structure of the sensitive diaphragm is explained; waves move this diaphragm and a cutting tool moving with the diaphragm carves an undulating path in the wax. When the wax disc becomes a record, the reproducing needle of the phonograph is shown to travel the same grooves, thus causing the diaphragm to vibrate and produce sounds identical with the original.

The process of making records from this "wax master" is explained in detail, by the aid of straight photography of the various steps in the process, and by animated drawings. The wax master is first coated with graphite, then placed in an electroplating bath which deposits on it a thin coating of copper. This copper shell is the "metal master" from which, after other processes are followed through, the finished record is produced.

Scenes of Caruso on the stage of the Metropolitan close the reel, which, along with the introductory scenes in the recording room, are conventional enough in a subject of this kind, yet are not at all necessary to the interest.

Seeds and Seed Dispersal (1 reel) (Vitagraph) (Kineto)—Hardly can the service of photography to science be overestimated when the camera joins with the microscope, or when its exposures are so timed that views taken at long intervals are revealed in a small fraction of the time it took to get them, and processes so slow as to be difficult, if not impossible to observe, are accelerated so that the various changes become apparent.

One of the most notable of recent achievements in this line is displayed in this reel on seeds and their dispersal. Some seeds are first magnified to show how curious and beautiful they are, and many examples are given of the different structures of seeds, each adaptation in some way facilitating their dispersal. There are to be seen the pod of the willow-herb liberating its feathered seeds, the development of the seed head of the Coltsfoot, the hooked seeds of the Buttercup as well as those of other flowers whose seeds are equipped in the same fashion.

The seeds of the lime are photographed in flight to show the peculiar bract which carries them a distance from the parent tree; and several examples are given of seeds furnished with parachutes of tiny feathered hairs. In the case of the Sow-Thistle, the seed head is shown expanding until the seeds are very slightly attached to the parent plant and are carried away by the slightest breeze. In the same fashion is shown the seed head of the

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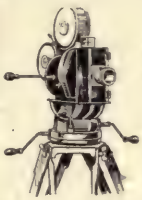

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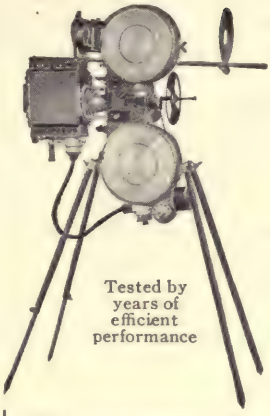

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dandelion producing parachute seeds. When the seeds descend upon moist ground the parachute is seen to close, to avoid being carried away. The microscope reveals the seed to be finely barbed—the secret of its firm grip on the earth.

A beautiful close view pictures what is said to be the most elegant of the parachute seeds, the Goat's Beard, with its delicate webbing. This seed is also photographed in flight.

The development of the seeds of Clematis and the leafbud of the Horse Chestnut are remarkably photographed, and equally fascinating is the development of the internal portions of the Rhododendron flower, with petals dissected away; and the Globe Thistle is seen opening—a process which takes place mostly at night, but is here shown completely. A few florets are also photographed in close-up, with the remainder dissected away.

Indispensable to any adequate study of the subject.

INDUSTRIAL

Newsprint Paper (1 reel) Vitagraph; Kineto —A most complete and interestingly told story of the process which converts a forest into huge rolls of paper.

Felling is shown in detail, followed by views of snaking the logs through the woods, and the train load on its way to the paper mills, located close by the falls which furnish the necessary power.

The logs are seen as they are dumped into the storage pond (a fine view of the process) from which they are drawn up into the mill. The cutting up is shown by well-chosen close views of the automatic saws and the steam splitter which chops the sections into quarters. A scrapper removes the last bit of bark, and here again are seen the fine close-ups which distinguish the reel and add tremendously to the effectiveness of the whole.

The pieces are then off to the chopping mills where chemicals reduce the mass to a pulp and wet machines convert it into heavy sheets

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or "laps." Beaters, in turn, are shown refining the laps and the process is followed through until the paper passes to the drying rolls and then to the calenders. Finally the great rolls are wound, lifted from the machine, wrapped, weighed and marked in the shipping room.

This latter section of the story is admirable for its views of the machinery involved in the process, and the exposition of the various stages through which pulp must pass before it becomes the finished paper.

Shreds (1) (Picture Service Corporation, 71 W. 23rd Street, New York)—A story of whole wheat and its food value. This film treats of nutrition in a general way showing the relative values of different foods and of the manufacture of Shredded Wheat. Useful in the study of hygiene and domestic science.

Taking to the Tall Timber (Federated)—The scene lies in the great forests of Vancouver Island, where cutting and felling are followed by snaking the logs out with the help of a donkey engine. Unusually fine scenes show the actual working methods, and the part played by the spar tree. We follow the trainload of logs down the long slope until they reach the pond when the logs are bumped off into the water. In due time, they are reloaded for the mill.

Glimpses of the mills are given, and enough is shown of a typical lumber camp to carry an idea of the life of the woodsman of the Northwest.

The Big Guns of the Navy (Prizma)—Rather sketchy in the treatment of its subject, the reel nevertheless offers isolated bits of considerable interest. Beginning with the furnace from which the molten steel flows out into ten-ton buckets (views which are exceptionally well taken) the buckets are emptied into ingot moulds. No attempt is made to bridge the gap between these views and those showing the finish of the gun parts.

Several fine scenes filmed in the Brooklyn Navy Yard show the launching of the battleship *New Mexico.* A Vice-Admiral and his staff are seen inspecting the crew—this time on board the *Arizona.*

A number of views show gun crews and guns; firing from shipboard, clearing the ship's deck for action, target practice, and close views of the firing, which are carefully filmed and show not only the shot and recoil, but the whitish inflammable gas which is ejected from the gun.

The closing scene finishes the reel with an artistic touch—the stately warship against a background of the beautifully shaded evening sky.

The Story of Natural Gas (3 reels) U. S. Bureau of Mines—Produced in co-operation with the Natural Gas Association of America and photographed in West Virginia, it follows the story from the preliminary hauling of drilling equipment over uneven roads, to the construction of the derricks, the drilling operations, the "closing in" of the wells, the inspection and cleaning of producing wells, and the laying of pipe lines to carry the gas sometimes great distances to the cities using it in quantity.

One of the most interesting features of the reels is the explanation of the process at the compressing stations situated at intervals along the pipe lines.

After the process is traced pictorially it is summarized by animated diagrams which show the gas entering the well, flowing upwards to the surface, entering the pipe lines and passing through the field and compressing stations into the large trunk lines which carry it to its destination, where a series of regulators reduce the pressure.

It is non-technical in its presentation and choice of title material, and admirably made for instructional purposes.

MISCELLANEOUS

Weeping Water (1 reel) (Pathé)—Set in the midst of some beautiful bits of rugged scenery, is the Indian legend of the Oregon country, telling the story of the maiden who unwittingly chooses for her lover the moccasins of death, and who must stand by and see him vanquished by the suitor whom her father has chosen.

A delicate story, which somehow or other fails to be convincing on the screen—partly, one suspects, because its characters are not true to Indian type, and partly because of the introduction of some irrevelant material and a too-hurried sequence which rushes through the incidents of the story in rapid succession. Too much titling in some cases seeks to tell what should be obvious from the action. Faults which tend to temper the enthusiasm with which some of the features of the reel should be proclaimed.

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COSMOPOLITAN EXPEDITION

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Modern Banking (1 reel) Vitagraph; Kineto—A most instructive view behind the scenes showing the daily routine within a bank, and a lucid explanation of common banking forms and how to use them.

A business day is followed through, beginning with the opening of the massive vaults which contain the bank's currency—in which connection are displayed the time locks regulating the vault doors, and a view of the door of the "most modern burglar-proof vault yet devised."

Currency from the vaults is seen to be delivered to the tellers' cages; the morning mail is opened in the bank's offices, and the doors are thrown open for business.

In the paying teller's cage, the chief object of interest is the automatic change maker, which is demonstrated in operation.

The process of opening a checking account is followed through, and a customer is shown making his first deposit on such an account and receiving a pass book and supply of blank checks. The correct way to write a check is also demonstrated.

What happens to a check in the bank's clearing house is explained, as well as the method of handling checks until they are returned to the customer with his monthly statement.

In the savings department, the method of making deposits is shown in detail. The operation of other departments is briefly touched upon, particularly those handling foreign exchange and safe deposit storage. Views are also given to explain the methods in operation so efficiently in the bookkeeping department, the transit department, etc.

The after-banking hours are full of the routine of closing the business of the day, counting coins by machine and wrapping them in packages.

The reel as a whole is highly valuable in any classroom study of the subject, and instructive for any sort of audience. The only possible adverse criticism is to the effect that some of the closeups of blank forms are indistinct, and show printing too small to be legible.

Fishing in Many Waters (1 reel) Vitagraph; Kineto—A combination of views of angling for the mere sport of it, and fishing with a some-

what more serious purpose. Large and small fish are concerned in the story, and the scene is laid in both salt and fresh water. There is a complete range of action from the exciting sport of pursuing the porpoise and the swordfish, to the milder pastime of dipping with hand nets in an Oregon stream for smelts. The trout fisherman is seen fly-casting, and landing his fish, and winter scenes show anglers fishing through the ice of a lake for pickerel. Gamest of all fish is perhaps the salmon, when he is caught with rod and reel. For entertainment only.

No Noise (2 reels) Pathe—One of the **Our Gang** series with the same group of comic youngsters. Mickey (of the freckles) is visited in the hospital by the rest of the gang, who make a thorough investigation of the place. A number of surprises are in store for them, and no little commotion and inconvenience for everyone else.

Good entertainment for any audience of any age.

HEALTH AND HYGIENE

Well Born (2 reels) U. S. Children's Bureau. —A story with a message in regard to prenatal care, and need for special precautions, and the measures to be taken during the prenatal period.

It concerns two women, sisters-in-law,—one in a country home, the other in a city apartment. The former, out of reach of many helpful agencies, hampered by the unconcern of an ignorant husband, and frightened by the tales of neighborhood busybodies, appeals to the latter for help. Mary Bedford, herself convinced of the necesity for prenatal care by a leaflet from the Children's Bureau, *Minimum Standards of Prenatal Care,* visits the city's maternity center, where a thorough physical examination is given her. She subsequently consults with her own physician, and while practicing the advice she has received, passes it on through letters to Sue in her country home. Sue also profits by the information contained in bulletins from the State Board of Health, the advice of her doctor and the county nurse.

The result for both is healthy, happy motherhood, with their babies given the right to be "well born." Especially adapted for all adult audiences interested in the question of child health and hygiene.

Additional Reviews

(By the V. I. A. Film Committee)

(Continued from page 56)

message to the brain. Very clever and striking. Structure well presented, should be followed by hygiene which is not shown. Helpful for science in high schools.

The Land of Cotton. (2 reels) (General Electric Company, Publication Dept., Schenectady, N. Y.) Schools pay only transportation charges. Photography exceptionally fine and clear. The General Electric service in general is extremely valuable for schools, since reels invariably arrive in good condition and promptly as called for.

This is an excellent presentation of the cotton industry. It shows the whole process,—the planting of the seed, picking, separating, baling, shipping. Beautiful scenes of cotton fields. The menace of the boll weevil. The last part of the film shows the processes in a textile mill, from the raw cotton to the finished cloth, emphasizing the marvels of modern machinery. This section is very interesting indeed, but rather technical for young students. All the advertising there is on this film is the General Electric monogram, which does not interefere with the continuity of the story, nor lessen its educational value. Helpful for United States and industrial geography classes, for domestic art students, boys' shop work classes, general assembly work. Grades—seventh year through high school.

Group Games (2 reels) (Visual Text Book Publishers, Inc., 432 H. W. Hellman Bldg., Los Angeles, Cal.) One lesson in a series on physical education, produced under the supervision of Prof. William R. La Porte, Professor of Phyical Education at the University of Southern California. The participants are students in the teacher-training course in that institution. About twenty games suitable for gymnasium classes presented in correct form should arouse and stimulate the class's interest in this form of physichal training. Supplementing the teacher's explanation, these reels should save the time and energy of both class and teacher. Games shown, include most familiar group games such as dodge ball, cat and rat, etc. Some requiring no apparatus, some with basket

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ball, some with Indian Clubs. Suited for any grade from fifth year on.

Pasteur (2 reels). (American Motion Picture Corp., 71 West 23rd Street, N. Y. C.) Reduced from the six-reel film produced by the French goverment in connection with the Pasteur centenary. This motion picture portrays the great scientist's life, showing his birth place, boyhood, studies, research on silk worms, grapevines, sheep, final culmination of his career in the successful treatment of rabies in the boy Joseph Meister. His recognition by all France and the world. The Pasteur Institute and its work. A vivid, interesting and worth while film for high school science classes and assembly, in spite of the inferiority of photographic technique as compared with American pictures, and the fact that some of the titles are not well translated.

Milk as Food (1) (Ford Motion Picture Laboratories, Detroit, Mich.) (Distributed by Graphoscope Service Co., 71 West 23rd Street, N. Y. C.) Stresses the food-value of milk, the care needed in its handling, health precautions observed in dairy, pasteurization, the importance of supervision of milk supply for public health. Teacher's outline available. Especially valuable diagrams. Suited to 7th, 8th, 9th years for health work and home economics.

Yosemite, the Valley of Enchantment (2 reels) (Pathe). This film is one of a series "America the Beautiful and Historical"—Beautifully hand tinted scenes of Yosemite Valley, preceded by an animated map showing its location, this motion picture cannot fail to give one an appreciation of one of the wonders of our country. Captions are quotations from John Burroughs, Joaquin Miller, Roosevelt, etc. Although some of these views do not essentially require motion but can be almost equally well given in lantern slides, the presentation is so artistic, that the film is recommended for United States Geography, for assembly, for immigrant education.

"1000 AND ONE" FOR 1924

Free to Subscribers

Informalities

(Continued from page 51)

away in celluloid for instant access by the schoolroom millions that want and need such pictures.

OF ALL that the movies are teaching the world no one can yet say how much is bad, how much good. We may have our individual opinions as to what the proportion is.

Here, however, is a specific instance from government headquarters at Washington. Give the credit to the movies this time, at least!

"As thorough a fire fighter as I have ever met outside of the Forest Service's immediate personnel," is the tribute paid to the work of eleven-year-old Charlie Williams of Gray's Siding, Colorado, by Supervisor Agee of the United States Department of Agriculture. Through the persistent and timely action of this boy upon his discovery of a fire in the Cochetppa Forest in enlisting aid to suppress it, undoubtedly the government was saved considerable expense and loss of young forest plantings.

The fire was started by one of the D. & R. G. W. Ry. trains and was around the point of a hill from where the section crew was stationed and was not easily seen by them. When Charlie noticed some smoke above the hill, he called the crew's attention to it. They told him that it was from a train but he was insistent that it was a forest fire. Finally they turned out and went to the place in question where they found a fire just getting under way in a dense stand of lodgepole pine reproduction. Arriving when they did they were able to hold it to an area of a few hundred square feet.

The activity of this boy and the conspicuous service he has rendered attracted the attention of Secretary of Agriculture Wallace, who has written him a letter of appreciation. The secretary said in part:

"I have just been reading a report by Forest Supervisor Agee, in which he tells how you noticed some smoke in the forest and reported it to the section crew, and how you insisted that they go and look after it. He says that when they finally went to the place where you saw the smoke they found a fire was just getting under way in a fine young forest, and that they arrived just in time to put the fire out. Supervisor Agee says that when he went over the next day you went with him and you found some stumps and fallen trees still smoldering, and that you were a great deal of help to him in covering these smoldering trees so that there would be no danger of the fire breaking out again. He says that this fire was in a very bad place and that if it had not been attended to promptly it would have burned a great deal of valuable timber before it could have been controlled.

"I am writing this letter to thank you on behalf of the Department of Agriculture, which is charged by Uncle Sam with taking care of our forests. By discovering this fire and getting the people to it promptly, you have rendered a very real public service, and you are entitled to the thanks of the government. If I were in your part of the country I would go to some trouble to find you and tell you this personally. Since I can not do this, I am doing the next best thing, telling it to you by letter."

When Supervisor Agee went to the scene of the fire the following day, the boy insisted on going along. He talked about fires and asked questions all the way. His interest and knowledge of forest fires caused the supervisor to inquire where he had learned about forest fires. It developed that he happened to be in Salida last winter, and went to a moving picture show the evening that one of the department's fire fighting films was run. Some 800 people there saw the same film. Whatever may have been the impression of the film on the others, if the idea of fire protection was sold to none except this boy, the running of the film has proved well worth while.

THE National Motion Picture Conference was held in Washington on February 13th and 14th under the auspices of Church organizations and the Parent Teacher Associations. The two days were filled, morning, afternoon and evening, with speeches and discussions aiming at a critical evaluation of the movies, their influence upon the world, with Censorship undoubtedly as the great central idea before the meeting.

A wide range of subjects for the speakers was offered in the tentative program (the only one in hand at this writing) most of them beginning "The Motion Pictures and ——" followed by such topics as International Relations, Foreign Missions, Religion in America, Education, Politics, Prohibition, Child Life, Crime, Family Life, Womanhood, Public Morals, etc. We hope to present some of the results of the meeting in a later issue.

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June 16, 1923.

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Gentlemen:

Through our New York office we have recently purchased a 6' x 7½ Trans-Lux Screen Frame and we wish you to know that our attention to your product came from your advertisement appearing in the May, 1923, issue of The Educational Screen,

We will during the period - June 18th to October 27th - give your product one of the most severe tests possible.

Very truly yours,

WEH-b Agricultural Agent.

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635 LA SALLE STREET STATION
CHICAGO, ILL.

January 4, 1924.

Mr. P. N. Furber,
Chairman of the Board,
Trans-Lux Daylight Picture Screen, Inc.
36 West 44th Street,
New York, N. Y.

Dear Sir:

We used one of your Trans-Lux Daylight Picture Screens almost constantly on the special train known as the Service-Progress Special, operated by the New York Central System from June 18th to November 10, 1923.

The screen was used in projecting pictures from the baggage car and was constantly exposed to all the various changes in weather of this mid-western climate during that season. The screen gave us complete satisfaction at all times.

Very truly yours,

WEH-b General Agricultural Agent

Write Us for Complete Description

TRANS-LUX DAYLIGHT PICTURE SCREEN, Inc.
36 West 44th Street, New York City

FOLLOWING a notice in our last issue, regarding photographs of Swedish life obtainable by American schools through Mrs. A. B. Sloane, Industrial Representative of the United States to Sweden, we give here a further announcement just received from Mrs. Sloane:

"From the collection of 36,000 photographic negatives in the possession of Swedish public schools for educational use, I have selected 400 of the most representative which will be of the greatest value in visual education in America *** The Swedish authorities will supply lantern slides from the original negatives at the net cost of making the slides. In this way slides from the 400 negatives may be had for $200 by any American school."

Schools interested may write to The Educational Screen with instructions to forward, or direct to Mrs. A. Bogenholm Sloane, Hotel Continental, Stockholm, Sweden.

"THE Hoosier Schoolmaster", Eggleston's very successful novel of some fifty years ago, was one of the earliest books to be put into fairly satisfactory film form. Another film version, with all the advantages of the perfected motion picture technique of today, has just been released by Hodkinson with Jane Thomas and Henry Hull in the leading roles. It should be an important and valuable picture. A comparison of the two films will be interesting as a measure of progress in the artistic screening of a novel during the interval between the productions.

EVERYONE is free to select his own "ten best" films of the year. Almost every one does, it would seem. Here is something of a composite verdict from over fifty of the leading newspaper critics of the country, as gathered by Film Daily:

The Picture	Number of Votes
The Covered Wagon	52
Merry Go Round	25
Robin Hood	24
Hunchback of Notre Dame	24
The Green Goddess	22
Scaramouche	19
Safety Last	18
Rosita	17
Down to the Sea in Ships	17
Little Old New York	16

If the newspapers reflect faithfully national opinions, and if the editors maintain accord with what their movie critics say, the above may be supposed to represent the country's opinion. The two "if" clauses, however, may be "Doubtful"—even "Contrary to Fact."

THE Seven Seas Film Supply Co., 729 Seventh Ave., New York City, inform us that they have now established a non-theatrical rental service. They state that their activities hitherto have been limited to the outright sale of prints to Colleges, Universities, and non-theatrical distributors generally.

THE Smithsonian Institute, Washington, D. C., commisioned Erich von Stroheim to make several thousand feet of scenic film in Death Valley, California, while he was on location there for the production of his big feature, "Greed". These few thousand feet of film will be the world's only means of seeing what geologists have called "the hottest and most dangerous spot in America, if not in the world." It is quite possible that these "few thousand feet" may represent a greater achievement in real and permanent value than the "Greed" that took Stroheim into Death Valley. They may attain a more respectable degree of immortality than anything that ever came from such a locality.

THE solicitor general of the United States, Mr. James M. Beck, recently said at a banquet:

"Probably the greatest curse of our nation today is our moving-picture mind". This is not mere "after-dinner" persiflage. It is a tremendous truth that too few Americans think upon as yet. Pictures are flooding the country—in the magazines and newspapers as well as on the screen—they stream before our eyes so fast that there is no time to form lasting impressions, much less to reflect upon them. If mature minds are discouraged from thinking by the headlong pictures, what is the movie doing to the millions of child minds that follow the screens hungrily every day? The more movies they see the less they need or care to think. The movie does it all, leaving no office for the mind save to serve as a feeding-funnel to the emotions. One of the supreme tasks in visual education today is to make pictures serve an intellectual instead of an emotional end.

"The next fifty years will tell a great deal about America * * * It's our moving picture mind, our lack of thinkers", says Mr. Beck.

MOTION PICTURES—

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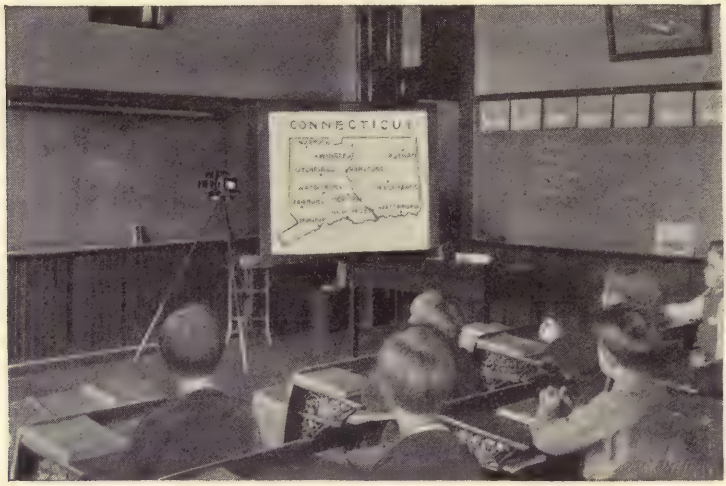

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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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THE EDUCATIONAL SCREEN
(Including MOVING PICTURE AGE)
Vol. III, No. 3 Editorial Section March, 1924

THE EDUCATIONAL SCREEN has had the honor and privilege of printing each month the official departments of the two national organizations so far established in the field of visual education, namely, The National Academy of Visual Instruction and The Visual Instruction Association of America. It is also an authorized medium through which the National Congress of Mothers and Parent-Teacher Associations presents to the educational field its monthly list of Film Recommendations by its Better Films Committee. These features of the magazine have been possible only because of its professional character and its freedom from any affiliation which could influence or hinder impartial service to the visual cause.

We may be pardoned for feeling some pride in announcing still another authorization which reflects, we believe, the growing confidence felt in this magazine throughout the educational field. We quote, with permission, from a recent letter from the president of the new Department of Visual Instruction in the National Education Association:

> "Inasmuch as THE EDUCATIONAL SCREEN is the only distinctively educational journal devoting its attention exclusively to visual instruction and which is not dominated, as I believe, by commercial motives, I shall be pleased, while I am president of the Department of Visual Instruction of the National Education Association, to supply you with all notices and plans as rapidly as they develop. You will be at liberty to use them in any way you choose. It will be perfectly proper, I think, for you to set aside a page in the journal heading it 'Visual Instruction Department of the National Education Association.' You might want to give it a sub-title such as 'Notices and Announcements of the Activities of the above department will be given attention here from month to month.'"
>
> (Signed) H. B. WILSON, *Superintendent of Schools, Berkeley, Calif.*

We are following the suggestion and the first appearance of the new department in THE EDUCATIONAL SCREEN will be found on another page. For this month the department contains a résumé of the address given during the first sessions of the new department held during the recent convention as a part of the Department of Superindence program.

NEVER before has visual education received the scholarly attention and extended discussion that was accorded it during the recent February meeting of the Department of Superintendence of the N. E. A. More than twenty addresses were delivered during the week by representative educators throughout the United States, either on the half-day program offered by the Department of Superintendence itself or on the two half-day programs offered by The National Academy of Visual Instruction. Of the former program we present a résumé elsewhere in this issue, and hope to print entire in a later number the notable speech by Dr. Charles H. Judd which closed the session with a most able analysis of the present and forecast for the future of the visual movement.

Of this wealth of material we shall present all that our space will permit. In this number we give papers by Joseph J. Weber of the University of Arkansas, Frank A. Fucik of the Chicago Schools, and Burton A. Barnes of the Detroit schools. In forthcoming numbers will appear the papers by James N. Emery of the Pawtucket schools, by Cora Johnstone Best of the Minneapolis schools, by Orrin L. Pease of the Buffalo schools, by Charles Roach of Iowa State College, and others. Still others of the papers will appear in the March and April numbers of Visual Education, published by the Society for Visual Education at 806 West Washington Blvd., Chicago, notably those by Susan M. Dorsey of Los Angeles, by James A. Moyer of Boston, by Supt. R. G. Jones of Cleveland.

State Service in Slides and Photographic Prints

A. W. Abrams
Albany, N. Y.

THE loan section of the Visual Instruction Division of New York State Department of Education occupies a room 22x47 feet in floor dimensions with a small room adjoining. It is entirely separated from the other quarters of the Division. The activities of the section are quite distinct from those of the other sections already described.

Slides available. On June 30, 1923, the Division had for circulation 212,359 slides of which 67,229 or 32 percent were colored. These slides are designated by 7,962 specific titles, each accompanied by a call number. The average number of slides per title is 26, but the number varies from eight or less to one hundred or more dependent upon the demand.

The number of different pictures available is thus not yet what can be called large for a state bureau. Numbers, however, reported by any bureau have no definite significance until one knows what they stand for. The 7962 titles thus far announced represent a selected collection. What is equally important is the fact that the Division responds fully to the ever increasing demand for the slides that have been announced and that deliveries are made for the particular time the applicant has occasion to use what is ordered. Many fields of study have not been touched at all. But for those fields for which slides have been announced the applicant can depend upon a reasonably wide range, excellent quality and positive value, and can count upon receiving on time practically all that are ordered. A somewhat recent reckoning shows that over 98 percent of the slides ordered are furnished. No borrower has to ascertain when any slides will be available or name a second choice.

Direct service. Loans are made directly to each borrower. There is no routing of shipments. No borrower has to plan to use slides when they happen to arrive according to a schedule made for many borrowers. Likewise it is obvious that no one is dependent upon a selection made by or for some one else. Each applicant makes his own selection adapted to his particular needs. A routing system of lending would now be wholly unsatisfactory in New York state.

Slides lent are seldom sent from school to school even within the same city or village system. Sending slides to the central office of a school system to be distributed from there to separate schools was tried for a time, but the universal practice has grown up for the superintendent to authorize each principal to order direct. This arrangement has proven altogether more economical and effective.

A public library may obtain state slides and sublend them to its patrons. Wherever a library undertakes to render this service, local organizations (not schools) are regularly referred to it by the Division, for there are advantages in having the library handle the entire business rather than only a part of it.

Who may borrow. Any teaching institution and any organization or club may borrow. Slides are sent to an individual even if no organization is mentioned. In some cases slides are borrowed for home use. The only restriction placed upon loans is that they must not be used where a collection or admission charge in any form is taken. To this rule there is absolutely no exception.

Ordering slides. Slides are furnished only upon formal application made on our official blank. The applicant must indicate specifically what slides are wanted. No selections are made by the Division for any borrower. The Division decided long ago that it was an unwise policy to undertake to fill informal applications or to try to supply slides from unorganized stock. No slides are available that are not separately titled in printed pamphlets, which are furnished any institution or organization on application.

Period of loan. Any applicant may obtain slides at any time for one week including time required for return shipment. A teaching institution may be registered to borrow for a period of one month, but for this privilege must submit a definite schedule of specific topics

Editor's Note.—This is the third of a series of articles by A. W. Abrams, chief of The Visual Instruction Division of the University of the State of New York, on the work of visual instruction as it has been developed in the state from headquarters at Albany. The last article of the series will appear in the April issue.

that are to be taught by the visual method, state whether the work is to be done in the regular classroom or a special lantern room, and indicate approximately the percent of the

Corner of Loan Section: On right a few of the 52 slide cabinets, one girl picking out slides, another filing a discharged shipment; next to farther wall a table where the slides of return shipments are rearranged in classification order; nearby a truck load of slides from packing room; at desks examining, counting and recording.

whole period of registry to be used for lantern work. When an application indicates that the teacher is planning to use the slides merely for supplementary exercises rather than for positive training in observation and for class discussion, it is denied. A separate schedule is required for each subject and grade for which the privilege is desired. It is thus impossible for a school on the monthly plan to get slides one month for one subject and the next month for another. The applicant agrees to use a certain Monday in the month for filing applications.

Under this plan a school may have a dozen or more registrations, each teacher filing on a separate blank each month an application for the slides wanted under the schedule. The slides are sent to the school as a lot shipment but in separate packages so the principal can at once distribute the slides to the teacher for whom they are intended.

There is also a quarter-year period for the use of a special collection of 237 slides on South America. To be registered for this privilege, classroom equipment and an ample supply of books and pamphlets for topical reading are an absolute requirement. At present the Division can supply this set for 400 classes a year. Over 15,000 supplementary books, about one for each pupil, have been provided by the schools using the set. Few schools discontinue the use of the set. Each year some additional copies of the slides are made to accommodate new registrants. A teacher's manual, Bulletin 684, has been prepared to guide teachers in this work.

A similar set of 200 slides for Australasia is offered. The slides of this set are lent by call number for one month only. The requirement as to classroom equipment and books for topical reading are similar to those for South America.

Recently another study on Greek and Roman civilization, 605 slides, has been announced. To receive these for longer than a week classroom equipment is required. The general policy is to require classroom equipment whenever a full and balanced collection for any large field of study has been prepared. In this way schools are given ample time for building up equipment but are led to understand that visual instruction may be an organized method of teaching instead of entertainment or relaxation for pupils.

How slides are handled. Slides are filed vertically by call numbers in drawer cabinets as shown in the accompanying illustration. Each slide must be picked out and checked against the call number of the application. Charge entries are made on record cards.

The slides that are returned each day are

Corner of packing room at close of day: At right a day's incoming shipments, at left express clerk checking out last of outgoing shipments, beyond, 2 men still packing slides.

delivered to a large table where they are sorted according to call number. They are then ready to be quickly redistributed to their proper place in the filing cabinets.

Other details are examining slides for breakage, sending due notices, checking against schedules, answering inquiries, etc.

Packing and shipping. The Division does not use partitioned boxes for shipping. Such a type of box would doubtless reduce breakage somewhat but would not be economical, as it is more expensive to make and would require much more time for handling. Such a box is also less satisfactory as a container for the slides while in use. Cloth covered pasteboard boxes are used, made in three sizes. Into these a certain number of slides are placed, the extra space being filled with cardboards the size of a slide. This box is put inside a very plain wooden one having a hinged cover and clasp.

Shipments are made by express or parcel post as seems preferable for each shipment.

Loans of sets. From the regular stock of classified slides a certain number of fixed sets have been assembled. These are used to some extent by schools for supplementary exercises but chiefly by organizations for lectures. They accommodate borrowers that do not want anything in particular or are unwilling to take the trouble to select slides. There are still such persons in New York state, but they get a minimum of encouragement. No "set" is lent for a period longer than one week. No list of titles is furnished in advance. The slides lent by call number constitute 67 percent of the whole. As most of these are borrowed on the monthly plan, it is obvious that only a very small part of the slides are borrowed for "popular" use.

Summary of loans. The distribution of loans of slides among different classes of borrowers for the school year 1922-23 was as follows:

Teaching Institutions:	Borrowers	Slides
Normal schools	10	14,044
Teachers training schools	2	3,726
City high schools	58	18,128
City elementary schools	219	166,579
Village schools under a superintendent	62	47,777
Other villages with academic department	256	132,807
Rural schools	48	15,533
Private schools	62	27,529
Universities and colleges	13	3,979
Total	730	430,102
State Institutions	17	8,218
Extension Work:		
District superintendents	15	1,512
Libraries	20	11,061
Churches	148	38,290
Other organizations	116	21,409
Total	299	72,272
Grand total	1,046	510,592

The total number of shipments was 4,507.

Cost of borrowing. There is no charge for the use of slides. The state pays outgoing transportation. The borrower returns shipments prepaid and is responsible for breakage. Breakage charges are collected or service ceases.

Loans of photographs. Mounted photographs are lent on essentially the same plans as slides are except that they may not be ordered by sets.

Making Visual Aids*

BURTON A. BARNES
Detroit Schools

THE visual department in a city seems to to have at least, three good reasons for existence.

1. Recommendation and preparation of visual materials.
2. Distribution of these materials in the school system.
3. Checking the usability of material to prevent money waste.

It is not a new kind of education, but rather a service department to supply visual materials to the schools.

In making visual aids the aim of the department is to produce material which will be the most usable for the teacher in the class-room. Usability is the key-word to the situation. To insure usability there are certain considerations

**Read before the National Academy of Visual Instruction at Fullerton Hall, Art Institute, February 28, 1924, in connection with the N. E. A. Meeting.

in the production of material. Some of these are as follows:

1. Each device should come at the request of some supervisor to make certain that the material is adapted to city-wide use to the very best advantage of the pupils.

2. If possible it should be planned by the supervisor, supervisor of visual instruction, and a committee of teachers and principals in conference.

3. Its use should be explained to principals by the supervisor concerned, and the principal should be responsible for it.

4. The visual department should attend to details of production and distribution.

5. The department at the suggestion of which the aid is made gives it the necessary publicity in the schools and attends to the supervision of its use.

6. The visual department keeps material in repair.

In this paper I am concerned with only the first duty of the visual department, the purchase and preparation of visual material. Running over a check-list of visual materials Detroit has made some at least of the following aids: Motion pictures, lantern slides, charts, posters, maps, graphs, models, preserved specimens, illustrations and cartoons. Of these only the motion pictures and cartoons will be discussed here.

Our motion pictures, prepared under the direction of the department of visual instruction, include films on the following subjects: The kindergarten, school for the deaf, art, safety, handwriting, health education, vocational education, and the activities of the platoon school. These films all show characteristic Detroit school activities, and are used in the instruction of teachers and in keeping the public in touch with what the schools are doing. For example, the platoon film has been shown at Parent-teacher Association meetings all over the city this winter. These showings are given by the visual department at the request of the P. T. A. Also these films explaining school activities were run afternoon and evening through the Michigan State Fair last September in connection with the Detroit School Exhibit. On Labor Day 3,000 people saw all or some of the films. Supt. Cody spoke enthusiastically of their budget value for education.

Our films are prepared in two ways. A local paper runs a news weekly in the theatres. A company representing this paper screens school activities of news value. The picture is run in the theatres of the city for a week, and then sold to the department for our use. When a supervisor has something to be screened she notifies the visual department. We go to the film man, make all necessary arrangements, and handle the film after it has had the week's run.

The platoon film was prepared under supervision of the department working with a commercial film company. Principals, teachers, and children in the Detroit schools were the actors, while the supervisor of Platoon Schools prepared the scenario. This preparation of films for publicity is an established institution in Detroit.

I wish now to turn to the discussion of a new departure in Detroit in the preparation of visual material. It is as yet in the pioneer stage but there are great possibilities of development on the future in education. This new work is the preparation of cartoons to aid in the work in instruction in the class-room.

For some reason, cartoons are little used in instruction. They are as powerful as dynamite as propaganda, and are coming to their own in the discussion of political questions in the newspapers. If political truths can be put across to people by means of cartoons why cannot other truths of vital value to mankind be put across to our children in the same way? State health departments are beginning to use cartoons, but, in general, our text-books are as bare of cartoons today as they were of ordinary illustrations before the time of Comenius.

Yet a cartoon on any subject you may suggest may be drawn with so much power and punch that the message of the drawing will hit you squarely between the eyes, and tickle you when it hits you. You get the point with no effort. The truths of a score of laborious pages may be conveyed to the mind by means of a few scratches of pen and ink. The drawing pen is mightier than cold type. Cartoons challenge the eye of old and young, all nationalities. Babes and old men, Americans, Chinese and Eskimos all read and enjoy a picture at a glance. I notice that Upton Sinclair says that Radio will popularize a universal world language in the next quarter century. But we don't have to wait for radio and a new language. We already have in cartoons the one simple universal method for the interchange of vital truths among the races of mankind. The preparation of a text-book in which truths are recorded in such a way that literally he who runs may read, I would consider

as a great contribution to the welfare of the human race. Then if the cartoons in the text book were animated, and used as movies we will leave it to the scientific educators to measure the results in teaching value.

With the idea in mind of taking a few faltering steps in the direction of the preparation of cartoon material for the instruction of children I have drawn some fifty cartoons during the last four months. For this opportunity to experiment I am greatly indebted to Supt. Frank Cody of Detroit, who transferred me from a position of Principal to the Visual Department; Mr. A. S. Barr, under whose friendly direction I have worked, and to Mr. Norton Pearl, of the Detroit Health Education Department, who has all the vision and enthusiasm of a pioneer.

Last October, Mr. Pearl requested that I supply him with fifty cartoons covering points in the course of study in health instruction in the Detroit Elementary Schools. We worked for a time by means of daily conferences on the material. Mr. Pearl would give me one day the idea he wanted me to cartoon, and that night I would draw the cartoon and bring it to him for criticism the next day. We have not as yet decided whether to put the cartoons out as slides, picturols, movies, posters, or illustrated booklets, but thought you might be interested in seeing them, and we are looking for help and suggestions.

One Way to Secure Satisfactory Film Service at Moderate Cost*

FRANK A. FUCIK
Principal Pope School, Chicago

EVER since John Amos Komensky demonstrated the value of pictures in books, or the relation of the concrete to the abstract, educators have added and utilized device after device to fix the thought in the learner's mind.

That moving pictures have a place in education needs no defense today. Our modern complex life of speed in everything about us compels the utilization of every agent to prepare the young for the life they must live in, about, and out of school. People at large accept the moving picture almost as a necessity so that the transition from the outside to the inside of the school is but a natural development, and it is indeed a small hamlet which does not boast of its movie house. The expense of this latest necessity, the transition of the movie from the theatre into the school, is willingly and gladly borne by the pupils and community.

It is not my purpose this afternoon to dwell upon the cost of the various movie machines, their installation, or operation; but rather to cite a concrete use of this latest invention at the Pope School during the past two years.

I will presume therefore that a machine is installed in a suitable hall with all accessories necessary, such as the proper screen, dark shades, and comfortable seats. Conditions of course vary in each local community, and various methods must of course be modified in order to insure a whole-hearted support of the school patrons. This is a question of organization of the various elements into one harmonious whole, which any Superintendent knows how to adjust.

City Conditions

The local conditions in Chicago are fixed along certain definite lines, which expense must be met apart from the secondary cost of the films themselves. Briefly summarized, they are these: the Movie Operators Union has a definite scale of wages, the operators are all licensed by the City of Chicago, and the conditions under which moving pictures may be shown are fixed by City Ordinance. The booth must be strictly in accordance with the Fire Ordinances and have all safeguards in place. This, in brief, is one of the fixed conditions which must be met in Chicago by every school or movie house. The scale of wages of the operator is about $15.00 a day.

At the Pope School we avail ourselves of a regular City licensed Union Operator for one-half day, twice a month, because we are insured against any danger, and have the same man all the time. In this way the definite responsibility is fixed and our movies always go with a snap and are definite and regular in action. It is poor procedure to have any stops, breaks or flashes when pupils are seated in a darkened assembly

*Read before the National Academy of Visual Instruction at Fullerton Hall, Art Institute, February 28, 1924, in connection with the N. E. A. Meeting.

hall, as it tends to poor morale, causes noise, dissatisfaction and a lack of faith in the management of the school; which you all recognize as poor school procedure. This is apt to occur especially if some temporary, hit and miss operator is employed; not to say anything of the danger of spoiling the effectiveness and positiveness of the machine itself.

Part Played by Movies

The movies at the Pope School are a regular part of our school work and organization. In September at the opening of the school year, each teacher is supplied with a schedule showing the definite time and dates for the whole school year, which in Chicago is ten months. Moving pictures are shown twice a month in connection with a fifteen minute program given by a different room at each performance. In this way the whole school cooperates. Each room is responsible for one program, each room has the opportunity to appear on the stage, and every one is represented, making every one responsible, creating democracy in a practical way. Not over four reels are shown at any performance, as experience has shown that in an elementary school like the Pope pupils cannot focus their attention for a much longer time. A longer time brings about a break in attention, interest, and grasping mental power, which brings unpleasant results.

Right at this point it is well to emphasize the need of care—too many reels are apt to cause eye strain and go beyond the mental as well as physical fatigue point. The pictures shown are of course all strictly educational:—Travelogues, Geographical and Industrial pictures; and for the lower grades a child-like comedy is included, which deals with definite lessons of some good moral teaching kindness, sympathy, fair play.

Cost

The cost of the movies is anywhere from $15 to $20 per one performance, or from $30 to $40 a month, depending on the cost of the films. This includes the cost of operation, film service—in fact, is the total or outside cost. This expense of upkeep is met by having the pupils pay the small sum of five cents a month. The money is sent to the office on certain definite days each month, and credited to the Pope School Movie Fund. The payments for the Operator, Films, and Film Service are then made by check. To have movies oftener than twice a month is, in my opinion, under present arrangements of overloaded courses of study, a mistake; because too much valuable time is lost, and collecting money each week is a nuisance to all. The plan followed at the Pope School has worked splendidly in this regard. Some rooms now have the habit of paying their full amount for one semester of five months, or 25 cents at one time in advance. This saves time and effort. The cost of five cents a month is ample to carry forward these movies, giving the pupils eight reels a month, four reels every two weeks. To briefly summarize, the cost is as follows:

1—$15 to $20 per performance.
2—$30 to $40 per month.
3—A cost of five cents per capita each month means 5/8c per reel.

When the pupils grasp this moderate cost they are more than satisfied.

The plan of having movies each week and collecting money every week is a questionable procedure, because too much valuable time is lost. To have a one cent movie one week, a two cent movie the next, and perhaps a three or five cent special the third week is a mistake; for you can readily see how this degenerates into a mere collection agency and becomes a nuisance to pupils, teachers, parents, and the office. Some one forgets the cent, others lose it; and the parents and teachers are kept running in circles attempting to keep pace with the three ring circus. It is entirely too wasteful of precious time, entails useless bookkeeping, and creates a distaste for the movies themselves.

Summary

For a cost of five cents per month the Pope School follows this plan: Moving pictures of four reels each are given twice a month, in connection with an Assembly program of 15 minutes by some room. Each assembly opens and closes with a song. The total time for this assembly is never over one hour and 15 minutes. These programs stimulate a healthy, clean rivalry, awaken civic pride, and furnish an endless variety of splendid ideas in a most democratic manner. Democracy is silently thought, responsibility assumed, and the socializing influence is excellent. These movie assemblies furnish themes for discussion and written work in English, and inculcate a pride in the school and promote and create an excellent school spirit.

Types of Visual Aids Most Serviceable**

JOSEPH J. WEBER,
University of Arkansas

AMONG the various visual aids now available, which two or three types appear to you to be the most serviceable in our schools today? Which types would you suggest in answer to my question? How much agreement do you think would there be among several educators if they were asked to judge? Would their opinions be characterized more by difference than by unanimity, or just the reverse? Are some types really more serviceable than others? A moment's reflection forces an affirmative reply. Which visual aids, then, are the most serviceable?

When I was first assigned this problem for discussion I had a feeling that it was a rather weak question to debate, not unlike the classic school issue "Which animal is more useful to the farmer, the cow or the horse?" However, when I had thought it over for a while, I arrived at the conclusion that it is more important than it at first appeared. So I tackled it with determination and decided to discuss an array of three or four types of visual aids which I consider most serviceable in education. What they are I shall disclose later. Let me explain first what I mean by a visual aid.

By a visual aid I mean *the representation of an object, a situation, or a relationship in either two-dimensional line or three-dimensional form, which representation, when it accompanies language, tends to make the latter more interesting, intelligible, and impressive.* Illustrations will make this definition clearer. The blackboard drawing of an automoble is a representative in *line;* that is, the actual object is suggested to the imagination by means of chalk lines upon a plane surface. On the other hand, the toy model of a house is a representation in *form,* the model being shaped after a real house presumably in reduced but correct proportions.

Not only are objects visualized in line and form, but also situations, trends, and relationships. For example, an Eskimo life situation can be depicted in line by a picture or in form by an exhibit. Moreover, a trend, such as the gradual change in price-levels, can be delineated by a graph or diagram or symbolized by pins and strings on a bulletin board. Finally, a relationship, such as that involved in, say, square root, can be visualized by a blackboard sketch or by a collection of wooden blocks.

The term "aid," when applied to any concrete medium, implies that it must somehow be helpful in the realization of a definite aim. In accordance with this, a "visual aid" in education is assumed to be helpful in the work of the schools. Professional opinion, scientific investigation, and practical experience—all unite in support of this assumption. Visual aids illustrate oral or written language concretely, and hence make it more charming and memorable. This has been proved conclusively. Carefully controlled experiments indicate that visual aids along with verbal instruction increase the effectiveness of the instruction in amounts ranging from five to fifty per cent.*

From the standpoint of characteristic attributes, visual aids divide themselves into a few general classes. The principal ones are: (a) the diagrammatic aids—maps, charts, graphs, and diagrams; (b) the tri-dimensional miniatures—globes, models, and exhibits: (c) the various realistic flat pictures—book and magazine illustrations and separate drawings, etchings, and photographs; (d) the realistic flat picture standardized for screen projection—the lantern slide; (e) the unique stereograph, with its pseudo-natural realism; and, finally, (f) the visual aid which depicts animation—the motion picture.

The attributes brought out in the foregoing paragraph can be utilized as theoretical criteria for evaluating the various types of visual aids in comparison one with the others. However, these are not the only criteria that can be of use in evaluation. Practical experience dictates a few additional. They are: (g) ready availability of the visual aid in question, (h) cost of making, preparing, or producing it, if not available, (i) cost of purchase or rentals and transportation, (j) cost of equipment and its operation, (k) cost of administrative circulation, (l) ease of correlation with variable subject matter, and (m) adaptability to and marked effectiveness in specific instruction.

Now, if you were asked more specifically,

*Weber, Joseph J., Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction. (doctor's thesis). Also: Some Educative Values of Photographs, Stereographs, and Lantern Slides (monograph in preparation).

**Read before the National Academy of Visual Instruction at Fullerton Hall, Art Institute, February 28, 1924, in connection with the N. E. A. Meeting.

"Which single one visual aid is the most serviceable?" what would be your decision in the light of the foregoing criteria? Would you say the motion picture? Probably . . . That is what most of us would be inclined to say on first thought, especially those of us who have not had much motion picture experience. But if so, what about the high cost of rentals and equipment and projection, to say nothing of the towering purchase prices or the impossible cost of actual production? And what about the difficulty of booking what you desire to correlate films with your school work, and what about getting your films when you want them? These considerations are depressive, to put it mildly. Manifestly the motion picture would not be your answer, at least not yet. For the time being, another type must qualify. Which visual aid, then, besides the motion picture, might you recommend?

Would you designate the lantern slide the most serviceable? Perhaps—but what about the necessity for projection equipment, electricity, screens, and facilities for darkening and ventilation? No doubt the lantern slide would be a much stronger candidate for nomination than the motion picture. Yet, is the lantern slide the most serviceable visual aid for our schools today?

Let us consider a few other types. Among them is the stereograph, with its powerful realism. Would you choose it as the most serviceable visual aid? What about its limitations? And it has quite a few. . . It can hardly be adapted to group instruction. Again, it is difficult to secure, and much more difficult to make. The stereograph, then, is in some respects a stronger and in other respects a weaker candidate than the lantern slide for nomination as the most serviceable visual aid. Would you give it first place?

Would you choose the plain flat picture, remembering that it is the linear representation of either visual reality or visualized idealism; that is, a depiction of either a concrete scene or a visualized scheme? It, too, has its limitations, the worst being probably its weakness of appeal when compared with the stereograph, the lantern slide, or the motion picture. But, when you contemplate that the flat picture may exist in a gallaxy of multiform facsimiles—as illustrations in books, as graphs or diagrams in magazines or on charts, or quite independently, in any size or connection, as paintings, sketches, cartoons, or photographs—when you contemplate this extensive range of usefulness, you can hardly resist the impulse to designate the plain picture the most serviceable among the visual aids.

Other visual aids may be considered in succession—the model, the exhibit, the map and the globe, and even the newborn "picturol"—all of them having certain individual advantages and limitations. But I shall pass them by, and now attempt to summon the courage to make a few nominations on my own account.

I remember, before I decided to make these nominations I was confronted with a classic dilemma. For, on the one hand, if I would refuse to express myself in a definite way, this paper would justly invite the criticism of being sterile, with nothing but feeble platitudes and glittering generalities, a misdemeanor which college professors are only too prone to commit. On the other hand, if I should make a few arbitrary nominations, I would lay myself open to being considered unscholarly and to the possibility of being forced to retreat with chagrin from a definite stand. I resolved, finally to choose the latter horn and, not in a slang but in a logical sense, throw the bull. However, I am making my nominations with a definite reservation, namely, that I retain the privilege of changing my mind at any time in the near or distant future.

Here are my nominations, enumerated in the order of importance: First comes the book illustration—either a pictorial scene in half-tone or a graphic scheme in zinc etching. Next comes the independent picture, and many kinds there are. And last comes one of two alternatives—either the stereograph for individual instruction or the lantern slide for group appeal. The stereograph I would advise for country schools, especially for such village schools as can not easily provide the facilities for projection, while the lantern slide I would recommend for those larger schools that can afford equipment, electric current, rental service, and the cost of actual projection.

The stereograph should depict only actual situations, while the lantern slide may depict not only actual situations but also thought relationships, although the latter may as well appear on charts and thus leave to the slide mainly the function of depicting concrete realities. The separate flat picture may embody the visualization of an idea or thought relationship or it may be a painting, drawing, or photograph representing an actual scene. Similar to the independent print, the book or magazine illustration may depict either a natural scene or a graphic relationship. It may well be added here for the sake of clearness that a realistic representation, like that of the photograph or painting, facilitates learning

in the field of concrete situations, while an idealistic visual aid, such as the graph or diagram, helps us beget, understand, and clinch ideas in the realm of principles and higher concepts.

Not only did I have a certain number of criteria for arriving at an evaluation of the different visual aids in comparison among themselves, but I also evolved a systematic working plan—and here it is:

Criteria for Evaluating Visual Aids

The following two columns embody advantages and limitations, in the light of which the different visual aids may be evaluated in comparison among themselves. The form may be used by any educator or group of educators. The list of criteria may be modified or extended. Two judgments may be made: one by considering the advantages and the other from the standpoint of the limitations.

Advantages	*Limitations*
Arousing curiosity	Dulling curiosity
Challenging reasoning	Discouraging reasoning
Aiding conceptual thinking	Bewildering thinking
Symbolizing thought	Lacking that power
Creating generic imagery	Failing in this
Perspicuity—clearness	Ambiguity
Favoring concentration	Distracting
Courting perception	Hazy—unappealing
Illusioning realism	Appearing unreal
Effecting perspective	Effecting flatness
Depicting stillness	Too fleeting for study
Manifesting animation	Lifeless, inane
Detail definite	Elements indefinite
Advantage of color	Colorless
Arousing natural interest	Lacking that power
Popular with pupils	Unpopular
Favoring pupil activity	No opportunity
Much pupil participation	Little participation
Organizing learning	Dissipating learning
Marked effectiveness	Negligible effectiveness
Large size advantage	Too small for effect
Adaptable to method	Hardly adaptable
Aiding the lecturer	Not for lecture-method
Good for group appeal	Not for group appeal
Good for individual study	Not for individual study
Binocular vision involved	Not involved
Project teaching	Not adaptable
Picture collecting	Not available
Correlation with subjects	Hard to correlate
Easily handled	Time-consuming
Flexible for re-combining	Inflexible
In teacher's control	Uncontrollable
Costing little	Expensive to use
Easily produced	Difficult to make
Low booking cost	Rentals too high
Easily administered	Troublesome to circulate
Readily available	Difficult to get
Simple to handle	Too complex for use
Durable, strong	Fragile, breakable
Form variable	Form invariable
Usefulness extensive	Usefulness limited
And so forth	And so forth

How did I arrive at my nominations? Let me explain in detail. I first selected the following visual aids for evaluation: (1) the motion picture, (2) the lantern slide, (3) the stereograph, (4) the flat picture, (5) the book illustration, (6) the painting, (7) the diagram, (8) the graph, (9) the model, and (10) the exhibit, leaving out maps, globes, charts, etc. Then I decided upon the ranking system. Finally I judged each visual aid twice, first from the standpoint of the advantages and then from that of the limitations for serviceability in the schools of today. Taking a certain advantage, say, "Arousing curiosity," I judged which of the ten visual aids would rank highest in the power of arousing curiosity and then gave it that rank among the 10; which would rank next highest, which would rank third, and so through the entire ten visual aids. I did the same for the second advantage, and the third, and the fourth, and the fifth, and on down to the last.

The column of advantages completed, I covered up my rankings and proceeded to the limitations. Taking the first limitation I again ranked one visual aid first, another second, another third, and so on. Then I did the same for the second limitation, putting the guiltiest visual aid first, the next guiltiest second, and so on, all the way down the column.

It is evident that when the ten visual aids were ranked in the light of every advantage and again in that of every limitation, two totals were available for each visual aid—summations of the positive and the negative ranks. It is furthermore evident that the lowest algebraic total merited the highest final rank. In accordance with this process of calculation, the illustration came out first, the separate picture second, the lantern slide third, and the stereograph fourth. The illustration deserves first place for at least two good reasons: it is ubiquitous—in books and magazines everywhere, and, furthermore, it is available in the form of clippings for individual pupil collections. The separate picture deserves second place, not alone for the reasons just mentioned but more so for the reasons that it lends itself easily to production in the form of a kodak print and readily to exchange through teacher and pupil initiative—project teaching. The lantern slide deserves third place for mainly these reasons: its form is standard and hence excellently adapted to extensive exchange; furthermore it makes practical, large group instruction; and, finally, it is easily produced at home by teacher and pupils. The stereograph deserves fourth place, paramountly because of its "frozen reality," and secondarily because of its superior effectiveness for individual study.

The audience may be surprised to hear the motion picture relegated to a subordinate position. This happened not because I may think the motion picture devoid of powerful advantages but because its limitations are so numerous and seri-

ous that they still outweigh the many advantages. I say "still," for I feel confident that some day, with certain modifications, the motion picture may reach first place in a scientific evaluation study. And that day may not be far off.

Just one more point, and this discussion will end. The afore-mentioned array of criteria (mimeographed forms) suggest certain studies that may continue this problem which I trust I have opened up today. In the first place, the criteria should be formulated definitely in the form of principles fully expressed. In the second place, the list of criteria should be revised, reduced, or extended. In the third place, the various criteria should be ranked in the order of importance. This could be done by submitting them to a large number of judges. Then, in the fourth place, as a result of these numerous judgments, the separate criteria should be given definite scaled values. Finally, in the fifth place, the different visual aids should be ranked, as I have done, by another body of judges. Then, and then only, could we safely assert that a certain visual aid is the most serviceable and that another ranks second and still another third, and so on. And once we were reasonably sure of our relative values, we could go ahead administratively, as well as in our technique of teaching, and break ground economically, with a feeling of confidence that we were using the right plow.

Some of you may have wondered throughout this address whether I am not making a mountain out of a mole-hill in raising the question "Which types of visual aids are most serviceable?" However, if you will only recall some of the wasteful, unreasonable, and almost ludicrous attempts that are being made here and there over all the country, you will be more inclined to bear with me. Not long ago a teacher in Texas said she could not use visual aids because the school board refused to buy her a lantern. I asked her whether there were any illustrations in her textbooks, and she said yes, of course. Then I asked her further whether she had ever consciously tried to utilize them in her teaching. And over her face spread the light of genuine surprise. "Why, no," she said, "I had never thought of that!"

Informalities

BY THE EDITOR

THE Upshaw Bill (H. R. 6821) was introduced in the House of Representatives at Washington on February 9, 1924, referred to the Committee on Education and ordered printed. It is now available in printed form (54 pages). It is a bill "to create a commission to be known as The Federal Motion Picture Commission, and defining its powers and duties."

This bill is the most comprehensive plan for dealing with the Movies that has ever been devised. Every educator, every minister, every parent who has begun to give serious thought to the question, should have a copy for careful study. (Write to the Bureau of Publication at Washington, using title and data given above.)

The proposed Commission will be under the Department of the Interior and definitely affiliated with the federal Department of Education. Appointment of the six Commissioners will be in the hands of the United States Commissioner of Education and the Secretary of the Department of the Interior, the former naming eighteen candidates and the latter choosing six from among these eighteen.

The powers of this commission are very great, embracing the issuance of a permit, after viewing, required for the showing of every film produced, the furnishing of a strip of film with their official imprint to be attached permanently to every film thus licensed, the indication of films fit for "family use," the registration of every firm connected with any phase of the industry, the control of export and import film business, etc. Elaborate provisions are made for central offices in Washington, with branch offices and deputy commissioners elsewhere throughout the country as needed; for legal activities in the way of investigations, prosecutions and appeals; for cooperation with the producers in criticism and advice on scenarios voluntarily submitted in advance of production, etc.

The expenses of the commission will be very large and are to be born ultimately by the industry through stated fees for film-viewing. These fees are to be made just large enough to yield $1,000,000 for use by the Federal Board of Education, over and above the expenses of the Commis-

(*Continued on page 113*)

Visual Instruction Department of The National Education Association

Notices and announcements of the activities of the above department will be given attention here from month to month.

The Visual Instruction Program at the N. E. A. Meetings

UNDER the auspices of the newly organized Department of Visual Instruction in Education, a full half-day program of important addresses by important educators was presented in the Cameo Room of the Morrison Hotel in Chicago, in the forenoon of Thursday, February 28th, 1924. This is a significant date in the history of the development of the visual movement in education for it was the first time that visual instruction won a definite place on an annual program of the National Education Association. This fact alone will do much to convince the educational field of the genuineness of the new movement and dissipate the suspicion held in some quarters that the visual idea is but another educational "fad." But far stronger evidence is the able presentation and discussion of the question from many angles by the various speakers of the morning. We can give here but the briefest résumé of the addresses.

"The Value of Visual Aids in Education" was discussed first by Doctor Frank N. Freeman of the University of Chicago who presented a concise summary of results from the elaborate investigation conducted by himself and thirteen other investigators last year under the Commonwealth Fund appropriation. Visual education is found to be unusually profitable material for scientific investigation because of its novelty and rapid development. The problem was to determine (1) the value of various visual aids—films, slides, stereographs, etc., and (2) the best methods of use of these aids. Since motion pictures are the most spectacular of visual devices, the major emphasis was placed on them. The method was to compare two or three types of presentation by the group plan, and then test results scientifically.

Among the many results attained may be mentioned the following: The content of 100 educational films selected as representative showed an average of 54% of action picture, 33% of reading matter, and 12% of still picture; the value of films is shown to correspond with the amount of action matter contained; the idea, that oral comment from the teacher while the film runs is disturbing and distracting, is erroneous; visual material requres active analysis by the pupils and this is encouraged by oral comment; films may easily be overloaded with reading matter; the value of film lies in their peculiar content rather than in their stimulating effect; in general, films are not superior to slides and stereographs unless motion is a vital feature of the subject.

For a full account of the important and far-reaching results of these investigations reference should be made to the new volume, "Visual Education," recently published by The University of Chicago Press under Dr. Freeman's editorship.

Dr. Joseph J. Weber of the University of Arkansas treated the same subject by presenting a comprehensive résumé of his investigations in New York City schools which yielded very definite and valuable results in the comparative effectiveness of various visual aids in teaching. Special charts were displayed to the audience in the course of the reading of this paper. The complete account of the New York experiments was embodied in Dr. Weber's thesis for the doctorate at Columbia University, entitled "Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction," published by The Educational Screen, Inc., Chicago.

"The Use, Value and Expense of Visual Instruction," was discussed from two standpoints. Supt. R. G. Jones of Cleveland treated the question for The City School System, basing his address on the experience in the Cleveland schools for years past. A. W. Abrams, Chief of Visual Instruction Division of the University of the State of New York, gave an able discussion of the same subject for The State System, as it has been so splendidly developed in New York State.

"Visual Aids Available for Use" was the subject covered by Supt. Susan M. Dorsey of Los Angeles and Ernest R. Crandall, Director of Lectures and Visual Instruction in New York City. Miss Dorsey emphasized the great range of subjects and sources available for the school with

the alertness and initiative to seize upon them. Valuable collections can be developed by individual schools from pictures in catalogues, railroad and resort folders, etc., provided always that they are artistic and relate definitely to the work. The stereograph is immensely valuable, especially in special collections made for the local needs of the individual school. Miss Dorsey considers the slide the visual aid of supreme value, but its cost and fragility make a central source of distribution desirable rather than separate collections for each school. In any picture-teaching, however, the training of the teacher in all-important.

Dr. Crandall gave a full and interesting expose of the workings of visual instruction in New York, especially with the film. The elaborate service of films operating for 13 fully equipped schools was described in detail, and Dr. Crandall closed his address with an emphatic and stirring declaration of the great possibilities latent in the educational film which have so far been too little realized and appreciated.

"Training Teachers to Employ Visual Aids in Teaching" names a need strongly emphasized by William Gregory, Director of the Cleveland Educational Museum. The attitude of the teacher is the key to visual instruction. Visual aids are mere clutter for school storerooms unless the teachers are trained to their intelligent use. Further, the teacher, and not the distributor, must have the freedom to select the material for it is absolutely vital that this material be perfectly related to the work in hand. To force material arbitrarily upon the teacher is the quickest way to deaden visual instruction. If a distribution system is used, it should operate from a centrally located point so that the desired aids may be available daily.

Dr. J. J. Tigert, U. S. Commissioner of Education, stated that out of 1,400 replies to the great questionnaire recently sent out from his department only seven were unfavorable to the use of visual aids. The supreme value of visual education is not to develop the use of the eyes of the pupils but as a new avenue for acquiring accurate information. In praising the stereoscope, he demands also that we remember the old-fashioned blackboard as one of the greatest visual aids. The movement at present has so little actual scientific background that one of the chief needs of the day is for wide, scientific investigation into materials and methods.

The closing address of the morning, delivered by Dr. Charles H. Judd of the University of Chicago, entitled "Progress Achieved and Desirable in Visual Education," was a fitting climax to the session. The importance of this incisive summary of the visual instruction situation as it stands today can hardly be overstated, and this magazine hopes to present the address in full in a later issue. The chief points emphasized in Dr. Judd's address are as follows:

The great theatrical producers believe there is a future for non-theatrical films and will give the essential cooperation when educators are ready to tell what material is wanted and help organize the market. Dr. Judd is convinced of their sincerity in this.

The visual cause has been set back very seriously by rash and extravagant statements used as propaganda by people commercially and selfishly interested in the field. Progress has been made in eliminating this sort of thing but the elimination must go further.

Hence two principles to be kept in mind: (1) Our contacts with the commercial firms should be of the sympathetic sort, and (2) We must keep out of our discussions statements that are utterly unprofessional.

Seeing clearly the situation as it is, the future is perfectly clear ahead. Efforts should be directed along two major lines: (1) Careful investigations must be instituted to determine real values and methods, and a meeting-place arranged where the leaders in the work can get together for study and impartial criticism of results. (2) A method must be devised for visiting different centers of visual activities to gather data on the various types of organization and administrative devices. These achievements must then be evaluated.

No one man's experience can be relied upon. All experiences must be compared. Nobody ought to speak on the subject of visual education if he has not collected any body of material or facts. We must have evidence. With this we can go back to the producers and they will give the movement the encouragement to go ahead and carry through on a scientific basis.

In conclusion, congratulations are due to President H. B. Wilson, who presided at the session, and to his colleagues, for the organization and presentation of a program that did so much in one short morning to orient and stabilize the situation of visual instruction. The visual movement greatly needed just this kind of attention to be able to move forward along more definite and consistent lines. J. F. B. H.

Official Department of
The Visual Instruction Association of America

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

No. 10 A Lesson on Cotton—Part 2

In this week's very brief article, we will endeavor to discuss one or two more steps in the lesson on cotton which we began last week.

Interest, based on sound motivation, having been thoroughly aroused and also having been skillfully enhanced by an extensive multiple sense appeal, the next step is to seize upon some one salient feature or features of the subject, which may serve to ripen interest into curiosity and thus evoke that impulse to imitation which shall insure retention.

It is not enough to arrest attention and to hold it. It is not enough to arouse interest and to sustain it by multiplying the angles of impression. Indeed it is possible to spoil a lesson altogether by carrying this process beyond the point of saturation. The result is a dissipation of interest. Something akin to interest, but keener, must be aroused at this point. We have called this curiosity.

It should always be borne in mind that in using such terms as attention, interest, curiosity, we are giving them their psychological-pedagogical significance. All these words, and nearly all words for that matter, are so loosely used we have to be rather careful to make sure we understand one another when we employ them. As we have used it here, the term curiosity represents simply a desire to get closer to the matter in hand, to become more fully master of it. As an emotional state it is not only keener than interest but much more personal.

The whole learning process is permeated with and is indeed promoted by the instinct of possession. Each new phase of the process is a new manifestation of that instinct. Except for man made laws, all that I see, hear, touch, feel is mine and my instinct tells me that the more perfectly I see, hear, touch, feel it, the more completely is it mine. Having made it mine through as many of my senses as I can bring to bear, my instinctive desire at this moment is to make it my permanent mental possession (retention). This I shall do, largely as men in organized society do with property of various sorts, by putting upon it my own personal, proprietary label (for purposes of recall).

The nature of this label may depend upon the character of the thing to be remembered, or upon my habit of mind, or upon both these elements. Let us consider a few examples. How does one remember names, that is, names which one wishes to retain and recall? Some persons recall them purely by sound. Such persons are ear-minded. Their most successful mnemonic device is to repeat the name mentally and mentally listen to the sound of it. Eye-minded

persons on the other hand will spell the name mentally and visualize the letters.

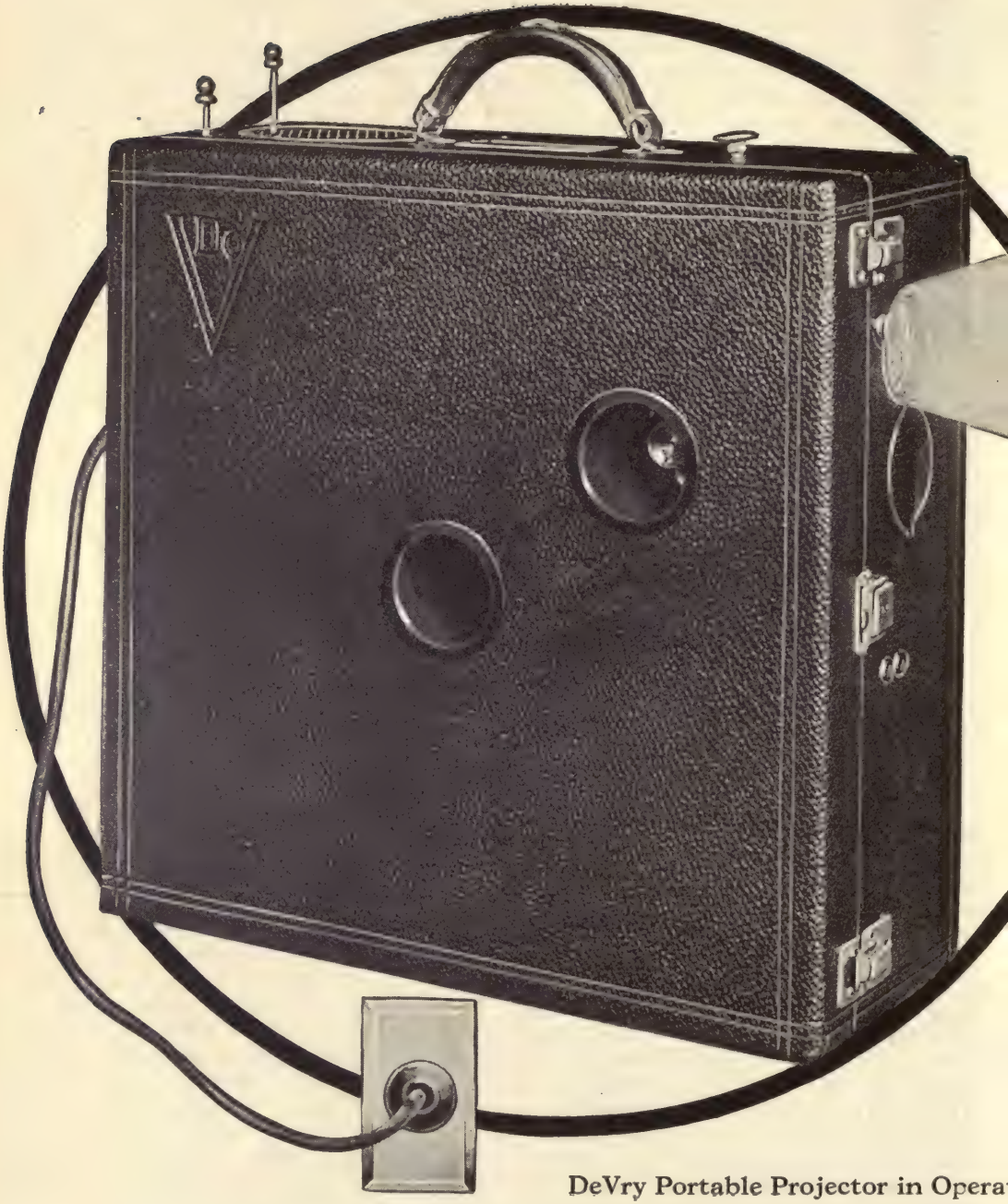
In passing it is well to note that both these methods afford a very good illustration of the part played by imitation in the act of storing either oral or visual images for recollection. This habit of repeating the name to one's self (whether orally or visually) is a clear case of imitation; and this habit is universally reported by those apparently gifted in retaining names. But there is a further element involved. The mind must seize upon some outstanding peculiarity of the name, or it will not be recalled at all. Those who are notable in their retention of names generally report that they make a habit of classifying them by initials. That is, they identify the name *with* the initial sound or the initial letter (of course, such identification may be either oral or visual), which in turn means that in the act of recollection they identify the name *by* this initial sound or letter. Some other peculiarity of the name may facilitate the process and there remains the problem of connecting the name with the individual, but for the present these observations should suffice to indicate that my label may be oral or visual according to my habit of mind, but that I must have a label.

Now to illustrate how the label may depend also upon the character of the thing to be remembered, it should suffice to contrast one's method of remembering persons, with one's method of remembering names. That the two things are very different is evident from the expression one so commonly hears. "I know that person, but I cannot recall his name." A name is a vocable, with a certain number of sounds or a certain number of letters. A person is a complex physical entity, presenting a very considerable group of sensory impressions. If all these were to be recorded and ticketed in each case, for purposes of recall, the task would be hopeless. Again the mind must seize upon some salient feature, some peculiarity; must affix a label of some sort. The difficulty here lies in the similarities. Persons are generally much more alike than their names. There is even a great similarity of features. There have been those who claim to make a habit of recalling all persons by their noses, their eyes, or some other one feature. This is not the common experience. Most of us recall one person by one feature, another by another. We may recall one man by his nose, another by his eyes, another by the shape of his head, another by the chin or even the arch of an eye-brow. Some such salient feature will be so completely identified with Mr. Smith, for example, that when we meet Mr. Brown for the first time he will remind us of Mr. Smith if he happens to resemble him in that feature, even though they are unlike in every other respect.

Let us take quite another type of things. How do we remember places? I think a little reflection will convince us that it is generally by means of some outstanding topographical, architectural or other physical feature, or some particular experience encountered there. If I may lapse into the personal, I would cite my own recollection of certain Italian cities as pertinent illustrations. I recall Genoa for its perfectly glorious harbor and Florence for its Campanile. On the other hand, Pisa brings back the sickening sense of a terrifying experience on top of its leaning tower, which left me with a phobia for high places not yet overcome; and Verona stands for a bed with very thick white curtains or valences, which nevertheless did not keep out the fleas. I do not mean that I recall nothing else regarding these places, but rather that these impressions are the very first to rise whenever I think of these cities. These are the labels which I have quite unconsciously attached to these places. In like manner Los Angeles means first of all "petticoat" palms, Chicago a certain variety of winter weather (more's the pity) and Philadelphia John Wanamaker's restaurant and deviled clams. To each of my readers any one of these places may, indeed must, connote something quite different, for purposes of recall. That explains why I have insisted on calling these labels both personal and proprietary.

We are already at the end of our space and have not quite finished even this one phase of our process. Nor have we said one word about cotton. That would be quite too bad. Hence I think I will conclude with a little humorous story that has been going the rounds recently and that illustrates the point just made. It is related that a Hebrew presented himself at a Ku Klux lodge. When asked why one of his race should seek admission to the Ku Klux, he replied, "I don't want to join. I want to see the white goods buyer." The cotton "nighties" connoted to the ardent Klansmen either a cloak or a symbol for certain dark purposes best known to themselves. To our Jewish friend they connoted something much more commendable, namely an opportunity to "do business."

W



DeVry Portable Projector in Opera

to look for
When buying a projector

Of course, there are double acting—triple—reversible sales arguments used in selling inferior projectors; but, after all, before you buy a projector there are only two essentials to consider:

1. The projector you buy must show a clear, distinct picture under the most adverse circumstances.

2. It must stand the abuse that comes to a portable projector in satisfying the needs of its owner day in and day out throughout the years of its life.

During the many years that the DeVry has been manufactured, we have constantly made improvements until today, from the standpoint of simplicity, efficiency and ease of operation, the DeVry ranks first.

There is the light filter for stopping on the film—the braced intermittent arm that assures consistent steady action—the simplified lamp house that makes changing lamps and centering so easy—the forced ventilation—the outside controls and many other practical features that should make the DeVry your choice.

But the two main reasons why you should buy a DeVry are those stated above. No matter where you are—no matter how adverse the conditions, the DeVry will give you just the kind of picture you would want to see in your favorite theatre, and no matter how long you have your DeVry, whether it would be for one year or five, it will continue to give you this kind of projection that has made it the choice of America's greatest industries, churches and schools.

THE DEVRY CORPORATION

1091 Center St. Chicago, Illinois

The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

Theatrical Film Reviews for March

THE SONG OF LOVE (First National)

A story of the desert—revolts of the Arab tribes against their French masters, a French spy, a beautiful dancing girl, her Arab lover. This is somewhat common-place material for Norma Talmadge. Her role as Noormahal, the dancer, though a different type of character from those she usually plays, has only the slightest dramatic possibilities. Nor does Joseph Schildkraut as the spy have much opportunity to do more than pose artistically The outstanding figure is that of Ramlika, the desert chieftain, played by Arthur Edmund Carewe. His is a splendid performance.

THE HUNTRESS (First National)

An amusing, albeit far-fetched story of a white girl brought up as an Indian, and her naive determination to get herself a white husband. Her direct, primitive methods are somewhat disconcerting to the man of her choice, but highly successful in the end. Colleen Moore is featured, with Lloyd Hughes, Walter Long, Snitz Edwards, and others in support.

OUR HOSPITALITY (Metro)

Buster Keaton maintains his perfect gravity throughout a feature length comedy. A connected story runs through his absurdities this time, having as its basis a Kentucky feud. Journeying innocently southward in the year 1830, to claim his inheritance, our hero finds himself involved in the remains of a feud, also handed down from his ancestors. As the unwitting guest of his enemies he is safe, so he discreetly decides to remain permanently under their roof. One of the funniest things in the picture is the trip on the train, which is a reproduction of the famous "Rocket" which flourished in the early days of steam transportation. Natalie Talmadge (Mrs. Keaton), Joe Keaton and Buster, Jr., add interest to the picture by making a family affair of it.

NORTH OF HUDSON BAY (Fox)

Tom Mix in a typical out-of-doors story, with thrills aplenty, and some remarkably beautiful snow scenes. Kathleen Key, Frank Campeau, William Walling and Eugene Pallette are in the cast.

THE LIGHT THAT FAILED (Paramount)

Percy Marmont, who will be remembered for his Mark Sabre in "If Winter Comes," gives a fine performance of Kipling's hero, Dick Heldar, the artist who became blind, but his good work is offset by changes in the story which weaken it. Maisie, the girl he loves, is made a perfectly colorless character, and the final reconciliation robs the story of much of its tragic quality. David Torrence as Dick's friend, the war correspondent, is good, as is Jacqueline Logan as Bessie, the model. Sigrid Holmquist does what she can—which is little—with Maisie.

THE MARRIAGE MAKER (Paramount)

Originally a quaint play by Edward Knobloch, this picture gives evidence of having been made with the box office in view. The story is that of some English people who typify that class of society in which marriages are made for money and not for love. Into their troubled midst comes a faun, one of those mythological creatures, half god, half man, who are supposed to have disappeared from the earth centuries ago. Unfettered by the inhibitions and conventions of human beings, he pities them and attempts to help them. He cuts directly through their intricate social fabric to set things right, and after their first horrified amazement, they rather like it. Ordinarily William DeMille would have made such material into a worthwhile picture, but for some reason he has directed with a heavy hand, and subtlety and whimsicality have been largely lost. Beginning with the title, which went through successive changes from "The Faun," and "Spring Magic," to "The Marriage Maker," the whole thing has been graded down to the level of the most unimaginative spectator. A duller set of people than those depicted by this cast would be hard to find, even in fiction. Charles de Roche looks like a Greek hero, but he is too, too solid for a faun.

TWENTY-ONE (First National)

Two youngsters, one poor, one rich, are in love, in spite of parental objections. The boy,

destined by an ambitious mother for a brilliant marriage, leaves home and earns his own living as a taxi driver. His father hoping that a few hard knocks will cure him, lets him alone, and meanwhile endeavors to remove the girl by offering her family a sizable bonus to marry her off. Neither scheme succeeds, however, and all ends happily. Richard Barthelmess and Dorothy MacKaill are as natural and refreshing as a cool breeze in this youthful romance.

SIX CYLINDER LOVE (Fox)

One of William Anthony McGuire's little preachments, dealing in humorous fashion with the text, "It's not the original cost—it's the upkeep." He tells the woes of a young couple who mortgage their home to buy a second-hand car. It is hardly good motion picture material because it provides practically no action, and the fun depends on clever titles almost wholly. With the exception of Ernest Truex the cast is not notable.

STEPHEN STEPS OUT (Paramount)

Stephen fails to get his diploma because he flunked in Turkish history. His father sends him to Turkey with a tutor to remedy the deficiency. Being a regular boy, Stephen makes his own history in a series of lively adventures. Douglas Fairbanks, Jr., is a nice youngster with an attractive smile and a shy manner, and because he seems to enjoy his first venture into motion pictures, his audience will enjoy it too. His performance is ably supplemented by Theodore Roberts, Noah Beery, Harry Myers, and others.

HER TEMPORARY HUSBAND (First National)

One of those rare things—a good screen comedy. Cut from ancient material, it's true, but put together in clever fashion, with really funny titles. A girl inherits money on condition that she marries a man with sufficient wealth to lift him out of the fortune-hunting class. As her affections are centered on a penniless suitor, it becomes necessary to find a temporary husband—preferably aged. Compications arise from the determination of a young man who has fallen in love with the girl at sight, to marry her by any hook or crook. In disguise, he takes the place of the old man who has been selected as the ideal subject. After some uproarious comedy things straighten themselves out, and the temporary husband becomes permanent.

The honors go to Syd Chaplin for his delectable performance as the husband's valet. The bit of pantomime in which he warns his master of the dire threats of a villain with a razor, has hardly been equalled on the screen. Sylvia Breamer plays the girl; and Owen Moore, Charles Gerard, Tully Marshall, and "Chuck" Reisner all help with the fun.

BIG BROTHER (Paramount)

A Rex Beach story of the underworld. A gangster takes under his wing the small brother of a comrade killed in a fight. The authorities declare him an unfit guardian, and remove the boy to an orphanage. Unable to stand the separation, big brother reforms in order to be worthy of the lad's devotion. Tom Moore and Edith Roberts are featured, but a small chap of some seven years, Mickey Bennett, runs away with the picture.

DAYTIME WIVES (F. B. O.)

Based on the theory that the average business man has two wives—the real one, a pampered pet that he comes home to every night, and the faithful, hard-working secretary who shoulders his business burdens during the day. Very ordinary entertainment, with Wyndham Standing, Derelys Perdue, and Grace Darmond heading the cast.

THE EXTRA GIRL (Associated Exhibitors)

Setting forth in serio-comic style the tribulations of a country maiden who goes west to star in the movies and becomes a wardrobe mistress' assistant; including the machinations of a stylish gentleman who sells oil stock, and the devotion of the small town boy who follows her west to take care of her. It is thoroughly enjoyable, giving Mabel Normand some dramatic moments as well as funny ones. Ralph Graves, George Nichols, Anna Hernandez, and Ramsay Wallace offer good support.

WILD BILL HICKOK (Paramount)

Bill Hart comes back to the screen in a cloud of dust and a burst of bullets. As a reformed gunman who has become a peaceful gambler in Dodge City, when it was a wild frontier town, he finds it necessary to return to his old calling to "clean up" the place. This accomplished very handily, he mounts his pinto pony and fades out of the picture. Not up to the Hart standard.

JUDGMENT OF THE STORM (Palmer Photoplay Corporation)

This is a picture made from the winning scenario in a contest conducted by the Palmer corporation. It has all the earmarks of the

novice. It reeks with melodrama and heavy sentimentality. A young farmer is accidentally killed in a brawl in a gambling den while seeing the sights in New York. The son of the woman who owns the place, feeling to blame, heroically offers to take the dead man's place, work his farm, and support his family. The family accepts his offer, but harden their hearts against him. A terrible blizzard comes. Some of the family are caught in it. Then the hero shows his true unselfishness by rushing out into the storm and saving his enemies. The story has been given good production and an excellent cast, including Lucille Ricksen, Lloyd Hughes, George Hackathorne, Claire MacDowell and Myrtle Stedman.

RENO (Goldwyn)

Rupert Hughes has capitalized for purposes of entertainment the widely varying divorce laws of the United States. The situation is appalling or absurd, according as one views it, so that the audience will be either scandalized or amused at the account of a man who is a trigamist in some states and not married at all in others. Mr. Hughes approaches his story from the propaganda point of view rather than that of sound construction, and goes out of his way to make several points which add nothing of dramatic value. For instance, in the flight of the principal characters from New York to South Carolina, he has them stop off in Virginia for the sole purpose of demonstrating that the laws of that state permit girls to marry at the age of twelve. The action consists, in the main, of a chase after the children in the case. It winds up in Yellowstone Park, where the hero neatly drops the much married villain into a steaming geyser which presently spouts him several hundred feet into the air—about as ridiculous an anti-climax as one could well imagine. The cast which handles this unconvincing concoction includes Helene Chadwick, Carmel Myers, Dale Fuller, Lew Cody, and George Walsh.

IN SEARCH OF A THRILL (Metro)

Viola Dana inherits wealth, and becomes one of those bored society women with nothing to claim their interest or affection but a pet monkey. In Paris she meets an old sweetheart, an author who is unalterably opposed to pet monkeys and all that they imply. In search of a thrill, the girl masquarades as an Apache woman, and breaks into his house. He recognizes her, but hoping to teach her a lesson, takes her on a tour of the slums, to show her the poverty and misery that is in such contrast to her wealth. The lesson is effective. In her scenes as the Apache, Miss Dana has a chance to do something different from her usual work. She is supported by Warner Baxter, Mabel Van Buren, and Robert Schable.

YOU CAN'T GET AWAY WITH IT (Fox)

Three sisters who have been reared in luxury find themselves penniless at their father's death. With no practical training of any kind they decide to earn their way as shop girls. The youngest one gives it up in disgust and becomes the mistress of her employer. The man dies, but provides for the girl, who goes abroad to make new friends. She falls in love with a man she meets there, and they are about to be married when he learns her history. They part, and the girl goes home, and into the shop again. If this story has anything to recommend it, it is the novelty of a logical ending. Included in the cast are Betty Bouton, Percy Marmont, and Malcolm McGregor, all of whom do good work.

Production Notes for March

FORTHCOMING PRODUCTIONS for First National release include Gilbert Emery's "Tarnish," a current Broadway success, "The Bird of Paradise," "Those Who Dance," a Thomas H. Ince picture, Norma Talmadge's "The House of Youth," written by Maude Radford Warren, and W. Somerset Maughan's "Penelope" with Constance Talmadge. Irene Rich has taken the place of Mary Alden in George Fitzmaurice's production of "Cytherea."

"HELEN'S BABIES" has been purchased for Baby Peggy by Principal Pictures.

THE CHRISTIE BROTHERS announce a series of feature length comedies starring Dorothy Devore.

METRO will film Robert Service's famous poem, "The Shooting of Dan Mcgrew," with Lew Cody and Barbara La Marr. Viola Dana's next picture will be "Love and Lies."

PARAMOUNT PRODUCTION in the east includes a Thomas Meighan picture, "Write Your Own Ticket," with Virginia Valli. At the Hollywood studios, Cecil B. de Mille will soon begin work on "Feet of Clay" by Margaretta Tuttle. George Melford is to

present "The Wildcat," an adaptation of the Spanish opera by Manuel Ponella, with Bebe Daniels and Antonio Moreno. James Cruze will make "The Enemy Sex" from a novel by Owen Johnston, featuring Betty Compson. "Roles," the Saturday Evening Post story by Elizabeth Alexander, will be Sam Wood's next production and will star Agnes Ayres. Joseph Henabery will direct Sophie Kerr's "Wordly Goods" featuring Leatrice Joy. Rod La Roque and Lois Wilson will be featured in "Code of the Sea," a Byron Morgan story which Victor Fleming will direct. "North of 36." the Emerson Hough epic will be directed by Irvin Willat in the exact locations of the story. An all-star cast headed by Jack Holt will play in the picture. Herbert Brenon will produce William J. Locke's "The Mountebank." "The Guilty One" by Michael Morton and Peter Traill will be directed by Joseph Henabery.

IRVIN WILLAT'S production of the Zane Grey story, "Wanderers of the Wasteland" is to be entirely in color.

"THE FIGHTING COWARD" is the final title chosen for James Cruze's production of Booth Tarkington's "Magnolia."

GOLDWYN shot the first scene for "Ben Hur" March 1. The company, now in Europe, includes Charles Brabin, the director, cameraman, assistant director, art director, and electrical expert.

TOM TERRIS, director-producer, has begun work in Cuba on exteriors for "Bandelero," which he is to make for Goldwyn-Cosmopolitan release. Arthur Edmund Carewe is scheduled to play the title role, that of a bandit.

THE GOLDWYN STUDIOS are attempting to discourage the submission of amateur manuscripts. The department read 4,000 in 1923, without finding one that it wanted to buy. Some of them had an occasional good idea, but the interest was not sustained, it was stated. Original stories are further objected to because they have not the prestige of published plays or stories by well-known authors.

REPORTS FROM THE CHAPLIN STUDIO say that the comedy which Charlie is busy on will be his greatest yet. The story as outlined will afford Chaplin his first real opportunity for dramatic expression. Of course it will be a rapid-fire comedy, a burlesque of the mining camps of the early gold strike in Alaska, with Charlie in his famous comedy character of old. Chaplin will probably go to Alaska for the correct atmosphere.

THE INFLUX OF LEADERS of other arts into motion pictures seems to reach its height when a single production engages the services of America's foremost composers, poets, and master artists. The musical background of "The Thief of Bagdad" is a symphonic work by Mortimer Wilson, whose published works on orchestral technique and instrumentation are the basis for degrees in leading musical conservatories of this country. In titling this picture, Douglas Fairbanks, wishing to preserve the fantastic spirit of the story, sought the assistance of George Sterling, the poet. Even the posters that will announce the picture will strike a new note in advertising art. They are by Willy Pogany, one of our best contemporary artists and illustrators.

MISS PICKFORD AND MR. FAIRBANKS are on their way abroad. They will make an extensive tour of the Scandinavian countries while in Europe. They already have 52 officers abroad and it is for the purpose of establishing several new ones that the present trip is being made.

Announcement by DeVry

Mr. C. E. Douglas, Assistant Superintendent of Schools, Baltimore, Md., gets Devry Motion Picture Projector free.

LITTLE did Mr. Douglas think, when he filled out the little pasteboard card Number 2339—at the Devry Exhibit at the N. E. A. Convention, that he would be presented with a *Brand New $250.00 Devry Machine.*

Expressing his regrets that the 700 other registrants were not fortunate enough to be in his position, Mr. Douglas, in his letter of thanks to The Devry Corporation further states—"I shall be very happy to be the possessor of this excellent machine, and I will use it to great advantage"—

The drawing for this machine was held on March 5, 1924, in the offices of Mr. Dudley Grant Hays, Director of Visual Instruction in the Chicago Schools. The drawing was made by Mr. Hays personally, assisted by Mr. Nelson L. Greene, Editor of THE EDUCATIONAL SCREEN, in the presence of duly authorized witnesses. The result was telegraphed promptly to Superintendent Douglas.

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations

MRS. CHARLES E. MERRIAM, *Chairman, Better Films Committee*

THE Better Film Committee of the National Congress of Mothers and Parent-Teacher Associations found but three films during February which they could endorse for the family. These films were:

"Going Up" (6 reels) (Douglas McLean) Associated Exhibitors. Distributed by Pathe.

"The Yankee Consul" (6 reels) (Douglas McLean) Associated Exhibitors. Distributed by Pathe.

"The Fool's Awakening" (6 reels). Metro.

Instead of circulating so small a list of recommendations, the Committee has prepared for wide distribution the following questionnaire:

Questionnaire

Will YOU please help us solve some of the movie problems, by filling out this questionnaire and returning to the undersigned as soon as possible?

Name of organization.

City State

President's name and address.

Better Films Chairman, name and address.

Name your five favorite pictures seen in the last two years.

Name five pictures you considered the worst seen in the last two years.

Do you think that pictures have improved in the last two years?

(If you are seeing only the endorsed films, please ask someone to answer this question who is seeing pictures indiscriminately, and whose judgment is worthy of your consideration.)

Do you think that the average picture exercises a good or bad influence on the boys and girls of your community?

Do you think that boys and girls should be allowed to see pictures dealing with adult problems, as:

Please answer after each item.

(a) *Illicit love affairs.*

(b) *Illegitimacy.*

(c) *Divorce problems.*

(d) *Prostitutes.*

(e) *Holdups.*

(f) *Murders.*

(g) *Underworld activities.*

(h) *Gambling.*

(i) *Pickpockets.*

(j) *Gunplay.*

Should so-called educational pictures dealing with sex-hygiene be shown in motion picture theatres?

Ask five young people between the ages 16 and 21, whether they go to the movies as often now as they did two years ago?

How often do they go now?

Why do they go?

Ask these five young people if they enjoy the movie themes offered now, or are they becoming bored with them?

What themes appeal to them most?

Name five books you would like to see filmed?

Child specialists and criminologists are warning us that children under sixteen cannot stand the emotional strain induced by 80% of the movie themes. Would you help to arouse public opinion to the necessity for establishing laws to bar boys and girls under sixteen from the movie theatres?

Would you help to arouse your community to the necessity of providing wholesome and educational pictures in your school or church for boys and girls under sixteen?

Please register your vote on these questions and return to MRS. CHARLES E. MERRIAM, 6041 University Ave., Chicago, Illinois.

The above questionnaires are coming back in large numbers and the fullest possible data are desired before the next convention of the Parent-Teacher Associations.

Readers of The Educational Screen are invited to fill out and send in this questionnaire at once. Should more copies be desired for distribution to other interested members of your communities, they may be had promptly upon request either to this magazine or to Mrs. Merriam at the address given above.

The Editor.

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

Experiences of One Church

EDGAR SWAN WIERS
Unity Church, Monclair, N. J.

THE interchange of experience is necessary in a period of experimentation, and even partial results and perhaps failures may be instructive. This is the simple narrative of the experience of one church and one minister in the field of motion pictures. It records no shining success, but it stresses an increasing conviction of their value in the life of the church.

Long before the war, when there were no motion picture houses in this fair suburb, an application came to the Town Council for a license. Immediately organizations like the woman's clubs and others registered their protests and the license was refused. We had a conviction here in this church that the more fortunate people in town could get their amusements in New York and did not realize that there were hundreds of townsfolk who needed just what a motion picture house would give.

We sought a special license and set out to demonstrate the educational and recreational value of motion pictures by running motion picture exhibitions in the church every Saturday afternoon and evening. The demonstration was impressive. It showed an unmistakable demand. It showed that clean films were available. We have always felt that it helped change the opinion of the town, for shortly thereafter the Town Council reversed its decision and granted a license and motion pictures came to town.

For a number of years we sought no further adventures in this field. But we had a growing conviction that this new invention would become necessary to the promulgation of the message of the church. Two or three years ago we found ourselves in a position to invest in the necessary equipment. Before doing that, a Visual Education Committee was appointed and it spent months in corresponding with every minister of whom it could learn who was using motion pictures, in visiting the various distributors in New York City and in studying the field. At the end of the time it purchased a Graphoscope machine and the necessary booth and screen and also a good reflectoscope and stereopticon.

Since that time we have been seeking a visual education program. Our problem has not been easy, for we are in a New York suburb of wealth, of education, of refinement. Its people are people who travel, who patronize the New York theaters and concerts and operas, who read widely. They are intellectually and recreationally overfed and supersaturated. They are not in need of further entertainment, but are longing for a night at home and a chance to "loaf and invite their souls." The best music in the world comes to town, the Boston and New York Symphony Orchestras, Paderewski, Schumann-Heink, Kreisler, Casals, Hempel and the great galaxy. Sooner or later the renowned lecturers make their appearance locally, Carrie Chapman Catt, William Jennings Bryan, Burton Holmes; and most of the literary notables, Tagore, Maeterlinck, Masefield, Frost. We must perforce compete for people's time with such attractions as these. The people to whom we appeal patronize the Broadway attractions, go to the Capitol, the Strand, the Rivoli, the Criterion, the Rialto. Here in town we have three especially good motion picture houses and their programs include the very best.

A second difficulty is in the lukewarmness and lack of enthusiasm of the average adult upon this question. His youth did not know the motion picture, and he enlarges upon its shortcomings. He is acquiescent if some trusted friend wants to experiment, but he has no advice and little confidence in its general worthwhileness.

In spite of these difficulties, we have found certain uses and are working toward a program. Each year the church gives our Visual Education Committee an appropriation of three

hundred dollars. The one place where we all agree that we have found a real value is in the Sunday school. Once a month we have one or two reels given at the end of the hour. We depend for our operators upon boys of the church. The pictures we have used in the Sunday school are the Burton Holmes films of the Holy Land, one by one the reels of the life of Jesus, "From the Manger to the Cross," a number of the Italian Old Testament films, "the Red Cross in Czechoslovakia," and we are to use the Lincoln films and a Franklin one. The new "Voice of the Land," scenes of all the places mentioned in the Bible, seems promising.

Our Sunday evening Forum has found it convenient to turn to the Visual Education field now and then. When the matter was in controversy, we had the educational director of one of the great film combines speak on the value in the educational field of the motion picture and give a demonstration of selected films. We occasionally turn to the stereopticon and the motion picture machine when a speaker wishes to illustrate his address in these ways. Recently we put the splendid film on Evolution in our Forum. We had the usual preliminary service, hymn and prayer, notices and collection and replaced the address by the film. Its clear titles constituted ample explanations.

We have booked for the Sunday nights immediately ahead the Chapin films on the Life of Lincoln and the Moses films of the Italian Old Testament pictures. We intend to follow those with the stereopticon lectures on the drama which have been developed by Rev. Henry R. Rose of Newark, who shares them with his clerical brethren. These are prepared from notable current dramatic and motion picture productions. The ones we intend to use are Jane Cowl's "Smilin' Through," John Galsworthy's "Loyalties," John Barrymore's "Hamlet," and "Parsifal." Mr. Rose has an extended list of subjects and uses the slides to illustrate a sermon upon the drama or the film, which latter is presented, however, only with still pictures.

Last spring, to test out the response of the community, we ran the notable Italian Old Testament films for five successive Sunday evenings. We rented an additional machine to make the projection smoother and every evening cost us over sixty dollars. But the congregations were large and the total collections supported that rather large outlay within twenty dollars in a church auditorium which is of limited capacity.

What we would like to do next would be to establish a regular week-night showing. This probably would not be more frequent than monthly, certainly not than weekly. One hesitates even to suggest competition with the commercial houses which have their large investments and the right to a clear field. We have twice given weekday evenings and had no difficulty in attracting a goodly attendance and in supporting the effort by voluntary contribution. But our first evening proved almost disastrous. It showed the many details which we had not yet mastered that are necessary to a perfect evening. We had not provided music, which we have since learned is necessary. We had not yet mastered the problem of the correct lighting of our auditorium but simply immersed it in darkness. We had chosen our program from the catalogues and it proved to be dull and tedious and without distinction. We had an experienced operator, but old reels had been sent us and they broke repeatedly and wore out the patience of the audience.

Our second effort used one of the carefully selected programs of the Pictorial Clubs and was exceedingly satisfying. It seemed to show that we could probably maintain a regular service of this sort, but we have not felt that the long series of bookings that some of the non-theatrical distributers require would be an assured success.

It has occurred to us recently that success might lie along another line. The various courses we maintain seek to bring, each in its own field, the Concert Course, the Forum, the Travel Course and the Literary Course, the outstanding figures of first distinction in their fields. If we could do this in the motion picture field, we could have a distinctive place. But the first releases are beyond our resources and we could not secure them even could we afford them. So we are on a quest for a list of the "Classics of the Screen." Time winnows this field with a merciless hand, but those who know the field can look back and pick out certain films that are worthy of a second showing and repeated re-views. If we can make out such a list of the great outstanding successes of motion picture history and monthly or biweekly produce them as a resume of the best that this new art has produced, we believe we have a distinct field.

Another field which may some day develop is that of children's matinees. The usual theatrical program includes many things that parents would prefer not to have their children see. It is not primarily for the young folks. A highly selected program, given perhaps on Saturday mornings, would probably appeal to parents and meet the needs of the children.

The difficulties in this field have, in our experience, proven far greater than those in the Forum field or the Concert field or the Lecture field. The available material, except at its very best, still leaves much to be desired. A generation which is critical of the motion picture rarely finds any film wholly satisfying. It is difficult for the ordinary church to present a program that can bear the inevitable comparison with the best commercial houses in projection, in music and all the details that pass unnoticed when they are perfect but are painfully apparent when they are in any way imperfect. But experience is the great teacher.

One by one these difficulties yield before intelligence and determination, and there can be no question that this remarkable new adjunct of civilization belongs to the forces of education and inspiration as well as to those of commercialism and recreation. It is a long way to perfection, but the goal is worthy of the effort. The message of the church needs every reinforcement that modern life can bring. Many are drawn by the screen who otherwise would not enter church doors. No words can impress more deeply than the silent drama at its best.

Informalities

(*Continued from page 99*)

sion. Incidentally, the salary of each of the six Commissioners will be $9,000 a year, the Chairman to receive $10,000. Rigid requirements for candidates for such appointment eliminate any and every man or woman bearing any financial connection with the industry or any phase of it. Though this immediately bars some 50,000 people who might easily be interested in the job, we fancy there will still be a landslide of applicants, should the bill go through. Further specific requirements, however, will make it fairly easy to sift the landslide.

There are, of course, formidable obstacles ahead of this bill. It amounts to Federal Censorship with absolute power, and will therefore have the whole weight and might of the industry solidly against it. Further, it still proposes to go at the question from the consuming, instead of the producing end—which means practicing the exceedingly bad economics of discarding a costly product after millions have been spent upon it, instead of preventing the waste of producing a product that deserves the discard. For this reason it will meet opposition from many thousands outside the industry.

The very existence of the bill, however, whatever its fate, is highly significant. It means that this world influence is coming to receive proper study in the highest quarters, that its extent and power are recognized as something far deeper and more vital than merely a big industry which has made a surprising lot of money out of a surprising number of miles of celluloid film. The bill also marks a step ahead in that it attempts to bring the motion picture into definite connection with the educational forces and authority of the country, where it most vitally and fundamentally belongs.

The Upshaw bill may die in the dark, of course; it may never see the light even of newspaper publicity. Powerful forces must already be at work to this end and they may succeed. But the bill crystallizes a tendency in national thought that merits the study of serious Americans everywhere. From such study and discussion we could get several steps nearer the ultimate solution of what is certainly a world problem of first importance.

"Selected Pictures 1923-24"

THE National Committee for Better Films, affiliated with The National Board of Review, announces its new catalogue entitled "Selected Pictures 1923-24." It is stated that the National Board of Review makes the selections. Out of 1,519 films viewed by the Board last year, 506 were selected for this booklet as "worthwhile." Thus the Board considers one-third of the movie output as worth recommending. Further out of this list of 506, the Board finds that 313 are "especially suitable for the family audience and boys' and girls' matinees" and these are so marked in the booklet. This means that, in the opinion of the Board, the theatrical output in-

(*Continued on page 119*)

School Department

Conducted by
MARIE GOODENOUGH

The Courtship of Myles Standish

As an Historical Study

ALL too few among the elaborate "costume pictures" of the last few years have been those dealing with epochs in American history. English history in **Robin Hood, Deception, When Knighthood Was in Flower,** and **Disraeli;** French history in **The Three Musketeers, Orphans of the Storm** and **Scaramouche;** and even Spanish history in **Rosita**—to mention only a few—have had an ample share of attention upon the theatrical screen.

Leaving the Mayflower—to set foot upon a new shore.

Surely our own history, much briefer as it has been, is sufficiently colorful to furnish material for many a production of equal interest. It may not in this connection be amiss to evaluate Ray's latest feature—of which a preliminary review was published in a recent issue of THE EDUCATIONAL SCREEN—in the light of its contribution toward the ultimate end of a complete historical record of America's past.

It is true as a die in its depiction of the character of that little band—Captain Myles Standish, employed as a military leader, brave in the face of any danger, but helplessly appealing to his friend Alden, "Rose would hear a fairy tale, but I know not any," and repeating word for word what Alden prompts him to say; Priscilla, "guardian angel of the flock," John Carver, the first Governor, and William Bradford, his chief reliance.

Not as a dramatic production, then—for there may be a certain lagging in the development of the plot, too long a footage devoted to the great storm scenes, and a little disturbing artificiality about the winter scenes it pictures—but as material for a study of the Pilgrims and their experience it becomes significant for the educational public.

Ray has, in the opinion of the writer, made a great picture of those pious people "who went forth to seek not gold, but God," and it would be impossible to see that little ship on the storm-tossed ocean without realizing in a measure at least what it meant to set sail in those days for distant America. Even if the action stopped with the scene of Plymouth Rock, it would be a distinctly worth-while contribution to historical film literature for the picture of life on the Mayflower, the ship itself,

Powder and shot in return for the Indians' arrows.

the mutinous crew, the Londoners with their contempt for the "praying dogs," the military drill in which all must participate, and finally the storm, and the burial at sea.

The cry of "Land Ho!" is beautifully done—but the unrestrained joy of the weary voyagers is all too soon tempered by the discovery that

those cannot be the Virginia hills, and their course has been altered far to the north by the treacherous crew. To the protest of the Londoners that, should they land here, their charter will not hold, Alden replies, "He who denies that charter shall feel my steel." And so follows the scene of the Mayflower Compact—another high point of the picture—showing the birth of that common pledge, "the beginning of civic liberty, to bind us together in a body politic."

No doubt the most dramatic scene, from an historical standpoint, is the actual landing on the snowy shore at Plymouth, December 25, 1620. Scenes of that first winter and its hardships are intensely human and natural: the chopping of trees for the first cabins, the sickness which took such an overwhelming toll of lives. Burial Hill, where under cover of darkness Priscilla has come to mark the grave of her father, the creeping savages and Alden's rescue of Priscilla.

In the light of all this, it is perhaps a bit difficult to reconcile the later scenes, introduced rather abruptly, showing subsequent abundant prosperity, and it is doubtful if even the first Thanksgiving was as bounteous as the picture makes it. Furthermore, the faultless uniformity in the garb of the soldiers and their immaculate appearance seem strangely incongruous in the Massachusetts wilderness. And it might be well to add, for future school showings, that the last title is unnecessary to the success of the picture.

"Why don't you speak for yourself, John?"

There is one classic scene, however, which atones for any other minor lapses, that of Priscilla and her cabin with its old rough-hewn board floor, the skin for a rug, and the ever-present spinning wheel—all of which is a typical picture of Puritan life, as we like to fix it in our imagination.

Though obviously not, from the very nature of the subject, such an epic as is **The Covered Wagon,** yet **The Courtship of Myles Standish** may well take its place beside the former for the picture it gives of a period in American history heretofore untouched on the historical screen. (9 reels) Released by Associated Exhibitors. Distributed by Pathe.

Film Reviews for March

LITERATURE

Under this head it may not be out of place to call attention to the series of Italian-made Bible pictures, setting forth various familiar narratives of the Old Testament with considerable artistry and absolute sincerity. Those here reviewed exhibit acting of a quality in keeping with the subject, backgrounds and settings carefully chosen, and photography distinctly above the average. If one were to mention a shortcoming it would be the occasional unfortunate closeup which shows too minutely the details of makeup. Otherwise the productions in no way offend good taste. Titling, though a bit lengthy in introductions, is done with care and quotes liberally from Biblical language. The subjects here summarized are in single reels. (Distributed by General Vision Company.)

Jacob and Esau (Old Testament Series, Part 10) The twin sons of Isaac—Esau, the cunning hunter, and Jacob, the "plain man," are ably acted. The incident of the mess of pottage which Jacob was preparing begins the story, and the famished Esau heedlessly promises his birthright in return for the steaming food.

The character of Isaac is remarkably portrayed when as an old man he called Esau before him and commanded, "Make me savory meat, ere I die." Then follows the plot of Jacob and his mother to deceive the dying father, and Rebecca dresses Jacob in the skin of the lamb to pass him off as Esau, that he may receive his father's blessing.

Jacob and Rachel (Old Testament Series, Part 11) Jacob, with the wrath of Esau upon him, departs from home. His path through the

forest leads him to the resting place at night where the vision of the ladder of angels appears —and the prophecy is spoken. The dream is well portrayed, as is also Jacob's making of an altar of stones in the place, which he called Bethel. The narrative further takes him to the meeting with the shepherd, and Rachel—interesting not alone for the story, but also for the fine views of the sheep and the picturesque old well from which water is drawn off by a device as old as civilization itself, and emptied into trough for the thirsty flocks in the desert-like Palestine.

Jacob's declaration to Laban, "I will serve thee seven years for Rachel, thy youngest daughter," is followed by the scene of the procession and the feast held to celebrate the wedding at the end of the stated time. Here it may be well to note the humorous aspect of some of the characters—though it may of course be intentional to emphasize the jollity of the occasion thereby.

The simple Biblical statement, "And it came to pass in the morning that it was Leah," reveals the treachery to which Jacob has fallen a victim—followed in the end by a happier outcome.

Jacob and Joseph (Old Testament Series, Part 12) The long history of Jacob—in the introductory titles—is a bit unnecessary, since the narrative is concerned primarily with Joseph and his brethern, their antipathy to him because he was the favorite of his father, and because of his strange dreams and predictions. The incident of Jacob's gift of the coat of many colors to his son, and Joseph's dream of the sheaves are well done, and the settings are particularly satisfying in their picture of the homes of Bible lands, the desert and the camels, and the flocks which are the chief dependence of the people, and the measure of their wealth.

The conspiracy of the brothers is carried out and Joseph is cast into the deep pit covered over by a heavy stone. "And his brothers sat down to eat bread"—secure in the thought that they had successfully made way with him.

Sodom and Gomorrah (Old Testament Series, Part 7) The twin cities where men lived in luxury and wickedness furnish the background to the story of Lot, to whom, as he sits at the gate of the city, two angels appear. Excellent scenes show the city and the people in confusion in its streets, followed by the flight of Lot and his family before the promised destruction.

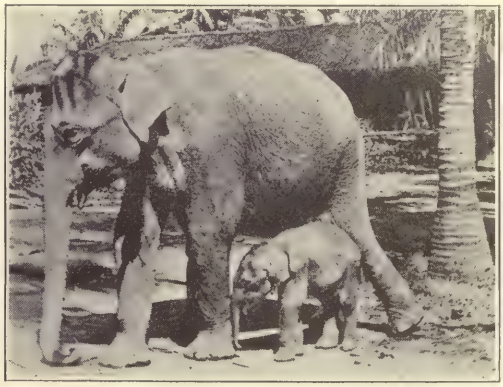
And "the Lord rained upon Sodom and Gomorrah brimstone and fire"—excellently done upon the screen, in scenes of reddened destruction. Imagination and artistry have come into play, and the result is remarkable realism.

Double exposure has made possible the picturing of Lot's wife turned to a pillar of salt and Lot himself is last seen with his daughters as they find refuge in a cave in the barren country.

NATURAL SCIENCE

Why Elephants Leave Home (2 reels) Pathe —Rather lightly—almost flippantly—educational, is this half an hour's worth of Ceylon "the musical comedy island." "But," says the film, "we feel educational, so cast around for a solid substantial subject—why not elephants?"

Obviously not instructional classroom material, yet an entertaining novelty, perfectly safe for children, and a subject in which they will find considerable delight. It contains exceptionally fine views of many elephants, at the bath in a stream, carrying people along a traveled highway, doing various intelligent stunts at play, or making themselves decidedly useful at work.



Mother and Baby Elephant Released After the Capture

The crowning incident, and the event around which the subject centers, is the elephant round-up (if such it may be called) at the Kraal authorized by the government which protects the jungle elephants and permits their capture only at stated intervals every few years. It is a great event on the island, and everyone seems to be headed for the temporary village

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The Pathe Review is typical of the many splendid Pathe motion pictures adapted to the dual use of entertainment and education, many of which are specially edited and selected for educational purposes. For full information write

PATHE EXCHANGE, INC.

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at the edge of the jungle near which a stockade has been built.

Part II depicts scenes at the Kraal. "Beaters" who have been circling the jungle, drive the first few wild elephants out, and tame animals are ridden into the stockade as decoys for the others. The trappers follow, and good closeups show the wired rope around the neck of each decoy, the other end of which is arranged in a slip noose, into which the unwary prey sets his foot and is promptly dragged to a tree and fastened. Of the 46 elephants in the herd, only two (here pictured) were permitted to go free. Others were sold at auction to various bidders and were driven off. Incidentally, the fine views of the tropical jungle are not to be overlooked.

INDUSTRIAL

Health's Foundation (2 reels) Rothacker—This story of leather is built around a schoolroom and a little boy's desire to win a prize for the best composition on the subject, "Nothing takes the place of leather."

He visits an old shoemaker's shop, and the kindly old craftsman talks to him about leather, explains its composition, shows how it is made up of tiny fibers, and takes the child in imagination to the plains where the cattle graze, telling him that 26,000,000 hides a year are necessary to supply the demand for leather. The old man follows the story through, and appropriate scenes illustrate what he says about the process in the packing house where cattle are slaughtered and their hides removed for the tannery, where the process of tanning is traced in detail. He explains the source of the tannic acid and scenes show the gathering and shipping of the oak and hemlock bark to the tannery. Especially good in this connection is an animated map of the world which shows the localities furnishing the various sorts of bark and nuts which yield the acid.

The action of the tannic acid is well illustrated by a closeup comparing leather before and after tanning. The cleaning, stretching and drying processes follow, after which the leather is rolled to make it firm and solid, inspected and made ready for shipment.

Some additional scenes show the fitting of shoes, the usefulness of leather "in all walks of life," and the need for leather in factories and machine shops.

Some days later, Billy is rewarded by the receipt of a prize box of shoes won with his story of how leather is made.

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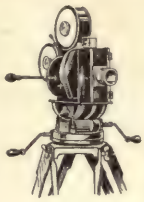

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The subject is admirably adapted for instructional showing, for it tells the story simply, yet with plentiful detail to make it complete, and the sequence is particularly well handled.

Benjamin Franklin's Return (2 reels) Rothacker—A clever approach to the subject of electricity and its usefulness in our everyday lives is furnished by the incident of a little auto party which stops in the park at the statue of Franklin. The children get out and play around the base of the statue, while the man in the rear seat of the car dozes over his book, the "Life of Franklin," and sees in imagination the scene of Franklin and his first experimental kite. At this point, much to the astonishment of everyone, the Franklin statue comes to life, and the old wizard himself comes down to see his wish granted, "to return to the world 150 years later and see how electricity is used."

So, in the motor car whose operation would be impossible without electricity, Franklin is taken first to visit a coal mine, for coal is so necessary to the conversion of energy into electricity, and sees the actual blasting and loading of coal. At the generating station, the story is followed along to the conversion of coal into steam which runs the turbines, which in turn are connected with the huge generators.

High voltage transmission lines carry the current to the substation, from which electricity is relayed to homes, mills, farms, offices, hospitals and electrical transportation lines—all of which suggests the hundreds of uses to which it is put and our absolute dependence on it. In truth, "the world has been made over by the little spark Franklin drew from the sky."

The subject is also available in a single-reel version.

N. B.—The foregoing subjects are available by application to the Rothacker Film Manufacturing Co., 1337-39 Diversey Parkway, Chicago.

MISCELLANEOUS

Grace in Slow Motion (1) Pictorial Clubs Inc.—An interesting series of slow motion studies by the Novagraph, showing four dances of different types. Each dance is seen first at normal speed, then analyzed in the slow-motion. The Petal Dance and the Garland Dance are by a solo dancer on the lawn with shrubbery background. She is clad in light, filmy draperies which add the charm of their sinuous movement to the rhythm of the dance. The other dances are by a Zuni Indian woman, one the Blanket Dance, the other an appeal to the god of healing, performed in the depths of the forest. The latter ends with the collapse of the dancer which is particularly interesting to follow in the slow-motion. A special charm of this film lies in the fact that exactly the same portion of each dance is shown at the two speeds, and the closer the attention paid to the normal-speed presentation the greater the interest in slow-motion study following.

Jack the Giant Killer (1) Pictorial Clubs, Inc.—All animation and showing the same familiar characters as in other Pictorial Clubs Laugh-o-grams, the boy, the girl, and the cat. A few feet of straight photography at the beginning show a would-be-hero boy standing with the girl of his dreams before circus posters of a giant. His reply to her question as to whether he could kill a giant is a long story in fine animated drawings of his elaborate and fantastic adventures in a land of giants, which ended in the destruction of four of them with some help from the ever-present cat and the rescue of the imprisoned girl from her bamboo cage

(*Continued on page 124*)

Informalities

(*Continued from page 113*)

cludes an average of six films a week that are suitable for children to see.

The booklet may be had for 25 cents by writing to the National Committee for Better Films at 70 Fifth Avenue, New York City.

Prizes for Posters

HYGEIA, a magazine of health, offers to High School pupils seven prizes of $100, $60, $40, $30, $25, $20, and $15 respectively, six additional prizes of $10 each, ten more prizes of $5 each, twenty-five more at $1 each, for the best posters on health subjects. The purposes of the contest are: first, to stimulate an interest in health among pupils in the schools; and, second, to secure posters which may be used in extending the propaganda for health.

The jury of award will be Dr. Hugh S. Cumming, Surgeon-General of the U. S. Public Health Service, Mr. John T. McCutcheon, cartoonist of the *Chicago Tribune*, and Dr. William B. Owen, President of the Chicago Normal College.

Full conditions of the contest may be learned by writing the Poster Editor, Hygeia, 535 North Dearborn St., Chicago.

An "Educational Movie Club"

A CERTAIN movie-theatre manager in Gillett, Arkansas, by name, Mr. G. C. Sweeny, has inaugurated a plan which some thousands of other exhibitors might do well to try. The scheme probably has far richer and finer possibilities than were dreamed of by the originator, in the way of community service which would be valuable to his fellow-citizens as well as profitable to himself.

Mr. Sweeny organized an "Educational Movie Club" with membership contracts and fees. The member contracts to pay Mr. Sweeny 75 cents for a reserved seat once each week for four weeks (children 35 cents), and Mr. Sweeny in turn contracts to devote his theatre one night each week to showing the kind of pictures these members want to see. Certain reels are standard for the programs, namely, 2 Pathe News, 1 Pathe Review, and 1 genuine educational reel. Other pictures are determined by frequent consultation between the manager and the members.

If the thinking element of any community chooses to take the trouble to interest itself in this sort of a plan, some striking results could follow. They could make the movie theatre not only "safe" but absolutely desirable for attendance by the best class of people in the town, and their families, on one night a week. This would represent a considerable number of "new" visitors, for at least the one night, who now do not attend at all. These membership fees would represent largely a clear addition to the manager's weekly receipts, to which probably no movie manager now living would object. The "educational night," if made thoroughly entertaining as well as "safe" (and the two can be combined perfectly), might easily prove in time the "biggest" night in the manager's week. In that case he would not be at all averse to a second night of the same sort. Logically, of course, the process might result in an amazing situation where any one in the town might go movieing any night in the week without being morally shocked, esthetically outraged, or intellectually insulted.

Without anticipating, however, any such millennial outcome, we note the interesting fact of fundamental importance to the future of the plan. It *pays* the manager, and the same thing is being actually started in adjacent towns. There is nothing in the plan which limits its successful working to the state of Arkansas.

(*Continued on page 121*)

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Board of Education, Newark, N. J., in 17 schools to date.
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Ridgewood High School, Ridgewood, N. J.
Lewistown Public School, Lewistown, Montana.
City College of New York, New York City, N. Y.
Iron County School, Cedar City, Utah.
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HAFTONE screens reproduce in remarkable perfection the delicate halftones and fine detail so greatly desired, which are often entirely lost if a proper screen is not used.

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"1000 and One"

This column will appear regularly in each issue of THE EDUCATIONAL SCREEN to present such corrections, additions and comments as come to our attention from month to month with regard to the present edition. Material, or mere suggestions appropriate to this column, are cordially invited from all sources.

We urge our readers to enter in their own copies of the booklet every correction or addition here indicated, immediately upon receipt of the magazine. Make the entries in ink, with careful regard for clearness, and the booklet in conjunction with the monthly film reviews in the magazine will be a source of film information always up to date throughout the year.

Corrections

Page 3, lines 14-15:
(See page 12) *should read* (See page 9).

Page 54, film No. 1198:
(10 reels) *should read* (1 reel).

Page 60, film No. 1371:
Cross out the film. Historical values are lost in playing up Lady Hamilton's amours.

Page 108, Producer No. 52:
Yale pictures are distributed non-theatrically by the Yale University Press Film Service, not by Pictorial Clubs. See note elsewhere in this issue regarding these films.

Page 108, Producer No. 68:
Add the very important statement that every film of the De Vry Circulations library is on non-inflammable stock, standard size.

Page 115, Producer No. XVIII:
In note under Pictorial Clubs cross out "Yale pictures and." Add "See Chronicles of America, Producer number 52."

Page 116, Producer No. 184:
"Do not distribute film" *should read* "Distribute some films."

Page 117, Producer No. XXI:
Add another exchange of the Society for Visual Education. Univ. Extension Division, 301 California Hall, Berkeley, Calif. (Red Cross Films only).

Page 118, Producer number 222A:
The Reclamation Service has suspended distribution of its films, nor are they available from any other source at present. Further information on these films will be given in this column whenever available.

Comments

"Allow me to congratulate you most heartily upon your new book on Educational Films. Its arrangement is excellent and its typography is such as to make it very easy to find what one is looking for. The descriptive comments, furthermore, are helpful in determining the nature of the film. It is, in my judgment, a fine production."

(Signed) Frank N. Freeman,
Department of Education,
The University of Chicago.

"I have your new edition of '1,000 and One'. No doubt it cost you an immense amount of work, but such a booklet is a real necessity for the Non-Theatrical world and you deserve all praise for its publication. . . . "

The writer then differs with us emphatically in recommending the film "Forever," pronouncing it utterly unfit for use in any community on moral grounds. He then adds very generously:

"My remarks about 'Forever' shall not reflect in the least upon your great booklet. Go on with your work."

(Signed) The Reverend Fr. Placide, Pastor,
Conception Abbey,
Conception, Mo.

"Allow me to congratulate you upon the Blue Book of Non-Theatrical Films for 1924 which I have received recently. It has already proved very helpful; it is a fine piece of work. This last issue of yours is very much better than the former ones. You have contributed a great deal to the use of films in education throughout the country. . . . I know that I shall use your Blue Book a great deal; it is a comfort to have it at hand.

"Again congratulating you and thanking you and your Committee for this splendid piece of work, I am

"Sincerely yours,"
(Signed) John A. Hollinger, Director,
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Pittsburgh Public Schools.

Prof. Rob't McElroy, Princeton University, writes:

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Carl E. Akeley, big game hunter and Curator of the American Museum of Natural History, writes:

"The Trans-Lux Daylight Screen is a wonder. . . I am getting infinitely finer projection than I have ever had with any other screen. Because of its brilliancy, much smaller pictures may be used and this feature alone makes a great appeal to me."

Informalities

(*Continued from page 119*)

Unusual Movie Publicity

We wish we knew the man who wrote the following bit of "publicity" which we happened to rescue from the stream of stuff that flows across our desk. We should like to offer him our heartfelt congratulation, not that he would care, but it would be a real satisfaction to us. The bit in question, if not unique, is extremely rare in movie "literature" for it contains more than a suggestion of a real thought. In speaking of audiences and of their growing demand for art, subtlety and realism in the pictures, the writer says:

"Pictures can be made with these qualities only by specialized training. With the growth of every profession has come higher education in that particular field. We have recently added to our universities departments of commerce and journalism. Now we need a faculty of motion picture direction.

"Most of the successful directors of today grew up with the industry. . . We were not taught how to direct pictures—we pioneered in picture production. Our new ideas came from our own experience.

"The directors of tomorrow must be among the most intelligent men of the nation. Upon them will fall the greatest burden of raising the standard of appreciation of art and the good things of life throughout the United States."

It is refreshing to know that there is someone in the industry who can see and state the situation so clearly. The industry as a whole is superbly unaware that the vital weakness of the motion pictures is the low intelligence of their makers and that we cannot have better pictures until better men produce them.

The Yale Pictures

Pathe Exchanges, Inc., and the Yale University Press have issued a joint and emphatic denial that the Chronicles of America are to be released soon for distribution in the non-theatrical field. No such arrangements have been made and every effort is being put forth by the producers and distributors alike to encourage attendance at the theatres where alone these films can be seen.

Much as we regret the delay in getting these pictures into the non-theatrical field where they will ultimately find their greatest sphere of usefulness, we recognize the necessity of such delay. Maximum rentals must be obtained through the period of costly production now going on. Only the theatres can supply such rentals, and therefore maximum attendance on the theatrical showings must be sought.

Obviously, then, the non-theatrical field will best serve its own interests and hasten the day when these notable films will be available for its own use by encouraging attendance of the interested public at every theatre showing these remarkable productions. The sooner the theatrical rentals can cover the heavy initial cost of the great enterprise, the sooner will the films come within the financial reach of the schools and communities that will want them as a permanent possession.

What One Picture Can Be Made to Do

The physical surroundings. A portable shack serving as a 1st Grade classroom in a big Chicago school—a blackboard across the end faced by the tiny chairs—a stereopticon with a single slide in it, not yet lighted but already focussed on one end of the blackboard—on the other end twelve English words chalked up in a column in ordinary handwriting—a stereoscope on the desk, holding one stereograph identical with

THE HERALD PICTURES
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A Maker of Men
Climbing Life's Hill
Lest We Forget
Inspirational Pictures par excellence
By Rev. James K. Shields
The Chosen Prince, and Others
DISTRIBUTED BY
CHURCH and SCHOOL FILM EXCHANGE
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ENGLISH AMERICAN
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Now ready in revised and uniform editions. Send for the new circular —with miniature reproductions of each chart.
The Educational Screen
5 South Wabash Avenue
CHICAGO

the slide in the lantern—nearly full daylight in the room.

The human element. The regular teacher sitting silent at the side of the room, and a half dozen other eager spectators at the back, the writer among them—a semicircle of ten little Polish children, only a few months in school, expectantly facing the blackboard and totally ignorant of the twelve words written thereon—and finally, standing between the blackboard and the pupils, the teacher who was to show us what one picture can do. (We shall call him Mr. C., but many of our readers know him as John Curtis, formerly a Grade School Principal at Toledo, Ohio, and now for many years with the Keystone View Co.)

The problem. To give the ten little foreign minds the power to know the meaning, recognize and read the twelve hand-written words, and use them in sentences—not in a week, not in a day, but in one short half-hour—with teacher and tots total strangers to each other, and other strangers looking on. Could it be done? The writer remembers doubting it very strongly at the time. (The words are italicized below.)

The lesson starts, with a tension of interest and curiosity. Mr. C. holds the stereoscope to the eyes of the first child in the row. The little head sinks into it, sinks deeper and surrenders all thought of the outside world as the elephant in the picture stands out in utter reality.

"Do you know what that animal is?" No answer. "It's an *elephant.* Say *elephant.*" As the little girl struggles with the big new word—and succeeds—the scope goes to the next child.

"What is that animal?"

"*Elephant.*"

"What is on his back?"

"*Man.*"

"What has the *man* in his hand?"

"*Stick.*"

The next child is now leaning over hungrily for his chance at the scope. He gets it.

"Do you see the *stick?*"

"Yes."

"Who holds it?"

"*Man.*"

"What is the *man* sitting on?"

"*Elephant.*"

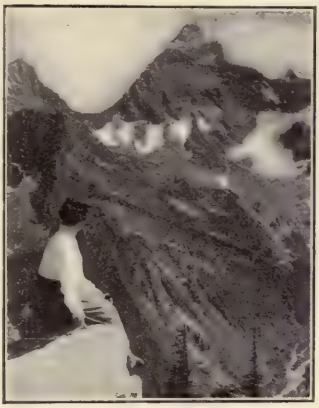
Then to the next child, "Do you know what we call the *elephant's* nose?" No answer.

"We call it a *trunk.* Say it."

"*Trunk.*"

The scope goes back to the first children again to fasten the new word, with constant repetition of all the words so far. Then to the fifth child, and so on at increasing speed, developing *tusks, block* (carried on elephant's tusks), *eye, ear, foot, feet, one, two, three, four.* The youngsters are now spattering out the words in chorus. The rapid-fire repetition by both pupils and teacher is burning in the new words. Before the end of

"Pictures Speak a Universal Language"



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Keystone has purchased the Stereoscopic and Lantern Slide Department of Underwood & Underwood.

the semi-circle is reached all the words are known and the last little investigator on the end of the line tucks his small face into the magic scope and reads off every word from the picture.

The scope's part is over, and fifteen minutes have gone. Significant minutes, for both the ten small minds and the spectators.

Mr. C. snaps a switch, and the children slide to the front edge of their chairs with electric interest at seeing the same picture on the blackboard. They know all about that picture. A few minutes with the pointer, first in Mr. C.'s hand and then in their own, proves it.

Now Mr. C. writes each word directly on the blackboard picture on the corresponding object at the dictation of the semicircle. He snaps off the switch, and there alone on the board stand the words, their words. The magic of the picture is still working, however, for they read off the words glibly by their picture position. And then

"Show me the same words in this column over here."

The tousled heads wag right and left as they identify the column words by the picture words. There is some hesitation, there are some poor guesses, but soon the wagging stops. They need only the column and the picture words are erased.

"Now we will talk about the picture." Mr. C. makes the first sentence and writes it out in full across the top of the board.

The *Man* has a *Stick*.

There are three new words here, but they are soon acquired for they re-occur in the following sentences made by the children.

The *elephant* has a *trunk*.
The *elephant* has two *ears*, etc.

The board is soon filled solidly with these creations, and one or two big sentences at the bottom use all the new words. And there are still five minutes left of the half-hour.

Now for the test. Mr. C. and the pointer—the youngsters and their new possessions. They read from their seats—in chorus—individually. Then the pointer skips here and there but the very young Americans doggedly stay with it. Finally one boy—be it admitted that he had made the best showing of all—takes the pointer and reads aloud the entire board, with several hesitations of course. Another boy, the second best, does the same and with fewer hesitations—and the time limit is up.

Much had happened to those ten small minds in that short half-hour. Just how much to each

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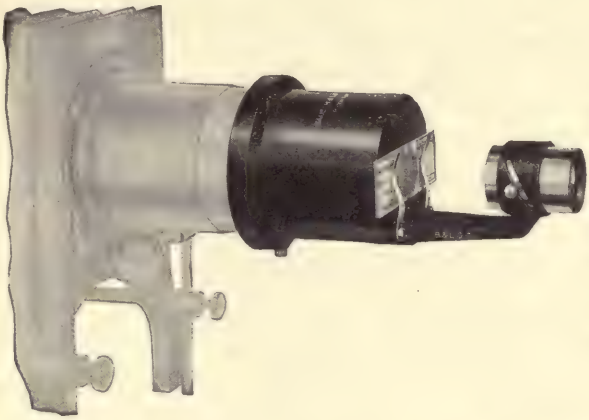

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mind, we could not know, of course. We did know, however, that an extraordinary amount of sound material had been brought within their mental reach, under ideal conditions of interest and attention, and sane teaching through the next day or two would make the acquisitions permanent. As to the immediate results there could be no question, and the next few minutes brought interesting further proof.

The regular teacher, who had sat through it all with keen interest, was still a bit skeptical.

"Mr. C.," she began, "the two boys who read last were easily the best students in the whole group. I should like to see what a slower one could do with the board."

"Certainly. Won't you name one?"

"Well, suppose you try Irene, there."

The tow-headed tot took the pointer and marched stolidly to the board. It seemed rather a cruel test of a lesson already more than ordinarily impressive, for obviously Irene, if not the dumbest in the group, must have strong leanings in that direction. But there was no cause to worry over Irene. With yellow head hardly as high as the blackboard tray—so that it required both pointer and tiptoes to reach the top line of the writing—Irene read confidently and steadily, pointing definitely to each word as she pronounced it, hesitating just once on the way down the whole board, at the terrible word *"tusks,"* and making one mistake in her final statement to the effect that "The *elephant* has *one feet.*" The writer confesses to a strong desire to hug Irene and to ask John Curtis if her performance didn't stagger even him, just a trifle.

We of this magazine have long believed that pictures were powerful aids in teaching. We are still of the same opinion.

Film Reviews

(*Concluded from page 118*)

in a tree. A lively and rapid tale which keeps the eyes busy. Again, there is little to remind of the classic tale. It is extremely modernized.

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HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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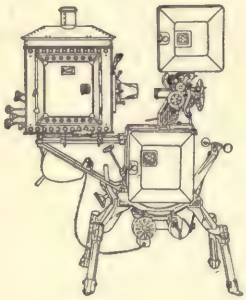

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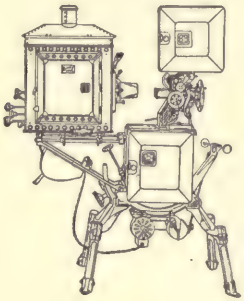

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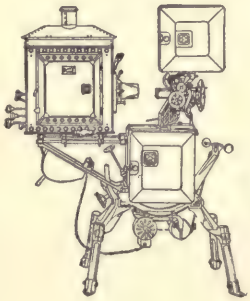

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Development of the Use of the Visual Method*

A. W. Abrams
University of the State of New York

SOME years ago the superintendent of a city system of schools in answer to a question as to the means he employed to instruct his teachers in the visual method replied that none was needed because every good teacher knows how to use pictures. He is not the only person who has assumed that the use of picture expression is so simple and self-operative that no training or special mental activity is required to make it effective. Even now after perhaps ten years his schools are doing practically nothing with pictures in class instruction. If he had recognized that the use of objective material in the classroom is actually foreign to the experience of most teachers, had placed before his teaching staff the idea that the intelligent use of picture expression was to be a part of the regular program in his schools, and had instituted such a systematic use of visual aids as would require teachers to develop a method of using them, a different situation would now exist. Every school supervisor who was in the field 20 years ago, where the use of the laboratory method in science was yet uncommon in secondary schools, knows how slowly teachers who had been brought up on the textbook and demonstration method learned to make effective use of true laboratory exercises.

When the problem of securing significant pictures adapted to classroom instruction is solved, there still remains a difficulty even greater in getting them used in a manner to secure actual visualizations on the part of the individual members of the class. The use of pictures may lead to a waste of time and engender loose practices in class exercises. The novelty of them soon wears off and then what at first appeared to be of interest on the part of pupils has vanished and the second state is worse than the first when pupils were yet willing to dig their way into a textbook. Up to the present advocates of visual instruction have given much more attention to equipment and to propaganda than to the more difficult and altogether more important matter of securing the use of visual means of instruction according to sound principles of teaching.

New York schools cannot escape this problem any more than can others. No attempt has been made to meet it through courses in the visual method in our normal schools, although most of these schools are actually using screen pictures both in their normal and practice departments and this after all is even better than theory. Both Cornell and Columbia, and possibly other universities of the state, are offering summer courses in visual instruction.

Our Division is helping to establish sound practices in the use of the method in the following ways:

1. By the character of the pictures provided. The exclusive use of pictures of larger significance is calculated to give weight to picture expression in the estimation of more thoughtful teachers. By the excluding from our collection those pictures that are so easily interpreted as not to be needed for an understanding of the topics illustrated, study, that is, close observation and discussion, is required of both teachers and pupils to interpret those offered. The idea has never been entertained in the Division that pictures should be selected on the basis of "popularity." In our endeavor to make them as attractive as possible, we have kept in mind what should become attractive to a trained intelligence and appreciation. Features that are merely striking have been ignored. There has been no attempt to lead into "the paths of least resistance."

2. Both the organization of pictures in our printed announcements and the plan borrowers must follow in ordering them aid and yet compel a thoughtful selection of them. Pictures are not put up in packages with striking labels. It is assumed that the borrower has some definite subject matter to teach when he orders pictures or if not that he must at least begin to define his aims while ordering. Selecting the pictures may be the applicant's first step in analyzing what he is to do with them when received.

Editor's Note.—This is the fourth and last of a series of articles by A. W. Abrams, chief of The Visual Instruction Division of the University of the State of New York, on the work of visual instruction as it has been developed in the state from headquarters at Albany.

3. The method of using the pictures is more specifically developed by the character of the titles of the pictures and the notes that accompany them. In the titles the essential features to be observed are named. Loose catchy titles are purposely avoided. The notes for the most part do not contain information about the subject that can readily be obtained from an encyclopedia. They consist, as previously indicated, largely of directions as to what should be observed and of questions requiring an interpretation of observed facts. In the preparation of notes the problem of method in using the pictures is kept constantly in mind. No attempt is made to save effort for either teacher or pupil. On the other hand there is a deliberate purpose to compel genuine study. It is assumed the mind of both teacher and pupil can advantageously approach the subject in much the same way and that the teacher who has worked her way into the subject presented will in turn lead her class to do the same, and that this process is altogether better in the long run than to hand out directly the language that expresses the visualization sought.

4. Certain of our publications announcing pictures for particular studies are practically manuals indicating with some detail a method of procedure in using them. Doubtless these publications are followed to a large extent by teachers as guides for using the pictures. Still not every picture is fully treated. Questions and directions apply to types that are represented again and again. The aim is to develop self-reliance on the part of the teacher.

5. Many local conferences of teachers are held throughout the state during the year. A certain number of these are attended by the director of the Division or an assistant and the use of visual material is discussed. Demonstration lessons are sometimes given at such conferences and also at individual schools. A similar work is often done by some local supervisor or teacher who has acquired familiarity with the method and recognizes its value.

In all these means of presenting the method the aim is to emphasize the idea that visual instruction is not an end in itself. The essential thing always to be kept in mind is the creation of specific vivid mental pictures of certain objective features essential to an understanding of the thing or operation that is being studied. Teaching and learning are only different aspects of the same process. Too much stress upon formal method of procedure in presenting subject matter may be detrimental. There are certain fundamental laws according to which the mind develops. They must be comprehended; they cannot be ignored. The visual method is not a new discovery, but pictures do offer an opportunity for these laws to operate to advantage.

The Movies and Your Child

MRS. CHARLES E. MERRIAM
Chairman Better Films Committee
National Congress of Mothers and Parent-Teacher Associations

THE movies are today our biggest recreational problem, and therefore we mothers should be vitally interested in solving this problem. The National Congress of Mothers and Parent-Teacher Associations can simply make suggestions and endorse films that are worthy of your patronage, but it is up to each and every monther to help in the solution of this problem. It cannot be solved unless we *all* work toward that end.

In using the term "movies," in discussing the effect of movies on the children, I am using the term advisedly to differentiate it in your mind from moving pictures in general or visual education. We will concede at the very first that visual education has a place in our schools today and that films like "Nanook of the North" can teach a lesson concerning the lives of Eskimos which cannot be taught as well or impressed as vividly in any other way. There are many, many motion pictures which are both splendid entertainment and capable of teaching many things. Such films are an aid to education and I am not referring to these splendid productions when I speak of the "movies." I am speaking, however, about the effect of the *average* movie, found in the motion picture theatres today, upon our boys and girls.

The motion picture theatre has supplanted the saloon as the poor man's club but it differs greatly from the saloon for it *can* be made into a splendid family institution, if ever we get wise control of the industry.

It is rather interesting to note that the two new and great industries, the movie and the auto, can both be used as a great factor in keeping the family together. They can both be agencies for good by showing clean pictures in one instance, and by using the auto for a family outing in the other instance. But, on the other hand, it is just as easy to make them both agencies of evil. For if the movie theatres show only films depicting the villainy of the world, then it cannot remain a family institution. And if you have an auto and let your sons and daughters use it for joy riding, then it will become a curse instead of a blessing.

The Impressionable Period

We realize as mothers how impressionable our children are, and how they imitate everything that comes into their lives. We know that it is just as important to be careful of their companions and the books they read, as it is to be careful of the food they eat. We know that all these things help to make our children the kind of men and women they will be tomorrow. They are little parrots and we must be careful of their environment. We know that if we use bad language, our children will use bad language. We know that if we are always wrangling, our children are likely to wrangle. We know that if we are disorderly about the house, our children are likely to be disorderly. If their little playmates destroy all their toys, it certainly will not teach your own child to be careful of his. We know that if we bring up our children amongst thieves, pick-pockets, brutes, and murderers, then our children will not have a very good chance in life. We know that it is very important that their playmates do not swear, do not steal, nor do anything else which we would not have *our* children do; for they are so sure to imitate everything.

We have also learned that our children must read the right kind of books, in which the hero is the kind of person one would wish them to imitate. We know that there are books adapted to all the different ages of children. We begin with the Mother Goose and gradually guide them through this treasure-land. After our Mother Goose and other nursery rhymes, we have the fairy-tale period, then stories of adventure, like Robin Hood, Robinson Crusoe, Pinocchio, Alice in Wonderland, and we go on up through the years with the myths and legends to the historical tales when we try to show them characters in history which are worth emulating. (Just here let me say, that any mother who would build wisely for future happy moments for herself and children will lay a foundation very early in the child's life for a love of the very best in literature. Teach them to enjoy good books and you need not worry about their recreational hours later in life.)

The Movie Habit for Children

But now to return to the movies. Because the movies are a novelty, we think not of the dangers and let the children see all the pictures shown, whether they are appropriate for children's minds or not. They may be bodily safe in the theatre, but let us think for a moment what is happening to their minds. We know that the only way they learn in life is by imitating everything that they see or hear. We start the little tots to the movies long before we start them to school or to church. Instead of their beginning with the Mother Goose sort of picture, we are very likely to start them with such a film as "Why Women Remarry," or "Queen of Sin," or "The Beautiful and Damned." Not because these films are suitable for their years or even fit for them to see, but because we are thoughtless and do not realize the effect of such movies on the child's mind. We *may* think that the theme will pass over the child's head, but we do not think of the habit we are forming for them. We are teaching them to think of things beyond their years and to seek this kind of entertainment. Our lives are developed from habits, so if we start a little child to the movies long before we start it to school or to church, the child will just naturally get the movie habit and we have cultivated a taste for this sort of picture.

Character of the Entertainers

We must also consider the qualifications of the persons who are to entertain our children during their hours of recreation. When you bring someone in your home to help you in the care of your children, you inquire very carefully into the habits of that person. You decide if she is the proper person to have charge of your children. When you send your child to school, you are again very careful to see that the teacher is the proper person to entrust your child with. You help to elect or appoint the school board which will inquire very carefully into the qualifications of that

teacher and to know that she is a fit person for her task. We do not offer them great salaries to help us with this important work, but we are thankful that there are many people in this world with a sense of responsibility toward humanity who are serving freely and gladly without thought of gain for self. Poets and artists have starved while they labored. Physicians, teachers and preachers have given of their time and strength for humanity's sake with little thought of compensation.

How different it is with the people of the movies, the actors to whom we entrust the recreational hours of our children. We do not ask them what their qualifications are, nor do we hesitate to pay them huge salaries for their work. And *they* do not hesitate to say that they are not interested in the morals of our boys and girls, that they are simply after the money. They are showing our children all the plague spots of the world and we are gladly paying them money for doing so. They are showing them the villains of all types, and acquainting them with murder and all kinds of sensuality and riotous living, and yet we are content to pay them huge salaries for this kind of amusement. The money that each and every one of us pays at the box office makes up the salary of the actors. They teach the children that marriage is a mockery and that husbands and wives rarely remain faithful. They teach the children that all men and women drink and smoke. They teach the children all the sordidness of human life. They teach them how easy it is to steal and get away with it; to shoot to kill whenever one feels justified; and always to take the law into their hands.

Then we wonder why there is so much disrespect for parents and for the law. When they delve into history for a story, as they did in the filming of "The Queen of Sheba" and "The Affairs of Lady Hamilton," they persist in showing up some secret scandal in a great hero's life. They teach the boys that they can become great heroes no matter what their private life has been. They teach the girls that they also may become heroines and make a name for themselves in history no matter how stained their private lives may be. After the boys and girls have seen these films depicting the scandals in the lives of our great men and women in history, those for whom the school has taught respect, it will not be difficult for them to feel they need not worry about their own private actions, and they surely will lose all respect for these historical characters.

Education in the Wrong Direction

After the boys and girls see all the sex perversions on the screen and many of the characters shown as men and women of the underworld, how can they believe that the majority of men and women are law abiding citizens, God-fearing, honest and home-loving people?

We are teaching the children early in life to enjoy brutal fighting, to watch people killed without even a protest on their part. Nations have been known to harden their people to brutality by keeping pictures of brutality constantly in view of the children of the nation. If ever we hope to end war, then this is not the time to dull the sensitiveness of our children. Why pray for the peace of the world at the same time we are cultivating a taste for brutality in the children?

I have recently seen an article by the attorney-general of one of our central states, saying that the crime situation in the United States is alarming; that crimes in Europe are decreasing, but are gaining here. In 1921 we had 7,850 murders, as compared with 63 in England and Wales. Our prison population is increasing and we are bearing the burden by increased taxes. Yet we are willing to pay people huge salaries to show our children all the villainy there is in the world. If we make the showing of all sorts of crime the chief amusement we give our children, is it not easy to see the connection? If you feed your children on candy mostly, you know they will be ill. If you feed them mostly on villainy, you surely cannot expect them to be well mentally and morally. After the children see men murdered every day in the movies it isn't very difficult to imagine them going out and shooting without hesitation, providing they are given a gun and a feud. They will think it is perfectly proper for them to take the law into their own hands, after they see their heroes extolled for doing so.

Can Good Films Pay?

The producers tell us they are giving the people what they want and that they must produce the bad film or go out of business. We believe that we can prove that this is not true. During last August a list of films was published showing the ten which paid the best from the box office standpoint and the ten that paid the worst. Of the ten which paid the best,

we had endorsed seven as clean and wholesome films for the family. Of the ten which paid the worst, we had endorsed none. This seems to prove conclusively that good films *do* pay and that people are demanding clean films. So let us not sit quietly by when the industry says that we are to blame.

Just at present the producers are filming some of the most disreputable books on the market. When a book is so bad that it is not allowed in our public libraries, not even for adults to read, then surely it should not be allowed to be filmed for our boys and girls to see. Visualizing a bad book is even worse than the reading of it. Statistics show that the filming of a book always helps the circulation of that book. So even if a bad book is cleanly filmed, it does a great deal of harm because the boys and girls naturally get the book to read after they see the picture. Two instances of books which were filmed clean are "The Sheik" and "Souls for Sale." Why shouldn't they think it proper to read a book which the community has allowed to be filmed?

We have proven that the clean and wholesome films which the whole family can enjoy together are the ones which pay the best even from the box office standpoint. Common sense will show one that any article which is used by the whole family will pay better than if only one member of the family can use it. So, if the producers had the wisdom of Solomon, they would try their best to bring the whole family to the theatre to spend their money, rather than appeal to those adult members who enjoy the salacious and who are a minor part of our nation. They say that they have a very difficult task, for they must cater to the club woman and to all the intellectuals, and to the most illiterate persons besides.

Well, the department stores do the same thing, and we all go into the same store and choose what we want, but the goods are laid on the counter and they do not expect us to choose blindly. They cannot expect us all to enjoy the same picture, any more than we could all enjoy the same clothes. No other industry expects people to choose their goods blindly, simply from a title.

Have the Children Any Claims?

The producers tell us that only a small per cent of their audience is made up of children and they should not be expected to consider their entire output from the child's standpoint. We do not ask them to do so, but they must realize that every industry which in any way affects children is legislated regarding children.

Saloons existed for adults but children were not allowed in them. And every industry that employs children is regulated strictly regarding them. Many employers of children do not like child labor legislation, but we do not allow their opinion to deter us from fighting for the children's welfare. Producers must not expect that we will allow them to educate our children in the villainies of the world and not protest. They are undoing most of the work that we are doing in our homes, in our schools and churches.

The point that the producers do not grasp is that many a picture may be a good *adult* picture but very harmful for a child. Children must not see films which show brutality toward children or animals; for every time they see a film depicting brutality toward other children or animals, and they do not have a chance to help, it helps to brutalize the child. Children should not see problem plays which show the eternal triangle about which they should be ignorant. Children should not see films depicting crime of all sorts and scenes of the underworld about which they should also be ignorant. Children should not see films which are too exciting and which will keep them awake at night.

A Task for the Community

In the libraries, our books are divided into two groups—those for adults and those for children. But in the movies the children are allowed to see *every* film, no matter how mature the theme is. Some method should be evolved whereby some educational group could review all the films before released and classify them into adult and family groups. Then the films could be advertised as suitable for the entire family or for adults only, and parents would have a way of knowing which pictures they should patronize and when to leave the family at home. Some people blame parents for taking their children to adult films, but many times they cannot tell from a title whether the picture is fit for the children or not. I feel very strongly that it is the duty of the *community* to see that this is done and that the next generation is protected. When the children go to school, the *community* assumes the responsibility of giving the children the proper books to study, and when they go to the library, the *community* also assumes the responsibility of giving them the proper books

to read for relaxation. When the children go to an amusement center which is licensed by the *community,* have they not also the right to expect that their children will be given only the proper kind of entertainment?

Parents cannot be held responsible when the community is at fault. There never was a time when parents were so much awake to their responsibilities as they are now. There never was a time when mothers spent the time that they are now spending in the study of child training. Formerly, it was thought that mothers instinctively knew what to feed their children and how to train them; *now* we know that we must study carefully and prepare for this great task. It is the greatest thing in the world to take a little helpless child and train it into an honorable citizen and we are ready to do our part, but the community must help us. Conditions are all against us today, for we cannot keep up a home large enough to supply the demands of the child for recreation, nor can we employ the necessary help to watch the children at all times; and yet we cannot afford not to supervise their recreation. The community has been forced to take over the recreational hours of the children and they have realized it by establishing playgrounds, libraries, athletic fields, skating rinks and even dancing facilities. They must either add community motion-pictures to this list or else supervise the commercial theatre.

I do not blame the independent theatre owners for the state of affairs as they exist. They are almost helpless in the hands of the producers who put out the kind of pictures that they do. I hope that you will all work with your local theatre and show the manager what kind of pictures we want. Let us make a demand for films that we can take the family to see and enjoy together. We must encourage family life more. It is a vital factor in civilization and anything which can help to hold the family together today, deserves our praise and support. If there is not room in our homes today for the happy gatherings that we had in our youthful days, then let us try to keep the family together outside the home in whatever wholesome way we can. The home should be a center of recreation for the growing children as well as for the older members of the family.

Community Nurseries Needed

There should be a nursery in every community. Our hearts should go out to the young mothers today who are struggling on without any help. Remember that there are no more grandmothers sitting at home to leave the baby with. They are all at their clubs today, getting a much-deserved rest themselves or else they are profitably busy out in the world. It is only in the last few years that the services of mature women were wanted in the business world. There are no maiden aunts at home either, for they also have found their place in the business world. So we must as a community help these young mothers to retain their youth and their strength so that they may become the very best mothers. They need relaxation away from the cares of the home. And when the young husband comes home at night and wants his wife to go out with him as she did in the happy days of courtship, we should make it possible for her to go. Many a home might be saved if she were free to go, and many more children might be welcome in the world if it did not mean too much unnecessary hardship.

The Mother's Task a Difficult One

Being a mother is a great responsibility and to be a *good* mother deserves all the praise we can bestow. It is said, and history seems to prove, that no man can be great who has not a *great mother.* How often, though, mothers hear nothing but criticisms and never any praise from the neighbors who have no children and who are not doing their part to make the next generation a better one. So, instead of criticising a young mother who must either take the babe to the movies at night with her, or else stay at home for many long years, let us try to help her by establishing a nursery where the baby can be left asleep and safe. What a wonderful opportunity we would have for watching our future citizens and studying their problems!

Then if we would establish classes in dramatic art for the children between five and ten years of age and keep them busy at worthwhile recreation after school hours, we would cover the entire field. The power of imitation is very great in these little ones and they love to act. Teach them to use these powers in a worthwhile, constructive way. And for the older child, let him see the pictures that are worthwhile. Train them to appreciate the best and to demand the best. Train them to reason for themselves, for soon you will not be here to guide them. If they are trained to love and appreciate the best, they will not be dependent upon your judgment solely, or upon their

neighbors' habits. "Keeping up with Lizzie" is not the wisest way to struggle through life.

Teach your children to choose wisely, for the world is so full of things to do, one must learn early in life to choose properly.

The world is so full of people, we must learn to choose our friends wisely.

The world is so full of interesting places to see, we must learn to choose our journeys wisely.

The world is so full of pleasures, we must know how to choose our paths with care.

The world is so full of books, we must select carefully what we read.

The world is so full of things to do, we must carefully select our work, unselfishly, and then do it to the best of our ability.

You may think this has nothing to do with the movies, but if you teach your children while young, to reason *why* and to choose *wisely,* then you need not worry because your neighbors' children go to the movies every night and see all kinds of trash. Yours will soon learn to demand the best and leave the rest alone as a waste of time. But we mothers must guide well the very early years of childhood. We can make or break a child long before it goes to school. Let us not start the child to the movies before it goes to school or to church. Let us not be responsible for taking any child to see "The Secrets of Paris" or "Mad Love" before it has learned to read or to pray.

We are bringing up our children in a very trying period of readjustment and it is often hard to see the light ahead. The battle could be won if each one of you would consider it your own problem to solve and give us your help. We mothers are not responsible for conditions as they are, but we *are* the custodians of the next generation, and we can mold them as we will in those first six years of their lives. These are the most important years and few realize the possibilities. We can make these children God-fearing or lawless; we can teach them to love their fellowmen or teach them race hatred; we can teach them respect for the other fellow's opinions and religious beliefs or we can teach them to be narrow and prejudiced against everyone who differs with them in color, race, or customs. We can teach them in little ways to be honest or to steal; and again, we can teach them to reason and to choose wisely so that they can give us their assistance in a few years to a wise solution of all these recreational problems, so that all our work in the home and the school will not be undone in the recreational hours. In our commercial age we have taken away the children's happy hunting grounds. If we cannot give them back their books, their hills, and their forests, then at least we must supply worthwhile recreation in some other way. Keep them *busy* at all kinds of worthwhile recreation—playing ball and organizing rival teams, reading worthwhile books, playing worthwhile games, attending worthwhile movies and having worthwhile friends. Give them recreation that re-creates, not recreation that destroys all our best efforts.

The Motion Picture and Vocational Guidance

F. J. ADAMS
School of Education, University of Texas

THROUGHOUT the history of mankind fads have sprung up, have lived their short vigorous lives, and then have been relegated to obscurity. As for education, such a multitude of eccentric theories have crept into our school systems that the modern educator may well look askance at any proposed innovation, anticipating and predicting for it nothing more than a place among the ever-increasing accumulation of worthless novelties.

Recently two fields of research have attracted the attention of our foremost educational institutions—the utilization of visual aids in learning, and the problem of the vocational orientation of the adolescent. That these two lines of effort are more than mere fads cannot now be doubted, for they have given indisputable proof of their value, and their contributions to our store of educational knowledge are becoming increasingly more numerous.

Undoubtedly the methods of visual instruction are well known to my readers, but allow me to outline, briefly, the field of vocational guidance.

Vocational guidance, or vocational orientation, as it may more properly be termed, is an

attempt to aid young boys and girls in their choice of future fields of adult activity—not to choose for them, but to aid them in their *own* choice of occupational objectives. This work envolves a study of the peculiar abilities of the individual—of his or her mental ability, academic attainments, interests, and physical proficiencies—or deficiencies. However, this analysis, made by the vocational counselor, is not all. In order to choose wisely, the pupil must, himself, possess a knowledge of the requirements of various occupations and professions, must be acquainted with the conditions of employment, the nature of the activities performed in various occupations, and the promotional possibilities offered to the worker.

This information concerning the requirements and activities of occupations may be gathered by observing persons now employed in the occupation under consideration, and through conference with the worker himself, or it may be derived from the ever-increasing number of books whose subject matter deals with the description of occupations.

In the past, the school has not aided the youth in the gathering of occupational information. The school was too busy in its effort to increase the academic knowledge and culture of its pupils to consider their occupational future. Only within the last few years have any attempts been made to aid young people in their adjustment to the adult economic world. Some schools have added books of occupational information to their libraries. The English composition courses have been, in some cases, redirected; encouraging the adolescents to accumulate information concerning adult activities by making this the subject-matter of their composition work.

Probably the most efficient curricula adjustment is the introduction of a course in occupations; required or elective; carrying credit, or to be taken solely for the value of its content. Such courses have as their chief aim the bringing of the pupil into a more or less intimate understanding of the present economic world, the trend of industrial activity and the requirements, opportunities and activities of various occupations and professions. The material, as already suggested, is usually derived through observation, through interviews and through the reading of descriptive occupational literature.

We have found that motion pictures aid pupils in their comprehension of historical facts, their appreciation of the masterpieces of literature and their understanding of natural phenomena. Have we realized the value of the motion picture as an agent in the dissemination of occupational information?

Motion picture machines are now common additions to the usual equipment of school plants, and are daily becoming easier to operate. The number of industrial and occupational films is rapidly increasing. Educational film exchanges are numerous, many government films concerning occupations and professions are now available, and the visual instruction departments of our universities are releasing large numbers of films dealing efficiently and primarily with the work in, and the working conditions of given industries. Why have we not made use of these films for vocational guidance purposes, as a means of bringing the pupil information which will aid him in the choice of an adult occupation?

Most of us, as children, have felt the desire to join a circus troupe, but would we have experienced so keen a desire had we been acquainted with the living conditions of circus folk? The sailor's life appeals to many a youth, but note the changed attitude of a great number of those who have experienced the hardships of the sailor's life—who have learned that navigating broad expanses of water is something other than the romance and adventure they had pictured. Would we not have fewer economic and industrial failures, fewer changes of occupation and employment, if the school had offered these persons occupational information during their school days? And could this be accomplished in any better manner than through visual instruction?

I would not, for a moment, suggest that the entire course in occupations should consist of viewing motion pictures; but the exhibitions could well form the basis for class discussion, and pictures show more accurately than mere words can, the actual conditions of the occupations studied, the activities of the worker and the products of his labor. Through the use of motion pictures the pupils will gain a greater amount of material information during the class hour than through regular textbook recitation methods, and the material will be more vividly presented, accurate concepts will be formed and a greater interest aroused.

The exact nature of the pictures would, to a large extent, depend upon the scope of the pupils' vocational interests, and upon the occupations and industries of the locality. From the financial standpoint, it might be well to use the

films chiefly as supplementary material to that presented in the text, as well as to that available in the locality through first-hand investigation of local industries. From the personal standpoint, the films might be chosen according to the interests of the pupils; and, even though every youth might not be directly interested in the particular occupation on the screen; that is, not interested in considering it as a future vocational pursuit, yet modern society, and especially that factor of society which we call industry, is not self-sustaining; since every industry is dependent upon other industries and occupations for the production of raw materials it uses, for the further refinement of its products, or for the consumption of its wares. And he who would rise to the top in any field of labor must understand not only his own field, but must understand, also, the activities of all related industries, occupations and professions.

Even if the school does not provide formal instruction in the methods, requirements and activities of the various occupations and professions, such films may be used to great advantage as a part of the assembly programs. Here, the pupils will become familiar with the different occupations and professions; and, as said before, even though the particular activity depicted may not be the vocational aspiration of any member of the group, yet the industrial knowledge of the students will be increased; and they would have a greater appreciation of the workers, of their contributions to human comfort and of the varied activities of the world. All of which are worthy products of such exhibitions.

As long as the youth of our land drift into their adult occupations by pure chance, so long will be have with us the problem of the discontented worker, the casual laborer and the inefficient employee. What greater joy is there in life than working at some task for which one is fitted and in which one is interested? Such adjustments can only take place through the intelligent choice of occupation based upon the ability and capacities of the individual, and upon his interests, while taking into careful consideration, also, his deficiencies. An intelligent choice cannot be made by the individual unless he is acquainted with the conditions of employment, the activities and the future possibilities of the occupation which he contemplates. How can this information be better presented to the youth than through the motion picture?

Bringing Nature Into the Schoolroom By Means of Pictures

CORA JOHNSTONE BEST

THE Creator himself laid out for us a lovely world, a world full of beauty; a pageant of scintillating color. Every day beautiful, because every day is a harmony of color, no matter what the weather is.

When all this beauty was put before us, unfortunately perhaps we were not given the capacity to discern the full magnitude, magnificence and significance of it.

The Creator gave us marvels on the Earth, under the Earth and in the air above the Earth. We find the lack of knowledge and the power to recognize all of these things, beauty, marvels, wonders, wealth, all here for us, but we have had to delve in the earth, we have had to travel into the far places and there through hardship and danger dig these things out for ourselves. Through long nights and laborious days, are the secrets of nature wrested from her. The artist starves that he may have time to create the child of his brain—that child of colorful beauty and sensuous life.

The power, then, to appreciate and grow to look upon the face or right side of this marvelous tapestry of life is brought about almost entirely through education. If the capacity for appreciation were not there, it would be hopeless, but as the American multitudes, taken as a whole, are children born of races where there is and always has been ethnic culture it merely remains with the educators to turn the right side of the tapestry and show the growing child that side of it before he has had a chance to become imbued with the idea that the ugly, rough side is the true right side.

There are comparatively few adults today who realize that there is blue, pink and lavender in snow, that newly ploughed fields are a

rich purple, that roads, just common dirt roads, are lovely shades of gray, brown and rose. There are multitudes of adults losing half the joy of their lives because, as children, they heard their elders say that winter was a dreary part of the year with no beauty, no color. Time and again, I have heard people say, "Oh, but you should come here in the summer time, it is so horrid in the winter"—losing sight absolutely of the winter beauty all around them. The graceful contour of trees that we see in all their nude beauty only when winter has stripped them of their green mantle; seedpods of brown; marshes of flooding yellow grasses; birches rivaling the white of the snow; fringes of red willow—the beauty of which is hidden in summer—gracefully dipping crimson tips toward the yellow creek bed. *Word pictures* of the beauty all around us! It would be better, of course, to take children out into the open and point out these things, but we cannot always do that, so we have to resort to a compromise by bringing the out-of-doors to the child, and this can be done through the means of visual education. But in bringing Nature to the child, let us not overlook any phase of this important method. Let us have the mounted animals and birds when we can get them; let us have specimens of minerals, wood and fossils—in fact, everything that will give the child a clearer idea of the subject. Too many of us are liable to make the mistake of thinking that pictures constitute the whole of visual education. One city, where visual education in all its branches is carried out, circulated 12,000 mounted specimens of native birds last year. In connection with the mounted specimens, we can use slides and pictures. Then, to carry it further, we can show moving pictures of feeding and nesting birds, the habits and movements of animals. Let us, by all means, teach the child more about birds and animals, their relation to the scheme of the universe, what harm and what good these animals and birds can do and, above all, let us try to inculcate the love of freedom and beauty. Teach the child in its early years what a boundless and inexhaustible store-house nature holds for seekers after knowledge, adventure and sheer fun, and the child will have no leisure time to "kill."

We can bring to them Botany, Geology and Geography in such a way that it will stimulate their imaginations and fire their ambitions. The effect of pictures on the child mind is almost beyond the understanding of any adult who has not studied child psychology and who has grown out of the glorious mental attitude of eternal youth. A colored picture card of a mountain lake shown to me as a tiny child was the means of awakening in me the vision that helped form my whole life work. It stimulated in me the desire to see, to adventure which eventually stimulated in me the resolve to bring back the results of my experiences, to give freely to others, hoping thereby to touch that Divine spark that is smouldering in many a heart, awaiting the one breath of inspiration to fan it to a flame.

You can't help believing in the value of bringing God's great out-of-doors to the child when you can see direct results. Youth will usually, unconsciously, choose the better way, if it is put before him. His mind is seeking the open door to—somewhere. Let us see that the door leading to the mountains, oceans and forests is thrown wide. Let us teach him to understand the beauty of the dew-laden flowers; let us teach him the tenderness of wild baby things; let us create a thirst for more knowledge about natural things. Through that open door his feet will never stray in the wrong paths. Its vista is broad; its trails lead to knowledge, health and culture and the greatest thing of all—happiness.

THE HISTORICAL CHARTS OF THE LITERATURES

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THE EDUCATIONAL SCREEN 5 SOUTH WABASH AVE., CHICAGO

Informalities

By the Editor

As time goes on and our space facilities increase, we intend to present more regularly some of the views and comments constantly received from the commercial firms interested in the visual field. Their communications have grown far more significant and valuable during the last year or two. They show a growing understanding of the educational field, its problems and purposes. Unmistakably, these firms are studying the field in a spirit of cooperation fully as much as for the purpose of exploitation. From their position at the opposite end of the field from the schoolmen, they see many angles of the question unnoticed or ignored by the educators and their serious contributions, in the form of letters or even short articles, can throw an added light that is distinctly needed for the comprehensive illumination of the whole problem of visual education.

We take pleasure in printing here an instance where a commercial firm comes to the defense of the educators against the misrepresentations on the daily press. The two letters are complete and self-explanatory.

Letter from Mr. Hollis

The Educational Screen,
Gentlemen:

The pessimistic views on the educational value of motion pictures, which the press of the country presented to its readers during and after the recent N. E. A. convention of February, are quite disturbing. Those of us, who were acquainted with the situation, knew that these reports were for the most part distortions and did not fairly represent the papers presented. However, they were given large headlines and undoubtedly gave a wrong conception of the opinion of educators, on one of our important visual aids, to large groups of people throughout the United States.

We felt that the thing to do first was to get the exact facts from the men who read the papers, and as Professor Freeman's paper received the most publicity it seemed best to get his own statement regarding the reports. We did this, and believe it to be the best antidote for the poison which has been dosed out.

The Educational Screen seems to be the best medium for presenting these corrections to those who are most deeply concerned with visual education, and Mr. DeVry asked me to send you the enclosed letter. If you think it may do some good, we will greatly appreciate having it published in the magazine.

The complete letter with quotations has been submitted to Professor Freeman just as it is handed to you and he writes me that the quotations in it from his letter are absolutely correct, and that he has no objections to its being published in the form in which we now hand it to you.

(Signed) A. P. Hollis

Letter from Mr. DeVry

Editor of The Educational Screen.
Dear Sir:

I am enclosing a clipping from a popular daily paper announcing in glaring headlines, "Educational Films are Condemned by Educators." The article itself is not as bad as the title would have you believe, but the heading, as well as a number of the statements in the write-up, are grossly misleading. The whole article bears the earmarks of the garish news reporter, rather than of the impartial investigator which Professor Freeman is.

I at once asked one of our staff to write Professor Freeman direct, and I am permitted to give his very courteous reply. It shows that nowhere in the paper were moving pictures condemned—*exaggerated claims* for the moving picture were condemned. Professor Freeman's experiments and those of his associates simply added to the accumulating evidence showing that there are good and bad pictures for educational uses and good and bad ways in which to use them. Such discrimination is applied to all educational devices. It does not condemn music in the schools, to say that music is not a good device to use in teaching Latin syntax.

Professor Freeman's Letter

"My dear Mr. Hollis:

"The report of my talk was, as you probably have guessed, misleading. The quotations themselves were accurate, except the first, but if you will read the report carefully you will see that the descriptive material which was added by the reporter went considerably beyond anything which I said.

Take, for example, the quotation concerning the interest which the pupils have in motion pictures and the headline of this topic. My statement was that the value of motion pictures lies more in the peculiar content of the experience which they make possible than in their stimulating effect upon the child's interest. I said that the entertainment movie awakens a very strong interest, but that the educational movie does not arouse a corresponding degree. The reporter exaggerated this statement by saying that the child falls asleep. That exaggeration, of course, gives a false impression. The main heading, I suppose, was taken from another statement in which I said the effectiveness of motion pictures has undoubtedly been overestimated in comparison with slides, stereographs, still pictures, and demonstration. That does not give warrant for the statement that educational films are condemned. What I said was that they were not as effective as many people claim them to be, and our results bear that statement out. If as much emphasis had been given to the quotation—'Motion pictures have a distinctive part to play; this is the representation of motion in those cases in which it is necessary for the pupils to understand motion,'—as of the somewhat more critical statements, the reader would have been left with a different impression. . . . .

"Of course, it is very unfortunate that distorted reports of this sort get into the papers. We do not suffer any more than any other class of people from such reports, and I do not believe anything can be done about it. The reporter wishes to make a sensation and in order to do so he selects the aspect of the subject which he thinks will be striking, failing to give the other side or to give the qualifications.

"You can at least be assured that the general tenor of the report did not represent the temper of my paper."

Very truly yours,

(Signed) FRANK N. FREEMAN

It is true, there are too few really good educational films available, but if we sit back waiting for perfection and the ultimate in film education and methods of presentation we'll never get them. Right here and now let us give a word of thanks and praise to the inventor, scientist, pioneer, or whatever you may call him or her, who has given so freely of time and money to secure merely a toehold on the special application of motion pictures to education.

I have personally reviewed some educational and industrial film, which to say the least were marvelous examples of what the future has in store—take for instance the film on optics and the eye with its phantom views and animated diagrams. It takes only ten minutes to run. It is doubtful if the same amount of educative material could be imparted by ordinary methods in ten times ten minutes. Or take many of the Bray Educational Films, where the animated diagram and exceptional photography of scientific subjects, have established a remarkably efficient educational instrument. Of course, there are thousands of films which have practically no educational value except possibly to a dramatic school—but the trouble has been to a great extent that the wrong film was shown; in other words, the film did not fit the study or subject taught; but it's coming.

The automobile was also ridiculed by the short-sighted only fifteen or twenty years ago and today it is as indispensable to civilization as the train, books, the modern home, or any other great necessity of our present-day life. It is ridiculous to state that the boy or girl would listen with alertness to a talk and fall to sleep in seeing the same subject matter (if applicable) presented in motion pictures.

In conclusion let me go on record that within ten years a school will no more be without its motion picture apparatus than it will be without its blackboard, and here's hoping that the advocates to the contrary will live at least long enough to hear me say, "I told you so."

Cordially yours,

(Signed) H. A. DEVRY

Book Reviews

Visual Education.—By Frank N. Freeman. The University of Chicago Press (1924).

THIS beautifully printed volume of nearly 400 pages presents the results of the most comprehensive research yet made in the field of visual education. The scholarly work of Joseph J. Weber at Columbia University preceded the present volume by nearly two years in publication date, but it was smaller in size and narrower in range of subjects investigated, and for obvious reasons. The Weber book was the work of a single investigator, instead of thirteen; and its resources were limited to the

modest funds available for the production of a single thesis, while the newer work had the benefit of ample finances from the Commonwealth Fund. The findings of the two are entirely harmonious and complementary to each other. As Dr. Freeman states, the Weber study constituted "the beginning of the attack on this problem. . . . It seemed worth while, therefore, to pursue this general form of inquiry considerably farther."

The new book may be considered as the corner-stone of the structure of serious investigation now rising in this important corner of the educational field. Research in visual instruction has hardly more than begun, but future investigators will not fail to relate their further activities to this masterful and basic piece of work by Dr. Freeman and his able committee. It is notable—and indeed unique so far—for the range of problems treated, for the scientific control exercised over each experiment, for the reliability of the findings, and for their scholarly and convincing presentation.

The work is arranged in two parts. Part I is a three-fold discussion from Dr. Freeman's own pen, treating (1) the problem and method of procedure, (2) the thirteen individual experiments and their results in a general survey, and (3) a final summary and interpretation of the whole work. This occupies the first 80 pages of the book, and they are pages richly worth most careful reading.

Part II presents, in full detail, the results of the thirteen experiments. Each account is written by the investigator or investigators in charge. Numerous tables, graphs, diagrams and illustrations bring out the results with the utmost clarity. Comparative tests were made of the effectiveness of the various visual aids, especially of the motion picture. The films and the other aids—charts, maps, diagrams, still pictures, and particularly slides and stereographs—were measured against each other, in varied combinations, with and without teacher-comment and demonstration, for varied subject-matter, and always with conditions accurately controlled. The significance of the findings is further magnified by the number of different schools and locations where the tests were conducted, by the large number and varying character of the pupils used in the tests, and by the number of different teachers engaged in the work.

Results obtained from operations on so broad a scale are inevitably the most important evidence yet amassed in this field and hence an invaluable basis for all further research. Naturally there must be disappointments and shortcomings in such a work in such a field. These are hardly worth enumerating here. They are not so much faults of the book as evidences of vastness of the field, which could not possibly be covered in a single volume or by a single series of research experiments. The visual field has been rendered chaotic from the beginning by extravagant statements and stupid claims, emanating mainly from sources with little or no claim to educational authority. Edison's utterances only made the situation worse. It is vastly refreshing, therefore, to hail the appearance of the new volume which will do much to restore to sanity a field that gravely needed such restoration. No student of the visual instruction field as it stands today, or of the tremendous possibilities in that field tomorrow, can afford to be without this authoritative and inspirational work.

The Spirit of America.—By Angelo Patri. The American Viewpoint Society, Inc., New York City

JUST from the press, with the date 1924 on the title page, comes this unusual little book of 120 pages, printed very legibly in large type, with generous margins. Its form is spacious, like its contents.

It is an inspirational book for Americanization purposes. It is good to read for any American who may have come to accept his country without thrilling any longer to her splendid story; it is still better worth reading for the near-American who has not yet sensed her full greatness.

The book offers 49 sketches, or miniature essays, none longer than two pages, some being reprints from other sources but most of them written for this volume. All are earnestly written, with telling directness and charm, in a manner to etch upon the reader's mind the personality of our country. America's ideals of loyalty, freedom and democracy, as revealed in great moments of her history, by her achievements in war and peace, in the lives of her great men and women, form the contents of the book.

The profuse illustrations are delightful and effective. Chief among them are twenty charming drawings by Hanson Booth, full of poetic feeling, that give to the whole work the added power of pictorial interpretation.

Official Department of
The National Academy of Visual Instruction

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National Academy of Visual Instruction—A Statement

By W. M. Gregory

President of the Academy

High Standards

THE membership of the National Academy of Visual Instruction consists of educators who are trying to solve the daily problems in visual instruction. The genesis of this organization was a desire to give aid in the use of visual aids.

The National Academy seeks to establish standards in visualization in education, to perfect methods of use and to encourage the preparation and distribution of better materials.

Accomplishments

1. This organization emphasized the use of the non-inflammable standard gage film. Its influence has increased the use of the safety standard width film.

2. Research has been encouraged in the use of visual aids. Its members have contributed experiments of the comparative value of the different visual aids.

3. The members of this organization have established a section of Visual Education in the N. E. A. and are promoting high standards by this affiliation.

4. This organization actively supports the Educational Screen for the distribution of visual information.

5. This organization has focused public attention upon important educational problems for which a solution is sought upon a scientific basis.

Future Problems

1. *The Organization of State Visual Associations.*

It is desirable that each state have an organization to serve its group. Several state associations have affiliated with the National Academy. Provision is being arranged for meetings of the Pacific Coast groups.

2. *Film Distribution.*

The methods of film distribution have been carefully studied. The officials interested in University Extension Service, the educational curators of museums, the colleges and public schools officials and teachers find membership in this organization gives them guidance in their film problems.

3. *Better Films.*

This organization is aiding the production of better motion pictures for both educational and amusement purposes. This is an important phase of the research of our members.

4. *Methods and Technique.*

Many of the Teachers' Colleges are formulating a basal course in training teachers in the use of visual aids. A basal course that will direct visual instruction is most desirable. More than twenty-four institutions now offer courses in visual instruction.

5. *Standards in Visual Aids.*

This organization seeks to establish definite standards in the picture, lantern slide, film, charts, graph, stereograph, and exhibits that

will enable the educator to select the best medium of visualization.

6. *Testing Results.*

Measuring the results of visual aids by tests is of interest to the Academy. Studies have already indicated the relative merits of some forms of visual aids. These studies will be continued in a number of institutions and school systems.

7. *Museum Cooperation.*

Some plans should be perfected for cooperation with the American Association of Museums.

8. *A Forum and a Council.*

This organization supports all efforts to solve the educational problems involved in the use of visual aids. The large increase of inquiries for advice in visual problems is sufficient recommendation that the work already done has been to stimulate educators to perfect and to adjust visual work to educational needs.

Cooperative Efforts in Visual Education—Museums and Art Galleries

S. A. Barrett

Director, Milwaukee Public Museum

THERE are many ways in which museums, whether they are museums of natural science, history, art or industry, can co-operate among themselves, with other educational agencies, and particularly with the public school system.

We are too prone to think, when speaking of visual instruction, in terms of slides and films, owing probably to the fact that these two great visual educational devices have been so greatly stressed during the last years and we all too frequently lose sight of the many ways in which actual specimens themselves can be utilized in this great work of visualization.

While slides and films are valuable indeed, it must be remembered that they are at best but pictures in two dimensions, and that the actual specimens themselves, particularly when they are arranged in environmental group form, can be made in many cases more instructive and convincing than either slides or films.

The old conception of the museum as a "dead circus" or as a proper repository for discarded heirlooms which overflow from the attic, is rapidly giving way to the realization that a museum, properly arranged and administered, is a veritable laboratory of visual instruction, where specimens of any one of the branches of the natural sciences, of history, and those illustrative of the industries may be found, or where art materials, in the form of paintings, sculptures, bronzes, etchings, etc., are available. In all these various classes of exhibits, there is the greatest opportunity for visual instruction in connection with school and college work, as well as for the general public.

In a museum of the natural sciences, for instance, the exhibits may be divided into three general classes. First, environmental groups; second, case exhibits; and third, study series. More and more the environmental group is being recognized as the great contribution of the museum to modern education. Through this means, perhaps the best visual instruction possible is given, for in each group, the museum literally carves out an actual piece of nature and places it for permanent preservation, where it is available to the city dweller every day in the year. In very many instances, the city dweller is unable to actually go out and observe nature itself and he is thus given his only insight to the subject. Even more than that, these bits of nature are assembled with a careful understanding and by men trained to see all there is in the particular subject undertaken, so that when the visitor views such a group he finds that it is so composed that all the characteristic features of the particular species depicted and of its environment are present. They are thus brought to him in a comprehensive and interpreted form, so that the visitor is able to see at a glance what it might require weeks, months or even years of careful observation to find out in nature.

Assuming that a characteristic species of a certain series is selected and shown in this environmental group form, the visitor may then step to the case exhibit which shows the other closely related species and there gets a clear idea of variations in color, form, size and other characteristics.

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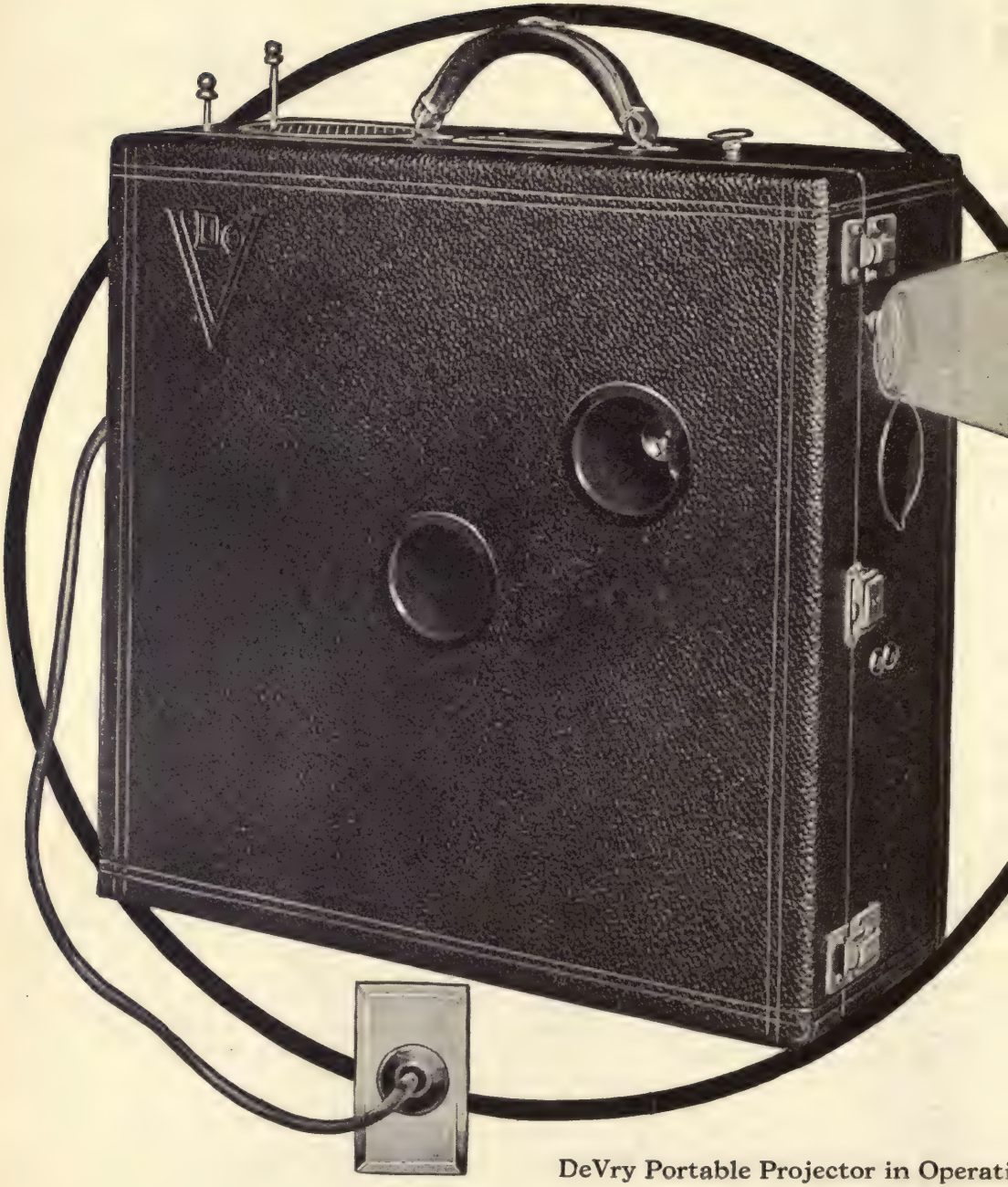

DeVry Portable Projector in Operati

to look for
When buying a projector

Of course, there are double acting—triple—reversible sales arguments used in selling inferior projectors; but, after all, before you buy a projector there are only two essentials to consider:

1. The projector you buy must show a clear, distinct picture under the most adverse circumstances.

2. It must stand the abuse that comes to a portable projector in satisfying the needs of its owner day in and day out throughout the years of its life.

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There is the light filter for stopping on the film—the braced intermittent arm that assures consistent steady action—the simplified lamp house that makes changing lamps and centering so easy—the forced ventilation—the outside controls and many other practical features that should make the DeVry your choice.

But the two main reasons why you should buy a DeVry are those stated above. No matter where you are—no matter how adverse the conditions, the DeVry will give you pictures of quality—clear, rock steady and flickerless. No matter how long you have your DeVry, whether it would be for one year or five, it will continue to give you this kind of projection that has made it the choice of America's greatest industries, churches and schools.

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The study series of specimens is particularly useful to the advanced student and the research worker and may be passed over with a mere mention in our present consideration.

What is true in the exhibition of specimens of natural history, is likewise true in the assembling of industrial and historical exhibits. It is certainly far more effective to exhibit a group showing life in an old French fur-trading post, than it is to place objects used at that period in cases, no matter how fully these objects may be labeled.

There are two methods of bringing the public in touch with museum exhibits. One, that of bringing the public and the student to the museum; the other, that of sending the specimens out to the schools and to other groups.

The extension work of the museum should cover the following activities:

1. Lectures at the museum, at which attendance of school children may be either compulsory, as a part of their regular school work, or optional, as is the case in most museums. Such formal lectures, illustrated by slides and films, may then be followed by guide trips to those parts of the museum containing the exhibits pertaining to the subject of the lecture.

2. Special guide trips about the museum may be offered with profit, not only to the schools, but to the general public.

3. Field trips offered by museums, in which special parties are taken out in the open season to actually study nature in the open.

In addition to these means of bringing the student to the museum, most institutions now maintain a large loan series of slides, films, photographs, specimens and, in a few cases, environmental groups, which are actually sent out to the schools. This latter activity is most excellently handled by the Field Museum of Natural History of Chicago, where the Harris Foundation enables that institution to service the schools of Chicago with a most excellent series of groups of birds, mammals, reptiles and specimens of other branches of the natural sciences, together with an excellent series of industrial exhibits. This phase of the extension work of museums, is one which will undoubtedly grow in favor, as other museums find it possible to develop it, for there is no question that the placing of an environmental group in the school is as much superior to the placing of single mounted specimens, as the large environmental group in a museum is superior to the ordinary mounted specimen.

It is, therefore, by this modernization and special development of museum practice that the museum is going to make more and more of an appeal to the general public and is going to be recognized as a storehouse of information graphically portrayed and brought not only to the general public, but especially to the schools. Its exhibits will be in such attractive, interesting and instructive forms, that the museum will become recognized as a place where it is a real pleasure to go for information and where that information can be had in a form which will make such a deep and lasting impression on the memory that it will serve a purpose, which books, slides or films can not.

To make the museum of most service in visual instruction, we must have the fullest possible cooperation. Within the community, we should have the fullest cooperation between the school board and the museum, to the end that classes will be sent to the museum regularly and that every possible use will be made of the museum's facilities by the pupils of the grade schools and by the students of the high schools and, where possible, by those of institutions of higher learning. By making full use of the museum's facilities, much effort, time and expense can be saved for the school system and much better teaching, particularly in the natural sciences, can be done.

There should also be the greatest possible cooperation between museums and other institutions, not only in the same community, but more widely separated. For instance, there is every reason why a large museum should be able to be of much assistance to a university extension division and there is every reason why one museum should assist another in any part of the country, by the loan of slides, films, specimens or any other form of cooperation which can be arranged to the mutual advantage of the two. Here again effort, time and expense will be saved and the cause of visual instruction will be greatly advanced through these reciprocal relations.

The museum as a visual instruction agency is rapidly gaining ground and, while for some years past we have heard much of slides and films as teaching agencies, and, while there is no doubt that these are two of the greatest possible visual aids, there is every reason to believe that the actual specimen and particularly the museum group, with its reproduction of nature in a most realistic form, is rapidly gaining ground as a teaching force.

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The Visual Instruction Association of America

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The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

No. 11 A Lesson on Cotton—Part 3

IN a very real sense interest is intensified attention and curiosity is intensified interest. The element of desire is in all three. My sensations either attract or repel me, and this plays a part in arresting my attention. It plays a still greater part in directing that selective process by which my consciousness formulates a given sensation group into a percept. That it plays a fundamental role in the mechanics of retention and recall is generally conceded. It is consonant with the newer, as with the older psychology, to assert that we remember what we wish to remember. The wish may be conscious or suppressed. Also it may take the form of a fear. But the psychology is the same. All the so-called phobias rest upon this principle. Our only quarrel with the psychoanalysts and the students of the sub-conscious generally, is their tendency to reduce all psychology to abnormal states. The principles underlying their teachings are equally applicable to our normal, everyday habits of thought. A return to normalcy is as much needed in mental as in political science.

Let us apply the thought to some of the examples we have already been considering from another angle. If I do not remember names easily, that fact probably indicates one of two things.

It may mean that I am a very self-centred individual, to whom my own name so far overshadows all others in importance that these mean little to me and consequently make very little impression on me. To me the mere mention of a name (not my own) is not a sufficiently intensive sense experience to record itself automatically. In that case, repetition may cure my forgetfulness automatically; or, what is more often the case, some particular extraneous circumstance connected with the name may arouse my curiosity, so that I will recall it from the very first. For example, it may resemble my own name or that of someone to whom I am attached; or it may be particularly euphonious, or uneuphonious.

On the other hand a bad memory for names may be due to the very simple reason that they have never come to have a practical value for me. There are two or three types of persons who are notably efficient in remembering names. Politicians head the list. It is a part of their stock in trade, or rather one of the tricks of their trade, to be able to call their constituents by name. Clergymen are generally fairly adept in this direction also,—perhaps to just the extent that they are also good politicians and, like St. Paul, "all things to all men." The average teacher, with large and shifting groups of children to manage, must become

fairly proficient at recalling names. The hotel clerk and the bank teller come under the same category. In all these cases the element of desire is very strong. These persons recall names readily, because it contributes to their general proficiency, and thereby to their success.

The same reasoning may be applied to our recollection of places. Broadly speaking, each new location means to me either a place to which I wish to go again, or a place from which I hope to stay away. I shall not readily forget a place where I have had a corking good time. Also a place where I have had a perfectly wretched time will hold an equally tenacious place in my memory. The former I shall record to be visited again, the latter to be evaded.

Moreover, this element of desire (or its opposite) will be intimately bound up with my sense experiences. It may be related to a single sensory impression, to a sense-complex or to a series of sense experiences. For example, the writer is filled with a fervent desire to visit most of Switzerland again. Its snow-clad summits, its crystalline lakes, its simple villages and quaint, rustic chalets have left an indelible impression. But Zurich is crossed off the list, simply because I nearly froze to death in bed, on the single night I spent there. That is a great pity, because the town is undoubtedly of great historic interest, and probably very beautiful under physically endurable conditions. But I cannot wipe out first impressions. Even Thorwaldsen's lion left me as cold mentally and emotionally, when viewed next morning, as the fireless bedroom had left me physically during the night.

Now for the application of all this to our lesson on cotton. Simply this. In endeavoring to select for the pupils, or to help them select, certain salient features by means of which to label and identify for purposes of recall their sense experiences connected with cotton, the teacher should keep this element of desire always in mind.

Whatever there is of beauty, whatever there is of utility, should be brought out and stressed. The charm of the Southland, the picturesqueness of the cotton field itself, are suitable subjects for word-painting as well as for the illustrations shown the class on post-cards, photographs or clippings. Even the plantation melodies might be introduced and sung. Children love to sing. They are such natural little animals when given a chance. Anything which helps them to recall their lesson on cotton as an hour or hours pleasantly spent is legitimate.

Then there is the beauty, the rare beauty, of many of the fabrics. Some of the chintzes and lawns and calicos are exquisite works of art and it is not mere gushing to dwell upon their attractiveness, upon their aesthetic utility as adornments of the home or of the person.

As to ability, the opportunity of stressing the elements or desirability are limitless. The countless purposes which cotton serves, in some one of its forms, should be brought out. With it we not only clothe our bodies, drape our couches, adorn our houses and bind our parcels, but without it we could neither wrap our packages, nor hold our garments together, to cover and protect our bodies. Not that none of these things were possible before cotton was discovered, but cotton has made it so much easier and so much cheaper to do them all. Compared with other textiles, such as woolen, silk or linen, cotton is so much more abundant and so much more economical, yet makes such a marvelous substitute for any or all of these in most of their uses, that it is comparatively easy to invest it with almost a magic glamour of all around utility in the minds of your pupils. All of which will register, if skillfully done.

Therefore, fellow-teachers, please remember that your pupils will remember what they want to remember, not what you want them to remember, and it is accordingly a part of your business to make them want to remember what you want them to remember.

The Use of U. S. Weather Bureau Material in the Classroom

BY A. J. BERNSTEIN, *Evander Childs High School, N. Y. C.*

THE importance of a foreknowledge of weather changes in the conduct of the daily affairs of life is recognized by people in all walks of life. The weather forecast occupies a prominent position in the daily paper and is one of the most frequently consulted bits of news. But in spite of the popular use of the weather forecast, few of those who avail themselves of this information have any conception of the organization behind the

forecast, or of the scientific methods used by the Weather Bureau. It is therefore desirable that the work of the Weather Bureau should be touched upon at least in our school work, and the science curriculum of the junior and senior high school offers a convenient means for the introduction of this topic.

The Weather Bureau was created by act of Congress in 1870 as a branch of the Signal Corps of the army. Previous to this time weather observations had been made by various individuals and institutions (the Smithsonian Institute, for example,) but no well organized system for popular dissemination of this information existed. By act of Congress 1390 the Weather Bureau was detached from the army and became a part of the Department of Agriculture. Here it has remained to this day faithfully serving the agricultural interests without neglecting to the slightest extent any industry which may have an interest in the weather.

In order that one may properly understand the work of the forecaster it is necessary that one understand a few of the fundamental principles of meteorology. Winds consist of air in motion and are caused by unequal heating of the earth's surface. This unequal heating brings about differences in air densities and pressures thus giving rise to areas of high and low barometric pressure with a tendency for air to rush from the subtropical regions (Latitude 30°) which are areas of permanent high pressure toward the equatorial regions, which with their warm moist air form areas of permanent low pressure, and toward the polar regions which are also permanent low pressure areas.

This cause brings about what we call the permanent winds of the earth. The direction of these winds is however modified by the earth's rotation so that in the northern hemisphere they are deflected to the right of their true course and in the southern hemisphere to the left of their true course. It would take considerable space to tell all about these permanent wind belts but for the purpose of this article it will suffice to say that most of the U. S. lies within that permanent wind belt known as the "Prevailing Westerlies" i. e., the prevailing winds blow from west to east. In addition to the above mentioned winds there are seasonal and local winds which arise wherever we have large bodies of land and water in close proximity. This is due to the difference in the rate at which heat is absorbed and lost by each of these bodies. It is these local and seasonal winds that give us weather, as distinguished from climate, modifying the permanent prevailing winds.

The areas of high and low barometric pressure arising over the Pacific or the northwest are carried across the continent in an easterly direction because of the prevailing winds. Thus most of our general storms come from the west. The only general storm that does not come from the west is the West Indian Hurricane which has its origin in the West Indies and which first travels toward the northwest and then shifts and leaves the country in a northeasterly direction.

With these few facts in mind we are now ready for the forecast itself which is based on the weather map prepared daily at Washington and several other large central stations in the U. S. This map is prepared from observational data obtained simultaneously at 8 A. M. and 8 P. M. Washington (75th Meridian time) by all U. S. Weather Bureau stations. This data consists of the barometric pressure (reduced to sea level), the temperature, the velocity and direction of the wind, the state of the weather, and the amount of precipitation(rain or snow), since the last report. This information obtained by about 200 stations in the U. S. and by stations in Canada, Mexico, Hawaii, etc., and also by observers on ships at sea is transmitted by telegram and wireless to the central office of the Bureau at Washington, D. C., and from Washington to several large regional stations such as that at New York City.

This information is condensed on a large blank map of the U. S. by the use of suitable symbols which are described by marginal notes. A heavy black line is drawn through places having the same barometric pressure (at sea level) one line being drawn for each tenth of an inch so that there would be a line for a pressure of 30 inches, one for 29.9 inches, etc. These lines so drawn are known as isobars and inclose areas that are more or less circular in form.

In some of these areas the pressure increases as we go toward the center. These are high pressure areas and are marked high on the weather map. They contain comparatively cool dry air and are areas in which fair cool weather prevails. In winter they often bring the intense cold waves with which we in the north are acquainted. The areas in which the

pressure decreases as we go toward the center are the low pressure areas or general storm centers. Here the air is light, warm and moist and the weather in these areas is usually cloudy, comparatively warm, and attended by rain or snow. Other lines (light dotted) are drawn through places having the same temperature. These usually follow the parallels of latitude in general direction and run across the country. Arrows flying with the wind indicate the direction of the air currents at each post, and numerals close to the arrows give the velocity of the wind. Symbols indicating the state of the weather at each station are also placed on the map. Various other information is given in tables at bottom of each sheet.

After this map has been prepared, which process consumes about two hours of an expert's time, the forecaster is in a position to make his prediction for the next 48 hours. Knowing that the storm area (unless it is a West Indian hurricane) will travel from west to east and having charted and noted the velocity and extent of the storm area, the forecaster can predict with a fair degree of accuracy the probable weather conditions for any section of the country for a period of from 24 to 72 hours. Of course, unforeseen conditions sometimes arise. This renders the forecast, which was issued before the unusual conditions were noted, inaccurate and the public at once is ready to take notice and to ridicule the Bureau. What the public does not note is the outstanding fact that the predictions of the weather forecaster are accurate in about nine cases out of ten.

The weather map based on the 8 a. m. observations is printed at about 10:30 a. m., and is ready for distribution shortly after. It is sent without charge to all public buildings, to all individuals who serve a public need; and to all others who may desire the map, for a nominal sum. Through the splendid co-operation of the Post Office most of these maps reach their destination before 2 p. m. the same day.

School teachers may secure free of charge sets of about 25 maps for each of several successive days if arrangements are made in advance with the authorities at the Central stations. The same maps should be used for several semesters in order that the Bureau may not be put to any unnecessary expense. These maps can serve as the text for all instruction on this topic. If one wishes to supplement the maps with explanatory matter he may obtain from the Bureau pamphlets which describe the weather map in detail. Before beginning this work the principle of the mercury and aneroid barometers should be taught and then in connection with the weather map and forecast several projects can be introduced. The first project would be to compare the Weather Bureau forecasts with the actual weather conditions for a period of from two to three weeks. This may be made an individual or general class project. Experimental observations and amateur weather predictions furnish interesting subjects for study, and for those who are mechanically inclined the construction of a simple barometer or hygrometer would be suitable projects.

Obviously this is all the finest sort of visual instruction. In addition there are available films depicting some phases of weather bureau work. Information about these films may be obtained by addressing the Bureau of Visual Instruction, Department of Education, 500 Park Avenue, New York City. The writer has found suitable slides on this subject difficult to obtain and would appreciate any information regarding such slides. Visitors to the Bureau are cordially received and a guide will be furnished for class groups if arrangements are made in advance. The lesson that is given at the headquarters of the Bureau by an expert guide is a valuable one and the trip is one that is really worth while. Doubtless other stations would make similar arrangements if they have not already done so.

The Weather Bureau would like to perform much greater services than it does at present. However, its appropriation is so small that it is surprising that the Bureau accomplishes as much as it does. There are numerous undertakings which the Bureau would like to carry out but the necessity of strict economy renders this impossible for the present. The distribution of a map based upon the 8 p. m. observations is the dream of the New York office. Such a map would be extremely valuable, for it would reach all interested at the opening of the business day instead of at the close of the day, as at present. If you appreciate the value of this work you can render the Bureau no greater service than by becoming a "booster" and helping the authorities in charge by advocating an appropriation that would meet the needs of the bureau in its valuable public service.

The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

Theatrical Film Reviews for April

THE HUNCHBACK OF NOTRE DAME
(Universal)

A careful and impressive rendering of a classic. Lon Chaney gives a remarkable performance as the hunchback. He spares us nothing of his hideous deformities, yet the physical horror is softened by the vast sympathy he creates for poor Quasimodo with his bestial rages and inarticulate joys. In the excellent supporting cast which includes Patsy Ruth Miller, Norman Kerry, and Raymond Hatton, the fine work of Ernest Torrence as Clopin stands out. Photography and settings are effective, the reproduction of the cathedral being in itself noteworthy. It would appear, however, that the producer who was willing to risk filming the story at all, should have been willing to film it as it was originally written. Most audiences, one feels sure, would have been willing to forego the happy ending, such as it was.

THE BRASS BOTTLE (First National)

A joyous fantasy beginning back in fairy tale days, when a wicked genie was imprisoned for his sins in a brass bottle, and cast into the sea. The bottle, having been fished out some centuries later, falls into the hands of a poor but ambitious young architect. By inadvertently opening the bottle and releasing the genie, he becomes the object of that gentleman's gratitude, and the recipient of some overwhelming and embarassing attentions of a magical nature. He spends his days in frantic endeavor to undo the mischief created by the genie's misguided efforts to please. Ernest Torrence as the genie is a thorough delight, and some clever photography enhances his effects.

RESTLESS WIVES (Commonwealth)

The husband who is too fond of business, and the wife who is too fond of pleasure furnish material for a mediocre story. James Rennie and Doris Kenyon are featured.

WILD ORANGES (Goldwyn)

Joseph Hergesheimer's sombre style has been admirably preserved by King Vidor in this strange and vivid character study. It is the story of a fear ridden father and daughter, and the change that comes into their lives with the advent of a wanderer from the sea. A small but excellent cast enacts the story—Nigel de Brulier and Virginia Valli as the father and daughter, Frank Mayo and Ford Sterling as the stranger and his handy man, and Charles Post, who does a remarkably fine piece of character work as a madman. The eerie quality of the story is enhanced by the photography which has caught the sinister beauty of the swamps and orange groves.

ANNA CHRISTIE (First National)

A mile post in the progress of the motion picture is surely set up in this splendid production by Thomas H. Ince. There is nothing here of the spectacle so dear to the movie director—nothing but life, sordid, simple, elemental, terribly dramatic. Eugene O'Neill's drama has not been tampered with, but has been reproduced with a gratifying fidelity, and if it loses something in the transfer from stage to screen, the loss is balanced by the addition of certain details which the limits of time and space on the stage forbid. Blanche Sweet as Anna paints a convincing portrait. George Marion, who played Chris Christopherson in the stage version, brings his splendid characterization to the screen intact, and William Russell plays the swaggering stoker, Matt Burke, with fine sincerity. Eugenie Besserer as Martha adds the last touch.

THE VIRGINIAN (Preferred Pictures)

Owen Wister's classic of the west has been conscientiously screened, including the famous episode of the exchanging of the babies, and the equally famous remark of the Virginian, "When you call me *that*—smile!" Kenneth Harlan does his best, but he is not the Virginian; he is just a pleasant young man playing a part. Pat O'Malley seems a misfit, too, as a cowboy. Russell Simpson as Trampas, offers a more convincing characterization, and Raymond Hatton does a pathetic bit as Shorty. Florence Vidor plays Molly with her usual poise and skill.

DON'T CALL IT LOVE (Paramount)

Julian Street's Saturday Evening Post novel of Rita Coventry, the prima donna who loved to be in love because it made her sing better,

is interesting but not unusual, in either story or handling. William de Mille directed but somehow it does not bear the mark of his individuality, as does most of his work. Agnes Ayres, Jack Holt, and Rod La Rocque are adequate, and Nita Naldi as the tempestuous singer shows occasional flashes of the exotic beauty she is popularly supposed to typify.

THE WHITE SISTER (Metro)

Lillian Gish and Ronald Colman stand out pre-eminently in this picture from Marion Crawford's deeply tragic story of love and loyalty and renunciation. As the girl who becomes a nun after the supposed death of her lover, Miss Gish gives a particularly beautiful and poignant characterization. As the lover, in the scenes where he returns to find his sweetheart bound by her vows to the church, Mr. Colman does fine emotional work. The story has been delicately handled by the director, Henry King, details have been worked out with telling effect, and the beauty and majesty of the Italian scenes have been splendidly pictured.

DOWN TO THE SEA IN SHIPS (Hodkinson)

Sponsored by the Quakers of New Bedford, Mass., this is a thrilling and interesting narrative of the whaling industry. The love story which goes along with it is inconsequential, but serves as a thread on which to string the incidents of the whaling voyage. Raymond McKee and Marguerite Courtot are featured.

PAINTED PEOPLE (First National)

A pleasant little story of youthful ambitions and dreams fulfilled, with a good deal of comedy and some dramatic moments. Colleen Moore, who seems to have fallen into her niche as the flapper, is delightful as the tomboy, and Ben Lyon is excellent in support. Mary Alden and Charles Murray as the parents of the girl, and Mary Carr and Russell Simpson as the parents of the boy offer interesting character work.

THE DRUMS OF JEOPARDY (Truart)

Harold McGrath's novel of mystery and intrigue reaches the screen with Elaine Hammerstein, Jack Mulhall, Wallace Beery, David Torrence, and others. The drums of jeopardy are a pair of priceless emeralds which bring death and unhappiness to all who touch them. How they are brought to America from Russia, and how their deadly charm is broken, is set forth in a fairly interesting way, no particular demands being made on any of the cast—unless it is Mr. Beery, the villain, who dies of a splinter between the shoulders.

THROUGH THE DARK (Cosmopolitan)

"Boston Blackie" escapes from prison with the aid of a boarding-school girl who offers on an impulse to help him. A thrilling tale of his efforts to "go straight" on her account. Colleen Moore as the girl, and Forrest Stanley as the crook, with good performances by others in the cast, particularly George Cooper.

SHADOWS OF PARIS (Paramount)

Pola Negri finds expression for her emotional ability in a tense story of the Apache world of Paris. As "The Blackbird" she is the dominating figure of one of the underworld cafes. After the reported death of her Apache lover in the war, she dissappears from her old haunts, and later, marries a man of wealth and position who is devoted to her. Secretly, however, she returns to the old cafe, and there finds the man she believed dead. He follows her home, hoping to reawaken her love for him, but, thief that he is, is unable to resist the temptation of her jewels, and is shot in the act of robbing her by a friend of her husband. Charles de Roche is picturesque and convincing as the Apache, the most satisfactory work he has done so far. Huntly Gordon as the husband and Adolph Menjou as the friend do good work in small parts.

NAME THE MAN (Goldwyn)

The Swedish director, Victor Seastrom, makes his bow to the American public with a Hall Caine story. Under his skillful hands it has become a connected tale of considerable interest in spite of its gloomy character. The scene is the author's favorite—the Isle of Man—and the theme is the old one of the wronged girl, brought up to be judged by the man who caused her downfall. The cast is well balanced, including Mae Busch, Patsy Ruth Miller, Conrad Nagel, and Creighton Hale.

THE CALL OF THE CANYON (Paramount)

One of the Zane Grey westerns telling of a soldier who returns from France suffering from shell-shock. He goes to Arizona to regain his health, and learns to love the west. The rest of the story shows the struggle of his eastern sweetheart to decide between the man she loves and the attractions of life in a great city. Lois Wilson and Richard Dix are featured, and the settings obtained near Flagstaff, Arizona, are particularly beautiful.

PIED PIPER MALONE (Paramount)

A combination of Booth Tarkington and Thomas Meighan that is decidedly attractive. Mr. Meighan plays the seafaring son of a numerous family—the hero of all the children in town as well as "Uncle Jack" to most of them, and the story takes its title from the fact that he is usually the storm center of a throng of children. Supporting the star are Lois Wilson, Emma Dunn, and George Fawcett, who does one of his enjoyable character bits.

A WOMAN OF PARIS (United Artists)

The first serious drama directed by Charles Chaplin is a sophisticated story, not particularly unusual in itself, but made remarkable by the method of its treatment. It is said to mark a new era in directorial method, but if not that, at least it comes closer to perfection in motion picture expression than anything we have had so far. With one sweep Mr. Chaplin has shorn his picture of the conventional tricks of expression and the formula of "acting" that the screen has developed and that we have come to expect. With a wealth of subtle suggestion, he gives us the mental slant as no other director seems to have been able to give it. His actors do not act: they think. And their thoughts and their emotions express themselves simply, naturally, but unmistakably. Many things in the picture will no doubt appear abrupt to us because we are used to a good deal of aimless gesturing. The keenness and insight with which Chaplin drives home his points is almost breathtaking.

As to the story itself, it tells of a French girl who is separated from the man she would have married, goes to Paris where she becomes the mistress of a man of wealth, and, when it is too late, meets again the one she first loved. Edna Purviance as the woman, and Adolphe Menjou as the amused and cynical Pierre Revel, offer exceptionally fine performances.

THE HUMMING BIRD (Paramount)

A good picture, with Gloria Swanson doing probably the best work of her career. She is Toinette, a thief of the Paris slums who wears boy's clothes and is known as "The Hummingbird." She eludes the police until the war comes. Then suddenly fired by patriotism, she herds the men of the underworld together, and as "the Wolves of Montmartre" they enlist, and die gloriously in the battle of the Marne. Toinette herself tries to enlist, but is recognized and sent to prison. She escapes during an air raid, and is later pardoned. There is also the inevitable American, with whom Toinette falls in love.

ICEBOUND (Paramount)

The qualities which gave this play the Pulitzer prize are not apparent in William de Mille's screen version. That it is well filmed and carefully directed goes without saying, but the vital spark just isn't there. Personally, I think Richard Dix and Lois Wilson are woefully miscast.

MOTHERS-IN-LAW (Preferred)

There is only one mother-in-law in this story —one who prevents her daughter-in-law from making a foolish mistake, thus insuring her son's happiness. Trivial stuff.

THE NEXT CORNER (Paramount)

A busy husband lets his bride play around alone in Paris, while he is at work in the Argentine. A fascinating Spaniard attracts her, and she very rashly writes to her husband telling him that all is over. The Spanish lover dies unexpectedly, and the husband returns without having received the letter. The wife, repentant, spends her days shivering in dread of the inevitable arrival of the delayed mail. When it finally comes, the husband, a gentleman of some discernment, refuses to read it, and peace reigns. Dorothy Mackaill wears some outrageous costumes, and Conway Tearle as the husband seems heartily bored by the whole thing. Ricardo Cortez is truly a fascinating Spaniard.

WEST OF THE WATER TOWER (Paramount)

The film contains some of what was in the book, and a lot that wasn't. That was to be expected, however, and taking everything into consideration, it isn't so bad. Glenn Hunter makes a pathetic and appealing figure of Guy Plummer, and Ernest Torrence's Adrian Plummer is a fine portrait.

TWO WAGONS—BOTH COVERED (Pathe)

Between them, Rob Wagner and Will Rogers have evolved a rather clever parody on "The Covered Wagon." Rogers burlesques both Ernest Torrence and Warren Kerrigan and does it neatly.

Production Notes for April

Metro will produce "Face to Face," a *Saturday Evening Post* story, for Viola Dana.

"The End of the World" is the temporary title of Jack Pickford's new picture, now being directed by Tom J. Geraghty.

Laurette Taylor's next screen appearance will be under direction of Clarence Badger in her stage play, "One Night in Rome."

Another season of activity has touched the Goldwyn studios. Marshall Neilan is in the midst of his film version of Thomas Hardy's "Tess of the D'Urbervilles," with Blanche Sweet and Conrad Nagel in the leading roles. King Vidor has selected Rachel Crothers' stage success, "Mary the Third" as his next story, with Eleanor Boardman heading the cast. Victor Seastrom has decided to film "The Tree of the Garden" an English novel by Edward C. Booth. Roland West is at work on a feature starring Elaine Hammerstein, for Truart. Charles Hutchinson, star of many serials, has rented space at the studios and is directing himself in a feature production. Robert Leonard is editing the latest Mae Murray picture, "Mlle. Midnight."

Mary Astor will appear opposite to Richard Dix in "Face," a Paramount picture in production at the Long Island studio, under direction of Alan Crosland. W. C. de Mille has started work on an original screen story by Clara Beranger, entitled "The Inside Story," featuring May McAvoy and Malcolm McGregor. Following the completion of Pola Negri's next picture, "A Woman of the Night," which is to be directed by Dimitri Buchowetski following the latter's present production, "Men," she will make a picture under the direction of Ernst Lubitsch. James Oliver Curwood's most popular novel, "The Alaskan," will be Thomas Meighan's next Paramount picture, following "The Confidence Man." Adolphe Menjou has been signed as a permanent member of the Paramount stock company, and will be featured in a number of important pictures. One of the vehicles planned for him will be the romantic comedy drama, "The King," which is from a French play by G. A. De Caillabet, Robert De Flers, and Emanuel Arene. William Farnum, one of the best known screen and stage stars in America, has signed a long term contract to star in Paramount pictures.

Priscilla Dean will soon start work on her first independent production at the Ince studio.

"The Perfect Flapper" is Colleen Moore's next picture for First National, with Frank Mayo, Sidney Chaplin, Phyllis Haver and Mary Carr. Maurice Tourneur has started "The White Moth" for the same company. Barbara La Marr, Conway Tearle, and Charles de Roche head the cast. Corinne Griffith's next picture will be "For Sale," an original story. George Archainbaud has been engaged to direct.

"Sundown," an epic of the passing of the old West, has a cast of favorites, including Ben Alexander, Roy Stewart, Bessie Love, Hobart Bosworth, Tully Marshall, Hal Wilson, and Charles B. Crockett.

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The Educational Screen, 5 So. Wabash Ave., Chicago

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations

Mrs. Charles E. Merriam
Chairman, Better Films Committee

THE National Congress of Mothers and Parent Teacher Associations recommends the following films for various family groups. They have been reviewed by the Better Films Committee and endorsed as clean and wholesome recreation.

For the Family From 10 Years Up

The Boy of Flanders—Jackie Coogan (Metro). A very splendid picture, supposed to be the well-known "Dog of Flanders," but both the title and the story have been changed.

King of Wild Horses—(Pathe). Quite a wonderful picture.

Abraham Lincoln—(Rocket Brothers). One of the finest and most appealing pictures ever made. From Lincoln's birth in Kentucky cabin to closing scenes in Washington. Everyone should see it.

Girl Shy—Harold Lloyd (Pathe). A very clever comedy.

Dorothy Vernon of Haddon Hall—Mary Pickford (United Artists). Miss Pickford in this well-known story needs no comment.

Under the Red Robe—(Goldwyn-Cosmopolitan). Taken from Stanley Weyman's novel and follows book closely. A very good costume picture of the Louis XIII period.

For the Family from High School Age Up

The Enchanted Cottage—Richard Barthelmess (First National). Where love is blind and happily remains so. A lovely film.

Going Up—Douglas McLean (Pathe). One of the most amusing comedies, taken from the play, and much more exciting because of the aeroplane contest.

The Yankee Consul—Douglas McLean (Pathe). Ticket agent goes on ship to get baggage of the consul who cancels reservations; the ship sails with him on board and he is taken for the consul, with complications.

The Dawn of a Tomorrow—(Paramount). From Frances Hodgson Burnett's story.

A Fool's Awakening—(Metro). The theme is that the foundation of happiness must be truth. Taken from William J. Locke's "The Tale of Triona."

The Greatest Love of All—George Beban personally. Rather melodramatic, with the officers of the law shown in a bad light, but redeemed because of the theme—a man's devotion to his mother.

Powder River—This is an official U. S. Government picture of scenes of the world war. It shows the actual sinking of ships by German submarines, and actual warfare on the battlefield. If it does no more than show the uselessness and destruction of war, it will not have been in vain. There is always the question, though, as to whether boys and girls get the moral or only the thrill of the scenes depicted.

The Great White Way—(Goldwyn-Cosmopolitan). A personally conducted tour of New York's Great White Way, with interesting sidelights on the making of a newspaper.

The Blizzard—(Fox). This is a Swedish picture and is one of the really worthwhile pictures. One will always remember the herds of reindeer.

For Adult Members of the Family

The Goldfish—(First National). Constance Talmadge gives a very good screen version of the play.

Don't Doubt Your Husband—Viola Dana (Metro). Every part of this film except the title is proper for High School age, too.

The Hill Billy—Jack Pickford (United Artists). Story of Tennessee mountaineers.

Don't Marry for Money—(Selznick). A comedy of married life.

Polikuschka—Russian Players of the Moscow Art Theatre. Distributed by The Friends of Soviet Russia. There is no pleasant recreation in witnessing this, but it is very well done, although a sad and morbid story.

The Breaking Point—(Paramount). Mary Roberts Rinehart's story well done.

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

Pictures and the "Church Night" Program

INCREASINGLY the churches are finding it necessary to modify the time-honored Prayer Meeting to meet present-day requirements. There are churches here and there which still draw large numbers to the old-fashioned prayer service. The editor is pastor of such a church. No pastor thus situated is likely to be in any hurry to change the program of his mid-week meeting.

There are other churches, however, thousands of them, with the same old program but with only a handful of people. Hundreds of pastors of such churches have substituted "Church Night" for "Prayer Meeting Night," with splendid results. There is usually a supper, followed by study periods on the Bible, missions, etc., with a general gathering at the last period for devotional services. This last period takes the place of the prayer meeting.

An increasing number of pastors are finding a place in the Church Night Program for motion pictures. It is safe to predict a time when pictures will form a part of the program in thousands of churches; when pictures will be the rule rather than the exception.

The editor is in receipt of a letter from the pastor of a village church which has made the transition in part. Every second Thursday night is Church Night, and the old-fashioned prayer meetings are held on the alternate Thursday nights. The average attendance on Church Nights for the winter of 1922-1923 was as follows:

Children	22
Boys and girls	82
Adults	168
Total average	272

This is surely a remarkably high average, and as a result of the interest thus engendered the attendance at the regular Prayer Meetings averages above 100. The pastor attributes a great deal of the success of this enterprise to the picture program of five reels which he uses in connection with the supper, study classes and devotional service.

His letter is so interesting and suggestive that we print it in full. The pastor of this church would doubtless be glad to send folders and furnish information to any who might be interested to get his plan in detail. *Pastors using pictures are urged to send in accounts of their experiences for the benefit of others.*

One Pastor's Letter

Dear Dr. Marshall:

I am one of the inveterate readers of THE EDUCATIONAL SCREEN. Many of the articles, in fact all of them, make a strong appeal to me, but more especially those pertaining to pictures in and through the church.

I got my introduction to motion pictures in the fall of 1917 when serving with the Y. M. C. A. among troops at home, abroad and on the sea, more particularly on the sea. When I left the service I was so convinced that the cinema had a place in the church that I purchased a used machine from the organization I served with, and in the more than four years since I have been working to gear it into not only *my* church program but *the* church program.

We cannot help feeling that it is the greatest educator of the age and of any age for that matter; then why should it not be used, rather than let it drift into bad company and thus allow a friend to become an enemy? It is our strong and right-hand friend here in our church program.

I was interested in Rev. C. C. Fisher's story of how they use the motion picture machine in his church. We have never gone into it quite as extensively as that. However I see no reason why it should not be done; in fact, I see many unanswerable reasons why it should be done. We feel here, in this day of seductive entertainment, that unless the church can rise up and say to its youth, "We will supply all your needs from every standpoint, educationally, recreationally, and socially," it will not likely have the young people to supply religiously.

You will see by the enclosed hand bill that we put on an annual motion picture course in our church and thus bring to our community pictures that could not otherwise be shown

here. We also run many pictures during the year for the benefit of other organizations in the church and for the uplift of the community.

Our big use of the machine is in our Church Night program. We have been working this type of program for three years now and find it gets over with a bound. Last year at our Church Nights we had an average attendance of 272, and this year it promises to be a higher average, when the year is over. That is not such a bad attendance to have at prayer meeting. On alternate nights from our Church Nights we have prayer meeting, and we call it prayer meeting. Last year during the period we had an average attendance at prayer meeting of more than 100, and of that number more than forty per cent were boys and girls, and no pictures are shown at prayer meeting. I tell you this to show you that when the church rises up and endeavors, even feebly, to meet the needs of Youth, youth responds with a bang to the effort.

I have here what is considered a conservative church, but if the loyalty to the new program of the church of Christ requires a conservative church I hope for another when I move from here. My people are enthusiastic without, so far as I know, an exception over our program.

Oh that the church may wake up and grasp this mighty weapon of destruction in the hands of the devil and make it a mighty lever, lifting our communities heavenward and towards God! Our leading church folks here consider that our new program which is made possible by pictures has steadied and increased our attendance at all services.

S. G. HOUGHTON,
Wolcott, N. Y.

Film Reviews

(By Dr. Marshall personally)

The Dawn of a Tomorrow (7 reels) (Famous Players Lasky Corp.) This is an adaptation of the famous novel and play written by Frances Hodgson Burnett. Jacqueline Logan, Raymond Griffith and David Torrence take the leading parts. In the novel Sir Oliver Holt, one of London's greatest financiers, utterly wearied with the cares and worries of his responsibilities and constantly dreading the dawn of the coming day with new problems and possible failures, determines that there shall be no more tomorrows to dawn for him. Obliterating every trace of himself, he turns up among the flotsam and jetsam of the river slums where he means that same night to end it all. Most unexpectedly he comes upon the "angel" of Apple Blossom Alley, and her superb and child-like faith in the Heavenly Father, together with the evidences of need on every hand, bring to him a realization that there is something big for him to do and he anticipates the dawn of a tomorrow in which he shall give of himself and of his gold unstintedly for London's heart-breaking need. It is one of the most deeply religious stories of recent years. Something of the spirit of the story is caught in the film, but on the whole, for one who has read the story the film is disappointing. Too great liberty has been taken with the story, and it suffers therefrom. Though dealing with the underworld and far below the original story it is a picture fairly entertaining and above the average in moral atmosphere.

No Loafing (2 reels) (Educational Film Corp.) A comedy with Poodles Hannaford. Poodles is a side-door Pullman tourist. He unwillingly lands in a city where the mayor is waging a crusade against loafers. To save himself from arrest, Poodles takes a job as a piano mover. The results are highly amusing and thrilling, and disastrous, for in fleeing from the police he runs into the open gate of the prison yard. A clean comedy throughout.

America (14 reels) (D. W. Griffith, Inc.) The story and titles are by Robert W. Chambers. Neil Hamilton and Carol Dempster in the leading roles. Mr. Griffith's own word concerning this picture is that it "is merely an attempt to suggest in a small way the great sacrifice made by our forefathers that America might become a free and independent nation." But it is an exceedingly ambitious attempt, and succeeds admirably in its purpose. It traces the causes leading up to the Revolutionary war, shows the battles of Lexington, Concord and Bunker Hill, and then shifts to the war as it was waged in northern New York in the farming district whence came the major part of General Washington's supplies. The film combines a charming romance with all the thrills Mr. Griffith knows so well how to produce, and at the same time is accurate in its history and tremendously instructive.

The Love Master (7 reels) (First National.) The famous police dog, "Strongheart," in an exceedingly interesting story of the northland. Suitable for children and adults.

School Department

Conducted by
MARIE GOODENOUGH

The Fourth of the Chronicles of America "Daniel Boone"

IT IS the year before the Revolution, and the eyes of the settlers east of the Alleghenies are turned toward the better lands beyond the mountains. Land promoters—active even in those early days—plan to colonize the wilderness, and Boone, skilled woodsman with a knowledge of the interior country, is chosen to lead the way.

A rough map, such as the heads of the Transylvania Company refer to in bidding Boone farewell, points out North Carolina and the route to the Ohio, and shades the area known as Transylvania.

Boone sets out for the interior.

Boone's departure is a moment full of significance to the history of that great valley to the west, as he turns his face away from the hazy Appalachians and sets out on the unblazed forest trails to the interior, every step fraught with a danger he knew only too well.

The little settlement of Boonesboro in 1776 (also located on the map) is the fruit of Boone's exploration—and again the screen fixes a classic picture of frontier life—the log house built after the fashion of the outpost, half dwelling, half fortress, the men busy with shovel and axe and the women occupied with their household tasks, washing in tubs hollowed out from a huge log.

A messenger from over the mountains brings Boone a copy of a journal of the day with the news of the Declaration of Independence which he reads in great excitement to the people of the colony gathered around him. His exclamation, although it were a bit rhetorical from the lips of a frontier woodsman, nevertheless states well enough the real significance of the event to them: "Now we have something else to build for—we are the eastern rampart of a sovereign nation."

The fate of Boonesboro, however, was destined to hang in an uncertain balance. Typical of the difficulties of the settlers is the scene of the men fighting a fire spread by the Indians to destroy their carefully tilled crops, and Boone's struggle to hold the colony together in the face of Indian treachery and severe privation on what they declared to be "dark and bloody ground—and not intended for white settlers." Midwinter and the spectres of sickness and starvation send Boone off to the Salt Licks for the necessary salt without which their little stock of food could not be preserved.

There is nothing more convincing in the picture than the scenes of that winter. A typical cabin interior, the iron pot swinging over the open fire, the old man sick on his cot and the hungry children gathered around the bare rude table, the storm outside and a man stumbling in, spent with his exertions, his ominous news that "Dan'l has been captured by the Indians."

Indian treachery robs the colony of one of its members.

"No matter how long the Indians stay, they kain't get in."

The further story of Boone is familiar enough to need no recounting. The film shows him two years later in the camp of the Shawnees, who are being organized by the British to attack. The boast from their leader, "Boone, my son, in less than three weeks Boonesboro will have vanished from the earth," spurs Boone to his five day race through the wooded wilderness to the stockade, to command the defense. Again the film challenges admiration for its pictorial description of the siege—typical no doubt of countless frontier struggles—with the danger not only from the Indian arrow but, far more serious, his glowing fire-brands setting to flames the buildings of the stockade.

For such scenes, and for its general picture of pioneer life, the subject is excellently done. As to plot, the film is rather episodic, and the titling at the same time a bit stilted and a bit amateurish. On the whole, however, doubtless a true record of a distinct period in the picturesque history of America. (3 reels) Distributed by Pathe.

The Fifth of the Chronicles of America "The Frontier Woman"

A STORY of Revolutionary times—not of battles, but of what might properly be classed as one of its minor incidents. It serves, however, to illustrate the fortitude and courage not only of the men on the frontier who journeyed over the hills to the east to fight the British, but of the women who did nothing more heroic than remain in their stockaded villages with the dread of Indian attack always hanging over them; their lot simply to carry on bravely when losses came, as come they must.

It is in October, 1780, among the mountains of Tennessee that we see the little settlement of Watauga, whose fighting men have gone. The spirit of the frontier woman is embodied in Margaret Johnston, whose husband and a companion, John Sevier, are leading the mountain men.

No less menacing than the King's army to the people of the colonies are the bands of Tories—one led by Major Ferguson, in particular,—who offer the Revolutionists their choice between swearing allegiance to the King —or instant death. Sevier is close upon the heels of Ferguson, and in the end succeeds in trapping him.

In the meantime the dreaded Cherokees in the forest country of Tennessee are preparing quite another sort of war. Around their fire by night, their weird war dance inflames the Indian warriors. A Tory trader visiting the stockaded settlement, and thinking to block Sevier's pursuit of Ferguson, proposes to bring back the mountain men to protect the settlement against the Indians. It is Margaret

Margaret Johnston prevents the Tory tradesman from summoning the mountain men to return before their task is done.

Johnston who protests against his treacherous scheme.

The encounter with Ferguson safely over, Sevier and Johnston are reported to be on their way home. Great joy in the village, and in the Johnston cabin, eager preparations for the return and a table spread before the fire. But the skulking Cherokees are not to be denied their revenge for this interruption to

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their plans. Johnston's horse finds his way to the stockade, an arrow quivering in the empty saddle.

There is a quality distinctly spiritual about the subject. And that spirituality arises not so much from the various expressions of the simple faith of the people, nor from the oft-repeated text, "He shall give his angels charge over thee," as in the personality of Margaret Johnston herself. She receives the news of her husband's death with an emotion that is beyond tears. It is acting of a superb quality that makes the woman a tragic figure in the very calmness of her grief.

The story has been exceedingly well handled from the standpoint of values. There is plentiful action, suspense is maintained throughout, and it moves to a definite climax. Details of photography, costume and setting are excellent. There are scenes which for their perfection in photography have not been excelled in any previous numbers in the series, unless it be *Columbus.*

". . . a tragic figure in the very calmness of her grief."

Titles are still employed where none are needed, and at the end there is a rather wordy "pointing of the moral"—but the subject paints a picture with strokes which on the whole are exceedingly deft and sure, and the general result is forceful and gripping. (3 reels.) Released by Pathe.

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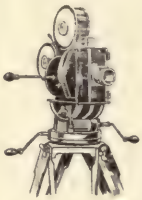

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School Film Reviews for April

Einstein's Theory of Relativity (4 reels) Red Seal Pictures Corporation—This longer production is an enlarged, amplified and detailed version of the subject covered in the two-reel film of the same title, reviewed in the November issue of THE EDUCATIONAL SCREEN. Like the two-reeler, it sets out to visualize "some of the more popular ideas involved in the theory," and follows the same general outline of the subject.

It has, obviously, distinct advantages over the shorter version in that it brings more examples to bear upon the explanation of its statements, and goes much more into detail in its exposition. Most excellent use is made of the animated drawing in explaining some of the operations of the principles of relativity, demonstrating beyond the shadow of a doubt the superiority of this method above every other photographic scheme where absolute clarity of scientific material is desired.

As an example par excellence, it is necessary only to cite the example of the animation showing the ball dropped from the tower, and the path of that ball, as viewed from space, with the earth in motion. Excellent, also, is the scene demonstrating the motion of the earth and its neighboring planets.

While the subject has been treated from the so-called "popular" standpoint—in the sense that its material is presented in simple, not too scientific language, yet it distinctly merits the attention of scientists for its admirable illustrations of the principles involved. There is "meat" in it for a vast amount of scientific discussion, if used for instructional purposes. It deserves a place in the regular course of study for High School and College Physics classes.

The Wizardry of Wireless (2 reels) General Electric—Prefaced by a history of communication from the earliest beacon fire, the heliograph and the American Indian's smoke blanket, the subject passes to the developments of electricity which have made possible the electric telegraph and the telephone—first to be experimented with successfully by Bell in 1876.

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expansions in electrical communication during the past half century, one has only to contrast that early effort with the vast spread of the wireless and the radio of today.

The film brings to our attention the first broadcasting from Schenectady, on March 24, 1922—and the remainder of the two reels is given over entirely to animated drawings explaining in much detail the principle of the transmitter, its construction, the makeup of the standard commercial transmitting outfit and the function of its various parts, and of the storage battery, the effect of a current set up in the various circuits, the action of the grid, the speed of the outgoing waves, the principle of radio reception, when electromagnetic waves come in contact with the antennae, the tuning coil, the importance of proper tuning (illustrating by the analogy to a pendulum swing) and it explains the question of wave length, the function of the radio receiver, transformer and amplifier.

A subject of considerable technicality, and therefore not suitable for any except the special scientific audience. For those who know the principles of electricity, however, the film is cleverly done, and holds much valuable informational material.

The Call to Arms (2 reels) American Motion Picture Corporation—This is a unit of the Lincoln cycle of pictures entitled **The Son of Democracy,** in which the part of Lincoln is ably enacted by Benjamin Chapin.

The time is 1861, when President Lincoln in the White House is confronted with the problem of war. In spite of the title, however, reel 1 is given over entirely to Lincoln's home relationships during that time—his understanding sympathy with his two sons, who run away from their books to go swimming. Lincoln, remembering his own boyhood, shields them from their mother's possible punishment and helps them to appear as though nothing had happened.

Serving doubtless to present the "human" side of Lincoln, the first reel is followed by a dramatization of the visit to the White House of the delegates who demand to know whether war is to be declared.

Lincoln argues the calamity of war and the crime of an over-hearty decision. Leaving the White House by a side door, he stands for a moment alone in the half light. Here the film reaches its high point in the dramatic as well as the photographic scale.

News that Fort Sumter has been fired upon brings matters to a climax, however, and Lincoln signs the proclamation calling forth the militia, which he reads from the stairway to the waiting delegates. Particularly well done is the scene of Lincoln and the old servant of the White House, whom Lincoln commands to bring him the flag, that he may renew his vow and declare, "Not one star shall be lost."

Made as a "general audience" picture, Reel II nevertheless has some definite instructional value.

Puss in Boots (1) Pictorial Clubs, Inc.—A Laugh-o-gram, the whole film done in animation of excellent quality. The parallel with the classic story is not close, particularly as to the Boots. The boy seeks the hand of the king's daughter, and the accompanying cat shows a parallel ambition. The king throws them both out of the palace. The two exiles wander into a movie theatre where the bull-fighting picture gives the cat an idea. If the boy will buy him some boots he covets in a store-window, the cat will provide means for winning the king's favor. It is agreed. The bullfight is staged before an immense crowd, consists of frenzied

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Keystone has purchased the Stereoscopic and Lantern Slide Department of Underwood & Underwoood

pursuits now by the bull, now by the boy, till the bull is rendered manageable by a fantastic radio contrivance of the Cat's, which also endows the boy with supernatural strength. The king yields to the hero's wishes, and the animated story of extreme but amusing exaggeration and violent action ends happily. Bear in mind that the story is extremely "modernized."

A Visit to a Birdshop (1 reel) Kineto—In which birds are the least of the attractions. The reel is a collection of views of the assortment of animal life commonly found in a birdshop—among which are rabbits, young ferrets, snakes, monkeys and fish.

The method of aerating a tank is interestingly shown, and the aquarium section is by all odds the most remarkable portion of the subject for its views of larvae of the two-winged fly, the jaws and head of the water beetle, the planarians, in a tank by themselves, and the dragon fly. The micro-photography is here, as in other Urban subjects, most excellently and carefully done.

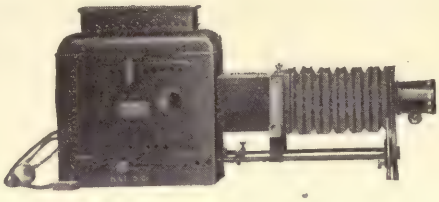
Of interest to a general audience, and valuable for classroom use in giving a general idea of the many sorts of animal life.

Sentinels of The Sea (1 reel) Fox—Devoted to the picturing of a number of the guardians of our coast, and that of other countries, in connection with which acknowledgment is made to the Bureau of Lighthouses, U. S. Department of Commerce, for assistance rendered in the filming.

Such famous landmarks as Boston Light, erected in 1715, and Minot's Ledge Light, also on the Massachusetts coast, the lighthouse on Bonita Point, Golden Gate Bay, the Los Angeles Harbor Light, and several of the Florida beacons, illustrate the manner in which our coast is furnished with guides to the mariner—while the magnificent Corduan Light, off Royan, France, is cited as "the most beautiful structure of its kind"—a statement which could hardly be challenged after viewing it at a distance, its base at nearer view, the detail of the doorway and a panorama of its interior hall.

Lightships and buoys are not neglected, and a particularly interesting scene shows a tender re-charging a floating gas buoy.

Eddystone Light in the English Channel is chosen to illustrate the operation of a lighthouse and the machinery which keeps the light going. An animated drawing shows the con-



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struction of the light tower, and the action of the moving lenses.

The Tullamook Rock lighthouse, off the Oregon coast near Astoria, best illustrates the typical situation chosen for such a structure, the manner in which the keeper must be transferred "by aerial express" from boat to the rock base on which the structure is built, and the isolation from the rest of the world which is the lot of those who belong to "the old and noble calling."

A subject which has not often been done in film, and excellent material for instructional purposes if the titles reading: "Recommended to young married couples for light housekeeping," and "Guaranteed to arouse the envy of all street car straphangers," be omitted.

Humpty Dumpty (½ reel) General Vision Company—The figure of Mother Goose rides through the clouds and finally reaches earth, whereupon the broomstick is changed into the magic pen which moves and draws an artistic picture of a wall and an arched gateway with a castle in the distance.

Before an enlarged section of the wall, the Magic Pen comes in again to draw the hen which in turn produces the egg. This, with the aid of the pen, becomes the little person of Humpty Dumpty, with face, legs and arms.

The previous view of the entire wall again shows Humpty Dumpty climbing to the top and striding back and forth, then sitting on the edge of the wall. Titles appear a letter at a time, line by line, suiting the words to the action.

All the king's horses and all the king's men appear—though it takes some little imagination to make them seem quite real as they are drawn. On the whole, however, a delightful version which makes Humpty Dumpty an engaging little figure.

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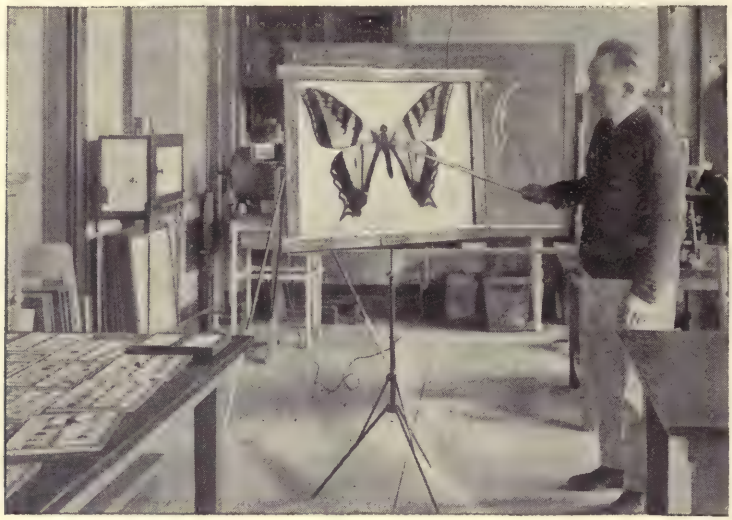

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THE INDEPENDENT MAGAZINE DEVOTED TO
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HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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What Is Visualization?

James Newell Emery
Pawtucket, R. I.

WHAT is visualization? The novice or the layman may well be justified in asking, either skeptically or in good faith, three questions.

Is visualization another of the educational fads or theories advanced during the last generation, some of which have become rooted upon our educational system, others of which have shriveled under the white light of publicity and have withered away?

Is it a movement started and sponsored by various commercial interests, and abetted by well-meaning and altruistic school executives and teachers?

Or is it a recognized and valuable educational device or method which has proved its practical value in the crucible of the classroom? Has visual education come to stay? Has it taken its place with the great movements such as natural science, vocational and prevocational training, mental tests and measurements, to quote a few at random, all of which have won a recognized and permanent place in the school course?

All these movements, now recognized by educators, have won their way through these preliminary stages. The educational fad of today is the fundamental of tomorrow. Every educational movement has started as an experiment. It has been taken up in greater or less measure by those directly interested in its possibilities as a source of revenue. This is a necessary appendage, and not especially blameworthy, if it is not regarded as the aim and end, rather than the means.

Most of us can remember when music, drawing, manual training, household arts, had no regular place in the curriculum, but were regarded as fads. We can even remember when the sciences were just getting a foothold. Medical inspection, dental clinics, vocational guidance, had no place in the schools. Visual instruction has been passing through the same preliminary stages, and eventually will be regarded as an essential feature of a well-balanced school system.

The commercial interests do deserve some consideration in every educational movement, because they do provide a large proportion of the necessary material which is indispensable in carrying out the working details. It would be a poor school system without books, maps, or supplies, yet we must look to the commercial houses for these. With visual material, whether it be films, slides, stereographs, photographs, we must rely in the main on the commercial houses for the bulk of what matter we use, just as we rely on the great textbook houses for our textbooks. No sane person would expect textbook or supply houses to remain in business if they did not make a profit on their goods, and to a certain extent the field of visual education will be colored by the commercial interests which have films to rent, lantern slides, stereopticons, stereographs and photographs to sell. Not perhaps an inspiring viewpoint, but a very practical and necessary one to take into consideration.

Yet primarily the control of visual education must be in the hands of educators themselves. As educators we are interested only in the educational results secured. We can no more allow the commercial houses to dominate the policies of visual instruction than we could allow the textbook firms to dominate the educational policies of the country.

It is fair to answer the third question in the affirmative. Visual education has come to stay. It has taken its position with the great educational developments of the present century. In fact as an organized method, it is only in its beginnings. That its place is recognized is evident from several facts. Among them is that there are two national organizations, one affiliated with the National Educational Association, devoted to every side of visual instruction, and pledged to develop the educator's side of this method, organizations made up of some of the ablest and best known educators in the country, as well as a constantly growing number of state and local organizations for this purpose. Great universities in the country have constantly growing bureaus for the dissemination of various visual helps. Further recognition of its importance is afforded by at least two monthly magazines devoted entirely to this subject, frequent articles in current general educational magazines bearing on visual education from various standpoints, and a growing number of bulletins of the United States Bureau

of Education taking up various phases of visual instruction.

Do you in your teaching work in the classroom, make use of the illustrations in your textbook? Do you use a wall map in teaching geography or history? Do you make use of a chart or graph in tabulating administrative results? Do you show your pupils samples of textiles, or minerals or nature specimens? Do you take your classes on excursions to nearby factories, parks, zoological gardens or points of historic interest? Do you put on historical pageants? Do you dramatize reading or literary selections in upper or lower grades? Then you are making use of visual devices, recognized ones, even though your pupils do not see a lantern slide on the screen, look at a picture through the stereoscope, or see a motion picture in the school auditorium. Possibly you didn't realize that the visual instruction field was so wide!

As educators we are interested in visual aids, not for the mere sake of using something novel; not for the sake of using pictures because someone else is doing it, and we are thus being progressive: but to improve the quality of our teaching work, and to better the understanding that the pupils get of a content subject. We do not care particularly what that device may be, so long as it serves those goals. If it be cheap and easily accessible, so much the better. If it be expensive to maintain, difficult to procure, then certain larger and better equipped schools will be fortunate if they can use such devices in spite of the attendant difficulties and drawbacks, just as in life certain persons will always be blessed with more material prosperity as regards worldly goods.

As educators we are interested in the extension of the visual field, not from any connection of ours with commercial interests, but because it makes for better and more effective teaching; it arouses and sustains the interest of the child in his work; it makes it possible for the pupil to get a clearer idea of the work with less effort and with less time; it makes the pupil remember the work more clearly. For these reasons, visual aids are effective devices to help the teacher to do better work.

At the present time from very force of necessity, we are compelled to use certain films and certain slides, not originally designed for teaching work. Our use of them educationally is perhaps a by-product of the original idea. They are not altogether the most satisfactory tools with which to work, but they are better than no tools at all. A dull saw is a better implement to cut off the end of a two-by-four joist than whittling it off with a jack-knife.

The film for theatrical use must have a certain thrill, or kick, to hold the attention of its optience. To some extent the same thing is true with sets of slides originally designed for the lecture platform. As time goes on, films and slides specially designed for school use will make their appearance, as the practical school market widens, and every school finds the need and desirability of using visual devices just as much as it would need textbooks and maps and globes, mental tests, gymnastic training, or household arts.

A compilation, by no means complete, of the recognized visual devices in use at present, includes the following:

The motion picture film

The lantern slide, including picturol films and opaque projection by reflection

The stereoscopic view

The photograph, the text illustration, magazine or newspaper picture, or half-tone picture.

The cartoon

The wall map

The globe

The chart or graph

The sand table

The model or relief map

The nature specimen, mineral specimen, industrial sample

The miniature model

The excursion to points of interest

The pageant

Dramatization

Any other device which appeals wholly or mainly through the eye or the eye-conception of the thing represented.

We must not forget the thing itself or substitute the representation wholly for the reality. I know of a man who read eagerly various magazine and newspaper articles about aircraft; yet when the Shenandoah made her often-postponed flight over New England cities, he did not even step outdoors from his reading to watch the great air-craft float majestically over the roof of his own home. An extreme case, maybe, but an actual one of my acquaintance.

Contrary to hastily formed public opinion,

visualization is something more than the use of motion pictures in the schoolroom, even for detailed instruction. The motion picture is the most spectacular form in which visual methods may be employed, the newest, probably the most interesting, certainly the best advertised. For this reason, whenever visual instruction is mentioned, the thought turns at once to the film, as comprising all other forms of instruction, a surmise which is by no means well founded.

Practically every school can use some of the devices in the foregoing table; probably every school in the country is using some of them. The larger schools can use nearly all, if not all, in some form, to vitalize classroom instruction. Herein lies the chief value of visual instruction, the great aim of the educator, to help the teacher to do better work with the pupils, to help the pupils to obtain a more complete mastery of the school work, which is the preparation for the greater work of life that lies ahead. If it can, as it does, assist the pupil to get a greater and more efficient preparation, then visualization needs no brief for its place in the school system.

Wanted—A Real Canadian Film

E. L. CHICANOT
Montreal, Canada

A CANADIAN, learning of the great popularity in the United States of the stirring, virile, red-blooded, out o' door film purporting to portray life as it is lived in the wilds of Canada, and observing at the same time an increasing tendency among American film producers to go north and film such stories on Canadian soil, is prompted to wonder if there has ever been an American-produced Canadian picture which gave satisfaction to and received the approbation of the Canadian people. One racks the brain in vain to recall such a production entirely free from gross inaccuracies of history or custom, gross impossibilities in climate and condition, lamentable ignorance on phases of national life.

It is hard to say so but the average film of Canadian life carries so little conviction as to cause the experienced and travelled Canadian to either generously categorize it as a species of humorous drama or leave the show with a bad taste in his mouth and wonder as to what the American people thinks of him and his country. There is certainly a place for the Canadian companies which are going into the production of Canadian films.

Most Canadians, of course, seldom pause to consider what a relatively small part of the American movie world they constitute, a people of eight millions against one of a hundred and ten, with their relatively few moving picture palaces against many thousands. Pictures are essentially planned and carried out for the consumption of United States audiences and if Canada gets any consideration it is in a rather remote and incidental way, which is, of course, logical, natural, and entirely right. If an United State audience is satisfied with a production the producer has obviously no cause of complaint from the standpoint of receipts and he can afford to disregard altogether the attitude of the small body of his patrons north of the border. And apparently the average American audience knows so little of life and conditions in the Dominion that the most ludicrous mistakes, immediately patent to the man who knows the country and the life portrayed, will get by without comment.

Every Canadian audience is not critical to the same extent and the greater number of those attending Montreal and Toronto theatres, for example, might be classed as very average American film fans as far as many Canadian pictures are concerned. But even here is to be found a fair sprinkling of that floating population which knows life in the sterner parts of the Dominion and by the same token it is suggested that the same must apply to numbers of travelled Americans in United States audiences.

Granted that pictures are first and all the time planned for United States audiences, and that a producer has accomplished what he set out to do when he has satisfied them, one is inclined to wonder in all the talk of today of artistry in production, in the striving for perfection in accuracy, and the fabulous sums spent on turning out films which shall be faithful portrayals of what they are intended to represent, why in this reaching up to an ideal the study is not carried a little farther and these trivial blunders, puny in themselves but glaring and destructive in presentation, obviated. Producers journey

to Europe, Arabia, the Orient and the nethermost corners of the earth in search of the right shade of local color or accurate historical and other data, whilst nothing like a close study is made of the closest and most convenient neighbor and the most erroneous misconceptions are transmitted through the screen.

It is not intended to dwell here upon the amount of bad and disastrously efficacious advertising Canada has received through American-made Canadian films which without any doubt has had some deleterious effect upon immigration and certain phases of Canadian development. For a long time this has been regarded as quite inevitable. For years the impression has been subtly conveyed to thousands of people who do not know better that the great Dominion, which is achieving a development unparalleled in the history of young nations, is a vast waste eternally shrouded in ice and snow, its dull monotony broken by periodical blizzards, where the unhappy populace travels everywhere by dogteam, and is for the main part engaged in bootlegging, being frequently arrested for the same by handsome members of the North West Mounted Police. Acknowledging a certain frigidity of atmosphere at times of the year, the use of dog transport over a limited area that few Canadians know anything about, and an addiction on the part of some individuals to the profitable avocation of illicitly distributing liquor, the Canadian public would like at least to have these featured correctly and the pictures free from glaring faults.

It is not only the small and comparatively unimportant companies which are guilty of such mistakes, but they crop up in the most superior productions. The foremost corporations which expend reams of money and go to the most exhaustive pains and trouble over a production sometimes trip up on matters of Canadian or British institution which may never become apparent to United States audiences but are most glaringly patent to British observers.

One picture, heralded as a million dollar production, one on which money had obviously been lavished without stint, with a really excellent story, was marred for some because one of the principal characters, a British airman, went right through the picture wearing his medals on his chest, a perhaps excusable mistake to make when such is the practice in the United States army, but one which struck a jarring note with anyone acquainted with British army procedure who knew that officers and men wear medals only in the presence of royalty or its representative and at other times only the ribbons.

In another very excellent picture it took French-Canadian audiences in the province of Quebec, where French history goes along with English and Canadian in the school curriculum, to point out that there had not yet been a Louis XVII to whom they were introduced through a caption.

In speaking of Quebec the conviction recurs that not a solitary title writer of a United States film company can ever have visited the old French province judging by the sort of jargon they make the natives speak. The vernacular put into the mouths of French Canadians in American productions is laughable when not nauseating. They are made ludicrous whereas the characteristic manner the native of Quebec has of employing an unfamiliar language is most delightful to the hearer.

What this article has particular reference to is the Canadian picture of the out o' doors familiar to audiences all over the continent and deservedly popular—the picture laid, or purporting to be laid in the great Canadian spaces where men are men and consist solely of mounted policemen, mushers, trappers, Indians and French Canadians. Apart from the fact that most of the Canadian areas portrayed are patently California or studio interiors and that such ordinary mistakes occur as men hundreds of miles from the nearest razor presenting immaculate faces or individuals entering heated cabins covered with snow which persistently refuses to melt, there are other blunders originating solely in a lack of knowledge.

Seldom is a picture completed which gives anything like a satisfactory impression of the Canadian winter and it is to be supremely desired that sometime a producing company will come to Canada to experience the real conditions. Apparently only in this way will realism be possible. Actors would not take the grotesque liberties with the frigid temperature of the North-West they do now. Blizzards would cease to be mere big flakes of snow falling straight down. One might even look for accuracy in dress.

If producing companies had a clear realization of the rigors of northern winter they would scarcely be satisfied to portray the heroine, who has journeyed many miles through the

snow without ruffling her hair, urging her dogs on to cover more miles with her parca down and face exposed, for said face would very speedily freeze. Similarly Canadians would not have to shudder at men heavily protected with furs against the fierce elements but clad in high leather boots, than which there are no colder coverings and which are never seen in the north in winter.

A short while ago a very stirring and dramatic film of the Canadian North-West was released which had a very fine reception in the United States but not so good in Canada. A typical example of its blundering was a scene in which the hero was caught in a blizzard, quite the worst thing in blizzards. He was struggling on rather cheerfully and bravely under the circumstances when a runner met him and handed him a letter. Quite nonchalantly he stopped under a tree, took off his heavy fur gloves, and proceeded to peruse it leisurely whilst the blizzard went on doing its worst. Anyone who knows anything about a Canadian blizzard realizes that his hands would have frozen in something under two minutes and that a man out in the kind of blizzard that was going on wouldn't have halted for the most important kind of document imaginable.

One would imagine that these difficulties would naturally be overcome by the filming of Canadian stories on Canadian soil and that in the natural and logical atmosphere of the setting such inaccuracies would be practically impossible. Not so, however, and moving picture companies who make lengthy trips from the United States, go off by themselves into the Canadian wilds, run off reels of Canadian scenery and take every precaution, occasionally make pitiful little mistakes which a Canadian might have pointed out to them at the time but which were irremediable after, if ever detected.

Not long ago a production company came up from New York to complete a Canadian film in its natural locale. Their trip and staging cost them a large amount and they went many miles away from civilization burying themselves in the Canadian wilderness to get the right atmosphere. The finished production was a very fine picture but for some it was marred because the hero, a mounted policeman, went through the entire proceedings wearing the jackboots of the summer uniform of the force and the fur cap which the Riders of the Plain wear only with mocassins. It was a slip perhaps easily made, but glaring to one to whom the mounties are a phase of his daily existence.

A much more serious blundering is that which concerns Canadian geography and condition and which one can scarcely fail to conclude is often wilful and deliberate burlesquing purporting to portray Canada as it is not. This kind of misrepresentation cannot but have the effect of permanently forming erroneous impressions of the Dominion and indirectly reacting to the retardation of Canadian development.

A recent film dealt with a bootlegging gang operating between Canada and the United States. One would naturally expect such men to remain in as close proximity to the international border as possible yet the camp of the gang could only have been in the Peace River district or within the Arctic circle. In the same picture one of the principal hotels of Alberta was depicted as lined with logs inside and hung with furs. Yet further on the need arose for a doctor and the captain announced it was necessary to go to Calgary, presumably on snowshoes, to secure one. Travelers who visit Banff every summer know that Alberta hotels compare with the most modern on the continent and that doctors in the province are so numerous, for a certain reason it might be embarrassing to explain, that one continually falls over them.

Such is the situation at the present time with the very gratifying tendency exhibited by United States producing companies to stage their Canadian stories in Canada. Canadians realize that American producers cannot produce for them and must necessarily give them scant regard and they are content to let it go at that. Producers have to play for the biggest market and American audiences are apparently well satisfied with what they are receiving.

But after all there is a bigger aspect than that of monetary returns. The motion picture, which might be made such a potent factor, is doing little to draw together the American and Canadian peoples in that union so eminently desirable at the present and all times and from every point of view. Just a little more care, a trifle more consideration and in addition to reaching heights of greater artistic production, Canadian films would be educational in the best and highest sense of the term as well as diverting and entertaining, and give the American people that accurate knowledge of Canada and her people all Canadians want them to have.

Informalities

By the Editor

SOME one has asked us—after reading "The Movies and Your Child" by Mrs. Charles E. Merriam in the April issue—"Why, my dear Editor, run such an article in a magazine seriously devoted to visual education? It's all very interesting, to be sure, but what place have the theatrical movies in your valuable educational organ?"

The answer is easy. The theatrical movie is one of the most violently effective forms of visual education in operation today. Not only does this article belong in The Educational Screen but we are steadily on the lookout for more like it. In this issue, for example, we present in full an address by Mrs. Merriam which has been partially reprinted far and wide in the American press.

A great many educators, we are happy to say, already realize the vast influence of the theatrical screen upon the child mind, and a few are preparing for serious investigation of the matter. It is one of the most urgently needed works of research before the educational world today.

There are other educators, unfortunately, who are still trying to ignore the movies as a thing beneath serious consideration—holding thereby to the dear but dusty tradition that all education takes place within the four walls of the classroom. This fond idea was never true, of course. But probably it was never so untrue as today, when more than 15,000 theatre screens are saturating millions of young minds every week with a lawless mixture of the true and the false, undistinguished and indistinguishable, at a rate of speed and with a degree of emphasis probably never approached by all the schools of the country put together. What is happening on the theatrical screens—and above all what is happening in the minds in front of them, is of vast significance in American education. The sooner all educators realize this the better.

Does Visual Instruction Mean "Films"?

FOR those who still insist upon regarding the visual movement in education as a piece of propaganda originated by the film interests, we recommend a careful reading of two brief but meaty articles in the Chicago Schools Journal for May. The first is entitled "Organized Silent Reading for Primary Grades," by Clyde A. Brown; the second "Stereopticon Silent Reading Lessons" by Rose Agnes Foley.

If these articles do not impress one with the genuine values already being obtained with the slide in one phase only of educational work, and with the tremendous possibilities awaiting the expansion and extension of such methods throughout the whole elementary school system, there must be serious lack of understanding and vision in the reader. Mr. Brown and Miss Foley have given but a single little glimpse into the realm of visual aids, but it is a realm that would be almost limitless even if the motion picture film had never been invented.

If it was the film that gave the inciting stimulus to the present movement for making more use of that physiological marvel, the child's eyes, (and very probably it was), by all means put it down to the eternal credit of the "movies" as one contribution of unalloyed good to the race.

Is Visual Instruction a Monopoly of the Schools?

FOR those who still regard visual instruction as the pet diversion of a relatively small body of educational faddists, we recommend a reading of the article in the Scientific American for June, entitled "The Largest Map in the World."

Here is a monster relief map 600 feet long, of the entire State of California, at a cost of $100,000 borne by the 58 counties of the State, to remain permanently on view for the millions who will see and study it in the state-owned Ferry Building at San Francisco. There will stand in utter actuality the great State, with every mountain, valley, rill and river; every city, town and hamlet; every inch of the 6000 miles of paved highway, every road, every railroad with its every station; the mines, the oil fields, the fruit orchards, the irrigation projects and the deserts—all are there. And the whole colored by artists, and placed and lighted by other artists, the first living portrait of an entire State. One hour before this masterpiece

of visual instruction will give the spectator a more perfect conception of California than weeks of touring and guide-book study. Personally, we shall not say that we "know California" until we have stood before that work of inspiration.

And note that the gigantic work was authorized, undertaken and carried through by hard-headed County Boards—not by educational faddists.

Magazine Representatives

WE ARE already receiving letters from educators asking to represent THE EDUCATIONAL SCREEN at educational gatherings during the coming summer. Such requests are being readily granted, of course, and the best cooperation of this magazine will be behind the representatives.

Only one representative will be appointed for each particular session. When you write, therefore, name specific dates and places of the Summer Schools or Institutes you plan to attend. We shall be glad to name you our representative unless the assignment has already been made.

On another page of this issue is a fuller announcement regarding this work.

Parent-Teacher Film Recommendations in Booklet Form

THE most reliable selections of clean and worthwhile theatrical films are probably those made by the national Better Film Committeee of the Parent-Teacher Associations, for the simple reason that their standards of judgment are the most severe. The primary purpose is to guard the children of America by recommending only such films as are thoroughly suitable for "the family," including children down to the age of ten. Thinking parents, who care what their children see in the movie theatres, can trust these lists and should not be without them.

All the Parent-Teacher recommendations to date (covering the past three years) can now be had in booklet form at 10 cents per copy. (This price can be made less on orders for a substantial quantity.) Address either THE EDUCATIONAL SCREEN, or Mrs. Charles E. Merriam, National Chairman of the Better Films Committee of the National Congress of Mothers and Parent-Teacher Associations, 6041 University Ave., Chicago, Ill.

Every social enterprise or organization—club, church, or community center—should have this booklet, promote attendance upon the films recommended whenever they appear at a neighboring theatre, and thereby contribute directly and tellingly to make better films pay better. This is the sort of encouragement that the producers want and will accept gracefully. It will mean inevitably more production of better films.

Send 10 cents now, and get the booklet by return mail.

What Is Ahead?

WE OFTEN wish we could tell half that we know as to what is brewing in the realm of films. The year 1924 is big with plans and projects in various stages of advance, touching every side of the great field—production, distribution, exhibition—non-theatrical and theatrical as well—not only in this country but around the world.

These plans are not only more numerous than ever before, but they are far less vague and visionary. More and more, better men and women are being drawn into the field. A marked feature of these plans is that the need has been realized and provision made for adequate financing. In short, the new movement is being founded upon brains instead of bluff, by quiet and rational methods instead of blatant ones. It is building for a future that will be as notable for intellectual values as for dollar dividends. It is a future of a magnitude utterly beyond the conception of such minds as control the motion picture industry at the present time.

One of these days we can begin telling what we know and the story will be long and interesting.

THE June Number of THE EDUCATIONAL SCREEN will be a special issue. It will appear about the middle of the month.

Readers are reminded that we do not publish in July and August.

The September Number will appear within the first week of September.

Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

Training Teachers to Employ Visual Aids in Teaching*

W. M. Gregory, *President*

The Teacher and Visual Aids

The attitude of the teacher is the key to Visual Instruction. No visual material will serve its maximum purpose without the full cooperation of the teacher. School systems have their storerooms and closets cluttered with many different visual aids perfectly manufactured and endorsed by educators. They are useless in the schools of untrained teachers. The greatest problem of visual aids is that of the teacher.

It is vital that the training of the teacher be to an intelligent use, a wise selection, and a perfect adaptation of visual materials. The teacher must have the wisdom on all occasions to choose between the entertaining, the amusing, the interesting, and the instructive.

The visual material should be selected and adapted by the teacher for her particular work. The teacher should have entire freedom in selection of visual aids. This applies to all types of aids and particularly to the forced circuiting of motion pictures from school to school which is a violation of modern educational practice.

No single type of visual material will satisfy all the requirements of a single group of pupils. A wide variety of visual aids are necessary and their use depends upon the ability of the teacher to select, and adapt them to the work of the school.

The quickest way to deaden visual instruction in this country is to force upon teachers and pupils illustrative materials unrelated to the school requirements. Therefore, the present situation in visual education is that of an abundance of illustrative material and a very obvious need of training teachers in its use.

Types of Visual Training Courses for Teachers

In the Universities, Colleges, and Normal Schools there are at present some twenty-two courses in Visual Education. These courses vary from a two days' showing of motion pictures to an entire semester's work of two hours daily. Abstracts of the majority of these courses show that three quarters of the time is given to the motion picture, a few omit the movies, a small number attempt the selection of material for practical use in the school room, and only a very few demonstrate daily with pupils the use of the different types of materials. This encouraging growth should be directed to a training course of practical use to the teacher.

Courses devoted entirely to the motion picture, and the mechanics of projectors fail to deliver to teachers the simple information of visual materials necessary in teaching. The special research course that solves the problem of some instructor regarding film reaction ought not to deceive teachers who desire a basal

*Address Presented at the Meeting of the Department of Superintendence of the N. E. A., February, 1924.

course in the selection of visual materials and who need the practical demonstration of use with pupils.

No course in Visual Instruction should be considered basal for teachers that does not offer at least one hour of demonstration with pupils for every three hours of lecture or class meetings. It is the common agreement of all the committees and investigators that a basal course in Visual Instruction should offer some opportunity for each student to see regular demonstration lessons. Likewise, it is of equal importance that each student have an opportunity to practice with pupils in the use of visual aids. The last requirement is so necessary to efficiency in visual instruction that it should be a fundamental part of a basal course, and yet the author does not know of a single course where necessary practice is offered.

The Course of Study and Visual Materials

It is the duty of the school executive who passes upon the school courses of study to insist that in each course there is a clear statement regarding the visual materials to be used in the presentation of each topic. The real test of visual education is in the school room and each course of study should be a clear guide to the teacher. Better visual teaching will come from the practical educational organization of the visual materials. The director of visual education who formulates visual courses for teachers should have clearly in mind the problems of the teacher in each subject. A mere distributor of visual materials will not be able to give to the teacher the method or the material that will serve an educational purpose.

The director of visual education in a school system should be able to secure cooperation from all school departments and thereby obtain, organize, and supply the visual material for the entire system. Visual material unrelated to school work is a waste of time and money. Visual materials should be organized and related to the school work of pupils by expert teachers. The circulation, the organization, and the material in a collection of visual aids should serve the pupils when required by the progress of studies.

A Governing Principle in Visual Education

The teacher should be trained to use the best material suited to the problem in the school. The school principal and likewise the superintendent should never permit teachers to be forced in accepting visual materials.

If we wish truly to aid the pupil, we must place before him the necessary visual material at just the time it is wanted. To force upon the teacher and pupils materials at our convenience is a serious educational blunder. The most conspicuous example of forcing teachers to accept visual material is the motion picture, rented and placed on circuits from school to school. The teacher's lack of judgment in using film under these conditions, has created a decided reaction against the motion picture. This is unfortunate when it might easily be avoided. The film library in a school system permits the teacher to use this powerful educational aid at the proper time with her classes. The teacher should be so awakened and trained that she firmly opposes circuiting films, or other visual aids.

The Objective in Training Teachers in Visual Aids

The objective in training teachers in Visual Aids is the guide that should formulate a basal course in visual instruction. That objective should be the use of material in the school. The technical items of physics of light, the chromatic aberration of lens, the details of making motion picture, the stereoscopic effects, the timing of intermittents and thousands of other technical details should be placed in advanced research courses.

The research courses may employ classes to labor with all types of real or imaginary technical problems, some of which will undoubtedly benefit the methods of using visual material. The great and important need is a basal visual course for teachers which gives greater emphasis to the use of the visual material in the daily school studies.

Training Teachers to Select Visual Aids

It is obvious from simple observations of the visual aids of any school system that the teachers, not the distributor, should select the visual material. The acid test in selection of any visual aid is its use with children. This applies to all types of visual aids from the map to the most expensive motion picture. A type of visual material that is all perfect for all phases of a universal education does not exist and yet teachers who are untrained in selection of visual materials sometimes buy and learn afterwards when trying to use, that they have been sold in two senses. Each course in Visual Aids should train its students in the wise selection and re-

(Continued on page 203)

Official Department of
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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

Simple Visual Aids for First Year Number Teaching

Edna Haas
Public Schools, New York City

In the beginning of the teaching of arithmetic teachers often lose sight of the fact that there must be created in the mind of the child both an atmosphere of number and a desire for learning it. This desire is brought about by giving the child a need for each successive process.

It is my purpose to try to show how to create both atmosphere and desire, by means of visual aids.

There are two primary factors in number teaching: measuring and counting. Both of these factors are concrete. We measure objects, we count objects.

I shall emphasize the measuring aspect because it is of such vital importance and so often neglected in the earliest teaching.

The first exercises should be in visual approximation. That is measuring with the eye and then verifying the result. First with an undefined unit. Later with a defined unit of measure. "How tall is John?" "Place a mark on the wall showing how tall you think John is." Let John stand up against the wall. "Was your guess correct?" "Was it too large?" "Too small?" "If too large what must be done to correct it?" "If too small how can it be corrected?" Give similar exercises with any object at hand that children can represent graphically by a line. "Draw a line as long as you think this pencil is"; "this book"; "this ruler." After the line has been drawn always have the child place the object against the line to see how nearly correct the approximation is.

Keep a list of the children who have made the closest approximations. When the lesson is repeated see if the same children do as well, to discover whether their work was thoughtful or mere chance. See if the number who guess correctly increases. The children who consistently do well are acquiring a number sense.

The second stage in visual approximation is where the children are taught to compare two objects in order to find the larger or smaller. "Who is taller, John or Henry?" Children guess, then measure. John stands next to Henry. Who was right? "How much taller is John than Henry?" Draw a line representing the difference. Now measure both John and Henry with two strings, and see how much longer one is than the other.

The desire to measure and compare will soon become so keen that the children will be measuring everything in the room. They will find that the window is wider than the door, the closet is not as wide as the blackboard, that their legs are longer than their arms, their hands are shorter than their feet. First they

guess, then measure with strings, to see how close their guesses are.

The value of approximation as an interest evoking factor, cannot be overestimated, especially in the beginning of the teaching of numbers. Children love to guess, and after guessing there is always the desire to find out if they are right. This habit of checking results in itself is quite a worth while goal. Making use of the innate love of competition, two children can guess and each one measure to see which one was more nearly correct.

The idea of guessing first and then verifying and correcting the guess, if begun early and drilled often, will be invaluable to the child when he comes to the solving of problems. He will read the problem, guess at about how large or small the answer should be, and know, whether to use the process of addition or multiplication, subtraction or division, when he realizes that his answer is to be larger or smaller than the given numbers.

As soon as possible let the tape measure take the place of the string in measuring. It has the advantage of having the numbers marked on it, and thus enables you to include counting with measuring. As the children count, they point to the numbers and watch the portion of the tape measure in their hands, grow larger, as the numbers increase. Thus when they have counted to five and add one more the measure gets longer and the number is six. They have not only made the discovery that five and one are six, but also that six is larger than five. This is most important and again is developing a genuine number sense. In fact a revelation is in store for the teacher who has never used the tape measure as a means of teaching numbers. There is something absolutely inspiring in seeing the tiny tots going about the room with the tape in their hands, measuring everything in sight.

The next step is sustaining the interest awakened by the tape measure. And here dominoes may well be introduced. The ones with numbers to double nines are now obtainable and can be bought for ten cents a set. These include all the forty-five combinations plus the combination with zero. They may first be used as ordinary blocks. Building a train with four cars, with five, with six. "Which train is longer, the one with five cars or the one with six?" "How much longer?" "How can I make them even?" Then let the child find the domino that shows five and one. Continue this work through all the simple combinations.

Note, however, that though the arrangement of the spots on the dominoes helps in the recognition of the numbers, you must not fail to impress the fact the six on the face of the domino is not only a different arrangement of the spots than the five, but that the group is a larger group. Also that any other method of grouping six spots would yield the equal in value.

Very soon the children will want to play the game according to the rules, as grownups play it. Teach them to play. There is nothing that will drill them better in their forty-five combinations, then the adding of the score at the end of the game. By teaching them the rules of "muggins" they will learn, unconsciously and automatically to recognize all the combinations that make five, ten, fifteen and twenty.

One set of dominoes for every two children is essential. Thus with twenty sets a teacher will have equipment for a class of forty, which will last for many years.

For pure busy work, the children can arrange the dominoes according to tables thus: $3 + 0$, $3 + 1$, $3 + 2$, $3 + 3$, etc., and then copy the tables. They can pick out five dominoes at random, write the numbers in a column and add the column, checking up their results by counting the spots. See how many of these columns they can form and add in five minutes. Find the product of the two parts of each domino. Add the spots on each of two dominoes and find their products, etc.

The great advantage of dominoes is that the children can use them advantageously from 1A where they are simply used as blocks, through 2B where they are used to review and drill the forty-five combinations.

The need for the recognition of numbers is felt early in the life of the child. He wants to know on what street he lives; the number of his house, the prices he sees marked on goods in stores; the number of the page on which to find his favorite story. So that he is all eagerness to learn to read his numbers. Here once more we will teach with the tape measure, but interesting variety can be introduced by the game of lotto.

One set of lotto is enough for twelve children. So that four sets will supply a class. Each child receives one card. A bright child

is selected to call out the numbers, the children covering them on their cards when called. The one whose card is filled first wins. What better drill in recognition of numbers.

Leaving the visual aspect for a moment, we find lotto most useful as busy work. Children can add up each line of numbers. They can add 5 to every number, subtract three; find out what to add to each number to make one hundred; multiply each number by four, etc.

Of course the ingenious teacher can find visual aids to number teaching in many games. Spinning tops resting on numbers from one to six; arrangement of soldiers in columns of two, three or four; marbles that go into different numbered pockets. The numbers varying according to the needs of the lesson.

But with the three devices listed, namely, the tape measure, the domino and the lotto, alone, there can be created a lively interest in the concrete number problem that is very real to the child.

Nor is this mere theorizing on the part of the writer, for years of experience in the teaching of little children, either just from the kindergarten or who have never been to school before, have shown uniformly fine results in speed, accuracy and understanding.

And this modest contribution to educational literature is submitted in the sincere hope that the same results will attend other teachers of the first two years, who adopt the above methods, with such variations as their experience may suggest.

A Correction

IN the Approved List for February, in discussing the film on Pasteur, attention was called to "the fact that some of the titles are not well translated." This film was viewed by the Committee while still undergoing changes, and the titles seen were the first rough draft. We are pleased to state that we now learn the film in its completed form has satisfactory titles, and regret our mis-statement.

Approved List of Instructional Films

Reviewed by the Film Committee of the Visual Instruction Association of America

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INASMUCH as this Committee reviews what are to be classed as "educational films," they comprise practically the same subject matter as the film reviews in the regular "School Department." Logically, therefore, the two should be grouped together and this practice will be followed hereafter.

Every film review by this committee appearing in the School Department will be clearly indicated by an italic notation at the end of each—*Review by the Film Committee of the V. I. A.*

EDITOR.

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The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

The Producer's Side of It

AMONG other things which the coming year seems to promise the movie industry, is a substantial reduction in production costs. This, of course, is an entire right-about-face from the policy of the last year or two, during which the popular slogan was, "Bigger and better pictures, regardless of cost." Pictures *are* better, the producer honestly believes, but he has just began to realize at what a terrific expense they have been brought to that state.

There has been a wild competition between the various producing organizations in the matter of spending. Any company which could not advertise its product as at least a "half-million-dollar super-picture" was not considered as seriously contributing to the general uplift of the screen. It was fun while it lasted, but suddenly somebody discovered that the degree of superiority of a given picture is not always in direct ratio to the amount of money it costs. Certain people who hadn't the financial resources of some of the bigger producers, had gone sanely ahead and made pictures for a fraction of the money that the big people were advertising so widely. And, surprising enough, their pictures turned out to be good—not merely popular, but actually good in addition to being popular. Mind you, I do not say that this happened in every case, but it did happen in a big enough percentage of cases to make the thing significant. It was a straw in the wind.

Big producers did not immediately become converted and stop spending. They couldn't. Most of them were committed to elaborate schedules, and were in the midst of lavish productions which must be continued and finished on the same scale, even after the light of sanity had begun to penetrate. But production began, in a measure, to taper off. Producers who had enormous spectacles in mind for the near future, crossed them off the list for the present. Plans for forthcoming pictures were overhauled and revised on a diminishing scale. One corporation with releases far ahead of its schedule closed its Hollywood studios for a period of ten weeks, and other studios, although they themselves did not shut down entirely on production activities, approved the action.

Yet whether this was to prove more than merely temporary economy became a matter of speculation. One writer, commenting on the situation, declared that if, after the lull, producers plunged again into spending on the same scale as before, nothing would have been accomplished, and he suggested that the logical place to begin the reduction of expenses was the stars' salaries.

He was not original in this. Stars' salaries have long been a target for the disgruntled. It is hard for the ordinary mortal to see how *anybody* can be worth ten thousand dollars a week, let alone a mere "movie actor." But that is beside the point. The interesting thing about salaries is (and I have this from the head of a prominent producing organization) that they are relatively a small item in picture costs, except for big mob effects, when daily salary lists may easily total five figures. Even then, five hundred extras at $7.50 a day, cost more than one star at $5,000 a week.

It isn't the stars' salaries that is causing the producer sleepless nights. It's what it takes to make a star—directors, cameramen, scenario-writers, script-girls, electricians, property men, costumers, research workers, carpenters, plumbers, stenographers, office boys, telephone girls, and all the others. A tourist gasped in astonishment at the hundreds of automobiles parked in rows along the streets adjacent to one Hollywood studio, and inquired innocently if there were that many visitors all the time. Those cars didn't belong to visitors, but to the employees of the studio.

But the expenditure represented by the studio staff doesn't take into account at all such telling items as sets (of which, more later) costumes, and properties, nor that ever increasing problem, the cost of stories. Mary Pickford says that the right to refilm "Tess of the Storm Country" two years ago cost her five times the entire cost of her original production ten years ago. According to report, the estate of Lew Wallace received one million dollars for the film rights to "Ben Hur." A present day

New York stage success recently cost a picture producer seventy-five thousand dollars. And that's only the first step in making a picture.

I spoke a moment ago of the cost of sets. The trend in recent pictures, perhaps largely because we are in the midst of a series of costume pictures, has been towards foreign settings. In the past, for various reasons, the producer has preferred to construct on the studio grounds very accurate replicas of famous places and buildings—Monte Carlo, Notre Dame, Paris, London, Vienna. These reproductions have cost literally millions of money. Now, after experiments, the producer finds that he can take his star and his technical staff to the actual location demanded by his story, and the cost of transportation will be largely, if not wholly offset by savings on construction in the studio. Added to which is the value—artistic, esthetic, or whatever you want to call it—of having the actual location as a background.

But what is actually one of the biggest items in the cost of pictures is a thing so self-evident that it can not escape the observation of even the most casual onlooker. It hasn't escaped the producer, either, but he hasn't been able to do much of anything about it. It's wasted time.

The number of minutes a day that actors and actresses on pay spend in doing nothing is appalling. I have seen a whole company wait while some trivial mechanical thing was adjusted. I have seen a group of players go through whole scenes again because the cameraman was out of film and didn't know it, but went on grinding blithely. I have seen a company—stars and extra mob—wait for half an hour or longer while the director figured out in detail a bit of business that had just occurred to him. I have known a company to be held up for a week, spent in wandering about the studio in outlandish costume and make-up, while the story they were working on was being rewritten.

I do not mention these things in a critical spirit. Mistakes will happen, and in such a peculiar combination of industry and art as the movies, many of these delays are inevitable. For the chief commodity of the movies is personality, and it is a variable quantity. Temperament enters into it largely—and by temperament I do not mean temper. One director, let us say, can not build his story without the concrete stimulus of settings and actors in costume. Rehearsals mean nothing to him, but put him on a set and surround him with his actor-puppets, and he is inspired. The same director, perhaps, is capable of dismissing for the day without the blink of an eye, a group of highly paid players in the midst of a scene, because he is not in the mood for it. Another director may be able to handle a thousand extras calmly and with dispatch, regardless of his mood, because he can plan his action in advance—can think in detail as well as in mass. Yet because he has a practical side, his results are not necessarily less artistic than the other man's, and his "overhead" (bugbear of the movies!) is considerably less.

There are a number of fine productions promised for the next year, and the producer wants to keep faith with the public. His problem, as he sees it, is not so much to "improve" pictures, as to continue to make them meet the present standards, but at a less ruinous cost. May he succeed!

Production Notes for May

THERE is at present a very determined effort being made to move all production activities to New York, the reasons being that as the executive offices are all in that city, and production is no longer dependent on climate and sunlight, the industry might as well be centralized. As a matter of fact, some companies have changed, but it is expected that the majority of the California companies will stay where they are, largely because of the large property holdings of the actors and others connected with the industry.

Universal is to return to making two-reel Western pictures. Fox will make a new version of "The Man Without a Country." Thomas H. Ince's western production, "The Last Frontier," is now in preparation. Charles Ray is to appear again under Mr. Ince's supervision.

"Stella Dallas," by Olive Higgins Prouty, has been purchased by Samuel Goldwyn.

Rex Beach's "The Recoil" filmed entirely in France by J. Parker Read, will be released by Goldwyn. "The Bandolero," directed in Cuba by Tom Terriss will soon be finished. Pedro

de Cordoba, and Renee Adoree have the leading roles, and Captain Nungesser, the famous French ace was engaged to take part in the aeroplane sequences. Hugo Ballin, formerly art director for Goldwyn, returns to that company as a director. His first picture will be "The Prairie Wife."

What is believed to be the most unique set ever erected for a motion picture has been built at a little town near Los Angeles for "The End of the World," Tom J. Geraghty's production starring Jack Pickford. This set consists of an astronomical observatory in a tree. It is fully equipped with a telescope and other apparatus used in connection with observing the stars. Norma Shearer has been selected to play opposite Mr. Pickford.

Charlie Chaplin's new production will be revolutionary in comedies. An elaborate background is being built at the Chaplin studio. An exact replica of an Alaskan mining town of the vintage of '98 is now under construction on the lot. Many finished sets completely cover the floor space of the interior stage and others are being erected on the exterior stage. The company will shortly proceed to location where the snow scenes will be filmed. The scarcity of snow in California this winter made Chaplin decide to take his company to Alaska, but transportation difficulties at this season may mean that his desire for actual locations may have to be abandoned.

Paramount activities include work on C. B. De Mille's production, "Feet of Clay," with Estelle Taylor featured, an untitled Rex Beach story for Rodolph Valentino, William Farnum in "The Man Who Fights Alone," directed by Wallace Worsley, an Irvin Willat production of Arthur Stringer's "The Story Without a Name," featuring Agnes Ayres, Glenn Hunter in "Merton of the Movies," under direction of James Cruze, Pola Negri in "Compromise," adapted by Paul Bern from Suderman's "Song of Songs," "Empty Hands," a George Melford production, a picture featuring Adolphe Menjou, Charles de Roche, Ricardo Cortez, and Jetta Goudal to be directed by Paul Bern, and a Booth Tarkington story, "Whispering Men," starring Thomas Meighan and directed by Victor Heerman.

First National releases now ready include "The Woman on the Jury," "Sundown," with Ben Alexander, "A Son of the Sahara," with Bert Lytell, Claire Windsor, Montagu Love, Walter McGrain, and Rosemary Theby, "The White Moth," a Maurice Tourneur production with Barbara la Marr and Conway Tearle, "Cytherea—Goddess of Love," with Lewis Stone and Alma Rubens, and "The Sea Hawk" with Milton Sills.

Claire Windsor will replace Corinne Griffith in "For Sale," while the latter will probably make, "If I Ever Marry Again."

Theatrical Film Reviews for May

THY NAME IS WOMAN (Metro)

A Spanish tragedy. Dealing with smugglers and soldiers—a time honored theme—it gives the three principals, Barbara La Marr, Ramon Novarro, and William V. Mong some highly dramatic moments. A young soldier is sent by his superior to make love to the wife of a man suspected of smuggling, and to spy on her husband. They fall in love, and the husband stabs his wife rather than lose her to another. The picture is really a character study of the wife, and Miss La Marr is quite equal to the task.

THE SHADOW OF THE EAST (Fox)

E. M. Hull once more offers the desert and the desert sheik for our delectation. This time the sheik has an "Oxford finish" which restrains him from reverting too completely to type, and gives the English husband a chance at a romantic closeup with his bride. A little Hindu mysticism is thrown in for good measure. There is a good cast, including Frank Mayo, Mildred Harris, Norman Kerry as the sheik, Bertram Grassby as the Hindu, Evelyn Brent, and others.

LILIES OF THE FIELD (First National)

Solomon in all his glory was certainly not arrayed as one of these, nor did he live in any such palatial apartment as these lillies achieve without toil,—all of which is merely to say that this is a lavish production. But however satisfying it may be to the eye, it doesn't offer much for the intellect, being a commonplace story of an unfaithful husband and a greatly wronged wife. Corinne Griffith and Conway Tearle adorn the story.

THE SHEPHERD KING (Fox)

A somewhat spectacular presentation of the Bible story, filmed in Italy and Palestine. A

—a

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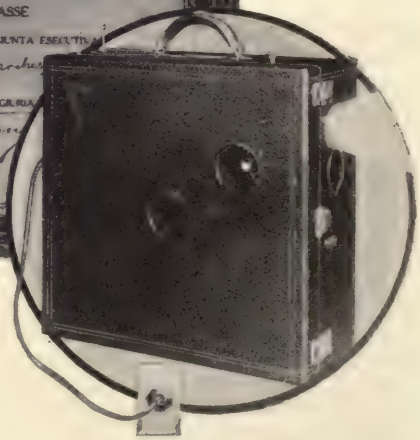

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large cast of players whose general resemblance to each other is so close that the spectator would have some difficulty in following the story, if he did not already know it.

THE HERITAGE OF THE DESERT (Paramount)

One of the Zane Grey series, with general excellence of production, and Ernest Torrence in one of his outstanding characterizations. The cast also includes Bebe Daniels, Lloyd Hughes, Noah Beery, Frank Mason, and Earle Metcalfe. A touch of color at the end is somewhat novel.

FLOWING GOLD (First National)

A story of the oil fields with some impossible situations, and some terrific thrills produced by a combination of burning oil well and cloudburst. Milton Sills plays a versatile young man who can do anything from acting as butler to selling jewelry, and plays him without a glint of humor. Anna Q. Nilsson gives a good performance as an awkward country girl.

THE FIGHTING COWARD (Paramount)

Booth Tarkington's "Magnolia" deftly handled by James Cruze. A southern boy is disowned by his family for refusing to fight a duel. He drifts down the Mississippi and falls in with gamblers and bullies, from whom he learns that the secret of bravery is the ability to intimidate people. Putting into practice this useful piece of information, he becomes known the length of the river as "the notorious Cunnel Blake." His triumphant return home is one of the high spots in the comedy. A competent cast handles the story delightfully, with Cullen Landis as the "fighting coward," the versatile Ernest Torrence as a river gambler, and Phyllis Haver and Mary Astor for very good measure.

THE MAN FROM BRODNEY'S (Vitagraph)

Harold McGrath contributes another romantic thriller, the plot of which is developed from a quarrel between the natives of a rich tropical island, and the white men who claim ownership. J. Warren Kerrigan is the man from Brodney's, sent to the island to prevent violence on the part of the natives. Naturally he fails to do so, and the climax comes in a hair-raising meleé, with American marines to the rescue at the critical moment. The cast includes Wanda Hawley, Miss DuPont, Pat O'Malley, and Bertram Grassby, who gives a good performance as the native leader.

FAIR WEEK (Paramount)

Faintly amusing rural melodrama, including the usual bank robbery, and a balloon stunt by way of variety. The rotund Walter Hiers as the village handy man becomes the village hero, vanquishing the villain by sheer weight. Constance Wilson as the banker's daughter, and Earle Metcalfe as a particularly insidious villain.

THE AVERAGE WOMAN (C. C. Burr)

An innate aversion to averages may have prejudiced me beforehand, but at any rate I saw nothing in this picture but an incoherent story purporting to defend the maligned flapper. Neither interesting nor entertaining.

MAYTIME (Preferred)

The story made delightful entertainment on the stage as an excuse for tuneful melodies and colorful costumes, but deprived of these on the screen, its dramatic values shrink considerably. Two sweethearts of crinoline days are parted, but three generations later their romance is culminated in the love story of their grandchildren. The picture drags unbearably at times, but it is well produced with a cast including Ethel Shannon, Harrison Ford, and Wallace McDonald.

$20 A WEEK (Distinctive)

George Arliss contributes one of his finely drawn portraits to a somewhat hit-or-miss story. The idle son of a wealthy father agrees as a joke to get along on $20 a week if dad will do the same. The father's adventures as a $20-a-week clerk lead him into the family of one of his own business rivals. The story is marked by some quiet comedy on the part of Mr. Arliss who plays the father, but the story needs editing in the interests of coherence. Taylor Holmes is not as funny as he might be in proportion to the effort he makes, and Ronald Colman who did such excellent work in "The Sister" is commonplace as the son. Edith Roberts is adequate in the necessary feminine role.

MODERN MATRIMONY (Selznick)

A trite little comedy about a poor young man who gets married, and buys a house and furniture on instalments, and proceeds to lose his job. Owen Moore's woebegone expression puts this over if anything can.

WHEN A MAN'S A MAN (First National)

The story deals, in Harold Bell Wright's well-known manner, with the equally well-

known great open spaces, and the titles dwell with tiresome insistence on the word "man", but in spite of everything, this is a good picture. Trite, yes, sentimental, I grant, but well acted, and with beautiful natural settings. John Bowers makes "the Honorable Patches" all that could be desired. Marguerite de la Motte, June Marlowe, and Robert Fraser are notable in the cast.

WHY MEN LEAVE HOME (First National)

Men leave home apparently because their wives leave first, but that is not really the main issue in this picture. The chief concerns are what they do while they are gone, and how to get them back. The story is adequately presented and mildly entertaining, but will add nothing to the reputation of the cast, which includes Mary Carr, Helene Chadwick, and Lewis Stone.

A SOCIETY SCANDAL (Paramount)

Gloria Swanson continues to do splendid work, this time as an impulsive wife, whose very mild indiscretions cause her husband to sue for divorce. A serious minded, ambitious young lawyer wins the divorce brilliantly by tearing the wife's reputation to tatters, whereupon the lady takes a unique revenge. Rod La Rocque and Ricardo Cortez are in the cast..

THE WHIPPING BOSS (Beverly)

Propaganda sponsored by the American Legion against the use of the lash in convict camps. Not a particularly strong story, and very doleful throughout, but it makes its point, which is perhaps all that is required of it. Barbara Bedford, Lydia Knott, Lloyd Hughes and others present it acceptably.

BROADWAY BROKE (Selznick)

For those people who treasure the memories and traditions of the theater, this picture will doubtless have some appeal. It tells of Nellie Wayne, once a star in Augustin Daly's theater, and the troubles that besiege her in her old age when she is forgotten. Mary Carr is featured, with Percy Marmont in a prominent role.

THE STRANGER (Paramount)

Pictured from a short story by Galsworthy. The original story begins in the library of an eminent English jurist of spotless reputation, who is on the verge of receiving an important diplomatic appointment. Into this atmosphere of peace and self-satisfaction, comes a dissolute younger brother with the bald statement that he has just killed a man and has come to his brother for protection. The rest of the story devoted itself to the older brother's struggle between right and wrong. An innocent man is convicted of the crime, whereupon the real criminal commits suicide, leaving a confession. In the end the lawyer burns the confession and allows the innocent man to die rather than involve himself in the scandal. The film version has been made to emphasize the character of the stranger who is substituted for the real murderer. The picture has been given fine production, with Lewis Stone, Richard Dix, Tully Marshall and Betty Compson in the cast.

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A notable feature is complete indication of all Parent-Teacher Film Recommendations for the past two years

The Educational Screen, 5 So. Wabash Ave., Chicago

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations
Address Before the National Convention*

By Mrs. Charles E. Merriam
National Chairman of Better Films Committee

THE most significant phase of the motion picture problem during the past year, has been the persistent filming of the most salacious books ever written. We have protested again and again, but in vain; and even today the industry is filming two more of these vile books—books that the average boy and girl would otherwise never have heard about. One of these is about to be released next week. The author of this book said he only wrote it to see how much the American public would stand. Samuel Goldwyn, the producer of this film announces that this very week, which we are devoting to child-welfare, is to be nationally advertised by them as, "Love Week," to be a natural forerunner for his film production. So while we are pondering on the problems which confront motherhood and our children; back in our home towns, they are working night and day, with their huge force of paid workers, to put our children in the proper state of mind to absorb and relish this new production: To bring the boys and girls down to the level of the moral standard of this film and to prepare their emotional forces for this latest money making scheme.

The industry tells us that we should not mention these bad films—that we should spend our time advertising and praising their good films. You might as well say that the community should pay no heed to its criminals, and spend its time praising the good citizens. You might as well say that we should overlook the fact that a man is a thief and should not punish him, when he may have many good qualities which we could praise. You might as well say that when a man commits a murder, we should overlook that crime and talk only about his good deeds, for there is supposed to be good in all of us.

Has the foundation of law and order been based on this principle of praising the good qualities of our criminals and not punishing them for their crimes? Far from it—and everyone else must suffer for any transgression of the laws of humanity. We don't let a man steal and get away with it, because he shows us a clean slate or a good deed performed. Our government is forced to protect the innocent, law-abiding citizen from the guilty criminal—not to praise the good deeds of the guilty.

The producers excuse themselves by saying that the constitution allows them the privilege of "free speech." The constitution does grant us the right of a "free press." But the motion picture producers know that the U. S. Supreme Court has twice declared that the motion picture is not a press or news agency but is an amusement agency which the laws have always more rigidly controlled than the press. It is only a universal language in the sense that music and art are universal languages. Why then talk about the right of free speech, excepting to confuse those who do not stop to think?

We mothers, realizing that our children learn only by imitation and realizing that they learn mostly from their heroes, and realizing that these motion picture actors have become great heroes to our boys and girls, must protest against the portrayal of so much crime, immorality and brutality on the screen. Nine-tenths of the acts our children see portrayed in the movies would bring them a jail sentence were they to do the same thing on the street, and then we mothers would be the ones condemned. The community cannot allow the children to see so much lawlessness and then blame the parent. It is the duty of the community to prevent this. How can our children understand the justice of our laws, when we

*Delivered at St. Paul, Minnesota, on May 8, 1924, before the National Congress of Mothers and Parent Teacher Associations.

not only *allow* but applaud their movie heroes when they portray all their crime, brutality and immorality, and then we arrest the children when they attempt to imitate the act? Is that fair play? And oh, the suffering of these little ones who are brought before our courts of justice, dazed and amazed at our injustice to them. Why punish our little children who imitate, when we approve those who give them the ideas?

The producers answer our protests by saying that they must film these bad books or go out of business,—that the good picture does not pay in box office receipts. Their own figures prove the falsity of this statement; for they issued figures from Hollywood last summer to show that the films that paid them the best during July were the most wholesome pictures ever made, and of the ten which were the worst failures from the box office standpoint, none deserved patronage. So their own figures discredit their statement, and we wonder why they persist in their policy. Can there be any truth in the rumor that they are deliberately trying to break down the morale of our boys and girls? But suppose their statement happened to be true, is that any good excuse for their offense? The man who knocks you over the head and takes your purse can make more money as a thief than he can as an honest man, but do we condone him and excuse his act for that reason? Would he even dream of giving us that reason as an excuse for his crime? The man who cheats another out of his life's labors or savings, can make more money that way, but does that excuse his act?

The producers frankly acknowledge they are only in the business for the money they can make, and care not for the morals of our boys and girls. It is not an art with them, it is purely a dollars and cents proposition, and they seem to think that the end justifies the means; and that as long as money making is their only incentive, they should be allowed to make it in the easiest, quickest way, by any method they choose and without any protest from the community, no matter what happens to our children.

You and **I** might possibly make more money if we violated and transgressed all our laws, for there are always those who are willing to pay high for the transgression. **You** and **I** might make more money if we put our little children to work in the movies and lived on what they brought in for we *also* have brilliant children. You and I might make more money if we turned into Fagins and taught our children to become pickpockets. You and I might make more money if we would sell our daughters into white slavery. Oh, yes, there are many ways in which you and I might make more money if we forgot all our principles and worshipped only the almighty dollar. But if you and I should lose all self-respect and forget our duty and our love for our little ones, would any one have a decent word to say about us? Would we even expect any one to say anything kind about us? You and I probably might make more money this moment if we would sell out to the motion picture industry and help to whitewash them in the production of these bad films, but we would expect our punishment ultimately: "For what does it profit a man if he gain the whole world and lose his own soul?"

But you and I, are interested in the children who will be the citizens of tomorrow, and we are ready to protect them and fight for their welfare. There are only two things which mold a child in life—heredity and environment. Just as surely as a child mingles with criminals, or with vicious or immoral persons, just so surely will the child be molded by them, and become like them. Today the community is trying to prevent the criminals from begetting children to inherit these tendencies. How absurd if we prevent criminals from begetting criminals, and then allow them to make criminals out of the children of the honest and law-abiding citizen!

Ben Hecht, who has recently been fined for writing improper books has this to say of the movie themes in an article published last month: "Evil in the movie plots is typified usually by sex.—If you will keep track of the scenes you are shown in the movie plays you will find that two-thirds of them are theoretically lewd. Were the heroine involved, a human being whose emotions and attitudes were not dictated by a moralistic plot, these scenes would be downright 'obscene.' The movies concerning themselves almost entirely with the triumph of Morality have revealed to the world an orgie of kissings, huggings and attempted rapes the like of which has never been known in any art or semi-art form of any other civilization. The movie producers observe only one law. This is the law of the Virtuous Finish. The average movie plot is based upon the vicissitudes of Virginity. The

public discussion of female virginity, which preoccupies the moralist, is an intensely more sexual stimulus than the public discussion of prostitution or sexual promiscuity. Write your own psychological caption. If I were to draw a cartoon of the movie heroine, I would draw a picture of a pretty girl with her head buried in the ground offering the rest of her person as the battlefield of drama." Remember this has not been said by a reformer, nor a prude, but by one who has been convicted of overstepping the bounds of propriety in his writings.

In our schools and churches and homes, we are helping the child to choose the best in life and to avoid the pitfalls. And then we allow the motion picture industry to defy all the standards and ideals upon which the nation was founded. This nation was founded on liberty, but it was the liberty of religious worship, and not physical license. Every business in the country is regulated by the government, and every honest business is glad of the protection it brings them. Our most esteemed bankers are regulated and their banks are examined by the government regularly so that we may have confidence in them. The packers are regulated and the meat sent out is stamped with the government's approval to show that it measures up to our standards and will not harm our children; your lawyer cannot practice law until he has passed an examination given by your state to be sure that he measures up to your standard; your doctor and dentist must do the same; your teacher must also measure up to certain standards; and yet with all this evidence, this large industry dares to think they are above any regulation or any standards that we may demand for our children's safety and to preserve the morals of our boys and girls. If they were doing a legitimate business, would they be afraid of some supervision? If they thought it measured up to our standards, would they be so afraid of our supervision?

They talk about censors in such a scornful way, as if they were self-appointed moralists. You might as well say that the policeman is a self-appointed moralist because he is appointed to carry out our standards of right and wrong. We make the laws and ask him to enforce them. The same is true of so-called censors. We pass certain standards of morals as a community and then appoint people to interpret those standards and cut the pictures to conform to them. In order to preserve law and order, we must have officials to carry out these regulations. No one is above the law. So let us not be fooled any longer. Do we worship Gold or GOD today? If we prefer the gold, then let us drop our child welfare work, for we cannot conscientiously accept the gold with one hand, which destroys the work we are doing with the other. If we worship God, then we will think of his little children and we will protect them. We must choose now.

Most of the movie themes today show scant respect for law or government, nor for ministers of the gospel, for teachers in the school, or for parents in the home. And do we wonder why the children are becoming lawless; and crime is so prevalent? According to average movie standards and teachings, no one obeys a law if it stands in his way of a good time; no one goes to church excepting the queer looking, hideously dressed people who are not attractive enough to go any other place; no child goes to school excepting to blow spitballs at an ugly teacher; every father falls for a pretty little flapper and forgets his home ties; and every mother is either a harsh and selfish individual who carries her bible in her hands all day, but strangely enough does not carry out its precepts; or else, if she is attractive, then she has many lovers, thinks of nothing else and spends her time in idle frivolity. One of our judges has just said that we must teach our children the dignity of marriage if civilization is to survive. And yet marriage is shown as old-fashioned, and merely an entangling convention. "Who'll be who's wife next season," as a sub-title, seems to be the proper subject of conversation. And the latest idea is to discuss marriage in the terms of dollars and cents and to decide if it is not cheaper to marry than to keep a mistress. They say, "What are a few old conventions these days? Let everybody live as he wants to and be happy." Ah, but there's the rub. Last week in Chicago, we had again the tragedy of the little inexperienced girl who tried this freedom and much heralded happiness. It ended in a double tragedy, and her family was glad when she came home in a coffin and the disgrace was ended. It always spells tragedy. And yet her diary disclosed the fact that she too expected that imaginary happiness. "Marriage," she wrote, "what is marriage but a scrap of paper? Do you think I would let that interfere with my happiness?" And the pity is that she is just one of the

thousands who have suffered and who will continue to suffer whenever they chase those imaginary bubbles. Happiness is found in work and in unselfishly living for others. One must forget self to find happiness. They think of marriage only in this selfish way and do not seem to realize that it was designed purely for the protection of the little children.

With all this evidence, can any one honestly believe that the motion picture industry is entitled to feel itself above our laws and regulations? For the sake of our little ones and future generations, can we afford to allow them free rein any longer? With all the power of their gold, you may think it is hopeless to fight on. But remember that we have something stronger on our side than money. We have right and right must prevail ultimately. Our mission is to make the world a better place for our children and our children's children. They are the most precious things in life. May we be given the strength to hold fast to our ideals, to fight for their protection, and to carry this particular fight on to a glorious victory.

THOSE who think that the industry has any intention of cleaning house itself should get a copy of Paramount's "famous forty" releases for this fall and winter—1924-1925. I have a copy before me and will quote for the benefit of those who cannot procure a copy, twenty-four of the forty titles and some of the publicity that accompanies them.

Gloria Swanson in "Manhandled"

"Imagine the screen's most gorgeous personality as a silken gold-digger, trading her caresses for jewels and Rolls-Royces. Escaping untarnished, till her charms, like all rare goods that men handle too freely, sink to the bargain-price class. Imagine the punch, the gowns, and best of all, the profits."

"The Enemy Sex"

"What is the enemy sex? That is what 20,000,000 people will be asking when you announce this picture. The most startling of all the flapper, jazz novels."

Leatrice Joy in "Changing Husbands"

"A rich young wife eager for a career and a famous stage star eager for a home, look exactly alike. They secretly change places. The husband, none the wiser, falls passionately in love with the actress. The wife loses her heart to another man. Complications? Comedy? Sensation? Success? You said it."

Bebe Daniels in "Little Miss Bluebeard"

"Here's a cleanup as sure as Bluebeard's Eighth Wife. The story of a girl who suddenly found she had one husband too many."

"Sinners in Heaven"

"What forces of tradition and convention could keep apart for long a man and woman thrown together on a tropical island with no apparent hope of rescue? Their love when at last it sweeps aside the codes of Society, fears, and Barbara's loyalty to another man, is an idyll so passionate and tender that it requires no justification save its own supreme fitness."

Cecil DeMille's "Feet of Clay"

"The story of a girl who after tasting all the thrills offered by the fast-living millionaire set finds happiness lies elsewhere. The story of a girl tempted and untarnished."

Gloria Swanson in "The Coast of Folly"

"Can a single girl even innocently play with a married man and not pay the price?"

"The Cave of Fallen Angels"

"The tale of a mother who herself the mistress of a roaring night life cafe, has placed her pretty daughter with a rich family to be brought up respectably. When the daughter starts hitting the pace that kills, when the butterfly faces her moral crisis in her own mother's cafe,—here are thrills, here are heart throbs such as audiences seldom see."

Agnes Ayres in "Playthings of Fire"

"A flaming expose showing the sham of the modern feminine craze for freedom. A thrilling action story proving convention is in reality a cage—not a prison. With Agnes Ayres as the daring romantic girl who played with fire and almost got singed."

"Unguarded Women"

"The story of how a man of honor brings back to social esteem a girl whose love of gayety all but leads to her destruction."

Pola Negri in "Compromised"

(Taken from the notorious book "The Song of Songs," and so bad that Paramont does not even dare exploit it in their announcements.)

William DeMilles Production "Spring Cleaning"

"Is there a limit beyond which a husband should not go to hold a lovely wife who is fascinated by a philanderer? Unconventional and brilliant—a most daring comedy."

Agnes Ayres in "Worldly Goods"

"What happens when a keen minded young business woman used to independence, marries a romantic weakling in a moment of passion and tries to settle down. What happens when her real mate comes along? Will that interest women? Oh man!"

Betty Compson in "The Female"

(The advertisements show Miss Compson more nearly nude than she has yet appeared on the screen.)

Pola Negri in "A Woman Scorned"

"A sensationally luxurious picture drama that will mark the highest point of Pola Negri's career."

Cecil DeMille's "The Golden Bed"

(In Production)

"The story of the two sisters—one a tigress tearing out men's hearts, the other all sympathy and tenderness—and their lovers, DeMille shows you these four people living their lives of passion, conflict and final happiness."

Pola Negri in "Forbidden Paradise"

"The world's greatest passion actress has come into her own. Here is a Pola Negri displaying all the fire and seductiveness that has made her famous. A sensational story of society romance and intrigue."

Some of the other titles of the "famous forty" are:

"A Broadway Butterfly."
"A Sainted Devil."
Bebe Daniels in "Argentine Love."
Gloria Swanson in "A Woman of Fire."
Bebe Daniels in "Wild Moments."
Betty Compson in "The Beautiful Adventuress."

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THE EDUCATIONAL SCREEN

5 South Wabash Avenue **CHICAGO, ILLINOIS**

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

A Problem of Education and a Community Responsibility

I WANT to get it off my chest immediately that I am a Methodist preacher. I am not here to plead that motion pictures in the theatres should be for education; I am not here to plead that pictures should preach nor that they should draw a good moral, provided only the atmosphere of a picture is good and wholesome. I think the man who can give us a picture that will cause us to lose ourselves for an hour amid the busy rush of life has been an inestimable benefactor of the human race.

I am interested in two things particularly. I am interested in this so-called "mentally delinquent group" of America—quite a considerable group! Every time I speak about motion pictures anywhere and the question is asked me as to why all pictures cannot be good I reply that a great many of the finest pictures prove to be financial failures, and some pictures my questioners do not think, and I do not think, have any place before the people of America prove to be tremendously successful financially. What are we going to do about it? As long as that condition holds we can expect the same kind of thing to go on in the future that has been going on in the past. That is a fact that ought to be got over to a few million of the better citizens of this country.

Therefore I am equally interested in what has been alluded to this afternoon as the "mighty minority." If we can get the minority interested in motion pictures I think we shall be a long way toward the solution of this problem. There was a college president who when asked for his opinion about motion pictures said that he was too busy with his duties as administrator to pay attention to them. He was very busy with possibly 4,000 students all year while there are 20,000,000 people spending two hours of every day in this kind of amusement letting all sorts of impressions come through the most powerful medium that anything can come through into the human soul—the eye. I believe if we can first present that matter to the people of this country and make them feel that it is not enough for them to be silent, not enough just to feel that when they want to see a picture they can go see it, but to feel that here is something worthy of the best thought and cooperation of every individual in the community, that this powerful minority is going to be ready then to co-operate, to help lift the level of the average motion picture audience.

It is my dream that if an adequate national organization could go into every community of any size and tell to a gathering representative of all the civic organizations, chambers of commerce, the women's clubs, the parent-teacher associations, the pastors' associations, and all others, the simple problem from their standpoint (their standpoint being not the same as that of the producer)—tell them that if they are going to induce their exhibitor to bring the finest kind of pictures they must help make it possible financially for him to bring them—that they would respond nobly. Make them feel that this is not beneath their dignity, but worthy of their highest consideration. I am interested that this kind of work now being done in a humble way shall be tremendously strengthened and magnified. Go into communities and have it agreed that out of all these better organizations of the city there shall be formed a film committee and that their findings shall be printed in the papers and the good pictures noted in the calendars of the various churches and on the bulletin board of the schools, clubs, etc.

I maintain that there are a few million people in this country who want to see good pictures and don't want to see any other kind, and they want their children to see good pictures; but they don't know what the good pictures are,—either for adults or for children. How are they going to know? Sometimes we all get into picture shows that we would not have gone to had we known what they were. It is a problem very largely of education and it is a tremendous problem. It would take a large corps of intelligent, earnest, and consecrated workers in order to increase the ardor and deepen the conviction of this minority that in every commun-

ity must get down under this problem and help to develop on the part of all the taste for better pictures. If the taste for pictures is low, I wonder where the source of trouble is, anyway? I believe that the taste of a large portion of the American public can be elevated enough to make profitable the production of good pictures. The good picture that has the clean, wholesome attitude can be made to pay.

It seems strange to me that if it is worth while to spend millions of dollars advertising as producers have done, so that when you pick up the paper you don't know whether to believe the publicity or not, it would not be worth while to spend a few hundred thousand dollars on a program of education that would lift the whole public in appreciation for the very best in films. I think every dollar would come back in better business. If such a campaign were put over, to bring to the responsible citizens of America their share of responsibility in lifting up this whole problem of recreation, education and good entertainment in this country, whoever financed it would get big dividends in pure, wholesome, happy American life.

CHESTER C. MARSHALL

DR. MARSHALL was for years editor of the Film List formerly published by the Methodist Committee on Conservation and Advance, a list widely known and trusted by church users of film as the "white list."

This film list is now incorporated as a separate section of the annual booklet, "1,000 and One," and constitutes a special service to churches that is invaluable.

Edition for 1924 can still be obtained through subscription to The Educational Screen.

Film Reviews

(By Dr. Marshall personally)

King of Wild Horses (5 reels). (Pathe Exchange, Inc.) An interesting story of ranch life near the Mexican border, but above all alse it is a contest between horse-cunning and man-skill. The King is probably the most remarkable horse ever appearing in the movies. Without the slightest suggestion of a story the performance of this horse would provide engrossing entertainment. The mountain scenery is unusually beautiful, and the final surrender of the King to a new master in the midst of a forest fire and following this new master to safety is wonderful. Particularly fine for children, but equally interesting to all.

Girl Shy (8 reels). (Pathe Exchange, Inc.) A Harold Lloyd comedy. Harold works in his uncle's tailor shop. He is mortally girl-shy, and stutters badly. Because of his shyness all the girls like him. He tries desperately to overcome his timidity, and thinks to do so by writing a book on the conquest of hearts. The book makes a "hit" and furnishes Harold funds to compete with his rival for the hand of his ladylove. A thrilling race against time is made to reach her home where she is being married to the rival. Not a particularly interesting story, but millions will laugh uproariously at the ridiculous antics of this best comedian of the screen. It might be well to inspect the first and second reels for possible cuts.

A Boy of Flanders (7 reels). (Metro Pictures Corp.) From Ouida's story, "A Dog of Flanders." A fine story of a homeless waif and his almost human dog. Jackie Coogan is at his best in this picture, equally enjoyable for all groups of people. The photography is wonderfully artistic, and the story is as clean and wholesome as can be imagined.

Aesop's Fables (1 reel). (Pathe Exchange, Inc.) "If Noah were here today." A very clean and amusing cartoon comedy.

Let's Build (2 reels). (Pathe Exchange, Inc.) One of the most amusing of The Spat Family Comedies. The family is ejected from the summer hotel for their constant bickerings, so they buy a mountain side and begin to erect a "ready to assemble" house. A first class comedy for any occasion.

Lyman Howe's Hodge Podge (1 reel). (The Educational Film Corp.) An unusually interesting reel of odds and ends.

School Department

Conducted by
MARIE GOODENOUGH

The Sixth of the Chronicles of America "Peter Stuyvesant"

IN many respects one of the most picturesque incidents in American history—this story of the Dutch West India's colony of New Amsterdam and its irascible "Director General." He is made the central figure in the film narrative, which relates with perfect clearness and no little dramatic force the story of how New Amsterdam became New York.

In 1633, when the scene opens, the tyrannical regime of the West India Company was becoming intolerable to the people of the colony on the Hudson. They had protested against Stuyvesant's harsh rule, and he replies, "We derive our authority from God and the Company—not a few ignorant subjects." The convention awaiting his answer is disbanded—their demands summarily rejected.

Peter Stuyvesant replies to the "Humble Remonstrance" of the Dutch colonists.

The author of the petition, one George Baxter, an Englishman who had helped to found Gravesend on Long Island, keeps alive the independent spirit of the Dutch colonists, and two years later, while Stuyvesant is away on a visit to the West Indies, Baxter and a group of Dutch subjects resolve to act for themselves, and put up the English flag. To the warning of the Dutch officers of what the consequences would be, his answer is, "You may send me away, but I will return on an English frigate."

For a long ten years after that, however, "the iron hand of an iron man" kept the colony from revolt. A Burgher Corps is organized, but the half-hearted drill they go through reflects the true hatred of the colony toward Stuyvesant.

Across the Atlantic at that very moment, statesmen and merchants of the influential London guilds in consultation with Charles II, urge the king to lay claim to the valley of the Hudson by virtue of Cabot's discoveries. There are displayed for his benefit samples of the riches that lie in that part of the New World.

Baxter is summoned, and the king inquires, "What does this map tell your military eyes?" The reply is momentous, "Whoever controls that river, controls a continent."

Maps are used most effectively throughout, and here one is introduced to show how the Dutch smuggling trade makes totally ineffective the Navigation laws upon which the English set such stock. It is interesting to note in passing at least, that the crowning argument for English conquest was commercial necessity.

And so it comes to pass that New Netherlands is bestowed as a gift on the king's brother James, and suddenly in August of 1664, an English fleet appears off the coast of New

His wife and the Dominie. "Is it wise to be so severe?"

Amsterdam. A lax Dutch government had failed to provide the colonists with ammunition, in spite of the urgings of Stuyvesant, a half-

Stuyvesant refuses to submit the English terms of surrender to the colonists.

hearted burgher army is poor defense, and the people plead to hear the terms of surrender which the English have sent. Stuyvesant tears the paper to bits, and to the cry, "Accept! Surrender!" he replies, "No, if it costs every life in New Amsterdam."

The English frigates close in upon the colony. On shipboard the cannons are placed, and in the fortress on land, guns are primed and ready. Sand is sprinkled on the decks of the English ships, against the shock of the firing, but the terse observation is made, "It is the streets of yonder Dutch town that'll need sand for their running blood."

The people realize only too well it is madness to resist; the burghers revolt and desert their guns, the women beg the old Dominie in terror, and to Peter Stuyvesant, about to direct the fire against the English ships, there is brought an appeal from the citizens—his own son among the first signers—that he will not resist longer.

The film story gives Stuyvesant credit which undoubtedly he deserves for "the bravest, hardest thing he ever did in his life"—and there is a real pathos in the figure of the stormy old governor as he stands alone on the rampart of the fort, watching the insignia of the Dutc Company give way and the English flag wav in its place.

Thus, "through a popular revolution, Dutc New Amsterdam became English New York.

It is a temptation to enumerate with no smal degree of enthusiasm the many excellent fea tures of the production, from the standpoin of genuine artistry. There are many delicat touches, and no detail seemingly is too insig nificant to have had the most scrupulous atten tion. Costuming is perfect, photography mos artistic and beautiful and settings, both interio and exterior, without a parallel in a subjec of this kind, unless it be in **Columbus,** the firs of this series. The picture of Dutch life i the colony is charming—the early golf game o the serious burghers interrupted by the strollin geese, followed by the Dutch housewife; th old ale house with the thatched roof under th trees, and the tidy homes of the Dutch colonists each with its trim wall and garden.

No less excellent, and all the more artistic fo the contrast it offers, is the picture of the cour life of Charles II—the king as much given t playing with his pet monkey as listening t arguments for the annexation of New Amster dam; the courtiers and their ladies at play i the formal English gardens of the place, o gathering around the fountain to drink a toast in the rare new beverage, the strange te from India, to the success of the English fla across the waters. The garden scenes ar beautiful, and furnish ideal setting for a pictur of the airs and graces, the artificiality and th frivolity of the court life of the time.

No less delightfully done are the scenes o the English vessels, their sails full in the wind off New Amsterdam, the view of the settlemen from the water, and the pictures of the Dutc fortress itself.

The action moves to a definite climax at th end, and it is not prolonged beyond its logica conclusion. Much commendation must b accorded to Frank Tuttle of the Film Guild who directed the production. (3 reels). Distributed by Pathe.

School Film Reviews for May

SCENIC

Main Street the World Over (1 reel) Castle Films—As its title suggests, the reel is a succession of glimpses of the famous thoroughfares of the world's largest cities—many of them so easily recognizable as to need no identification by explanatory title. Everyone wil recognize the opening scene of Pennsylvania avenue in Washington, followed by a splendid view of the Capitol, and Fifth avenue, New

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PATHE NEWS

The New York City Board of Education has booked both issues of the *News* for every week.

A. G. Balcolm, Assistant Superintendent of Schools of Newark, N. J., writes: "I am writing to tell you some of the impressions made upon me by your last Summary. This is without doubt the best type of picture you have turned out for the purpose of stressing current events in the schools . . . I think you have started something that will be of great benefit to the schools."

With every contract of the *News* for educational purposes, the "*Quarterly Summary of Current Events*" is supplied every ten weeks without charge. *Pathe News* is recognized everywhere as the best example of a motion picture that combines information with entertainment.

For full information, write Educational Department

PATHE EXCHANGE, Inc.

35 West 45th Street, New York

York City, with its traffic towers and its unmistakable busses.

Scarcely less familiar are the views of London, Buckingham Palace with the King's Royal Guard much in evidence, the Strand and the London "Bobby."

Glimpses are given of Christiania and of Stockholm, followed by Berlin, identifiable by its helmited traffic cops. Excellent views are given of Unter den Linden.

Foreign appearing indeed are the thoroughfares of Copenhagen and of Amsterdam's Utrachtsche Straat. Paris is represented by its famous drive arched by the Eiffel Tower—the view of the bridges of the Seine from its top being worth the whole reel, even if it had nothing else to recommend it. Scarcely another view its equal in all of Europe!

The Champs Elysees is followed by Nice and its lovely Boulevard shore drive, lined with palms, and Geneva with its road along the lake. Milan's Via Dante and the watery lanes of Venice are represented—the latter not so romantic in appearance as one might wish, and a bit too congested to be picturesque.

Home in America again, the wide sweep of the "Boul Mich" and Market street across the continent—perhaps the most famous of the Main streets along the Pacific Coast.

Far Horizons (1 reel) Bray Nature Pictures—From city streets at the first, to far-away mountain country—and more exquisite examples of the purely scenic it would be hard to find. A mere enumeration of the pictorial gems gathered together is an inadequate method of suggesting what beauty of reflection in a still lake, what perfect views of lacy waterfall and towering peak are here to be seen.

Only seldom may one glimpse as beautiful a reproduction of mountain scenery—and especially wonderful are the views of the glacier, its sweep down the valley, its sheer ice wall and its glistening cavern.

The party in the expedition ventures to climb to lofty heights, but they are rewarded, as are those who view their pictures, by the fine panorama of peaks from the "top of the Canadian Northwest."

HISTORY

Ancient Rome (1 reel) Fox—Praise, unqualified and enthusiastic, is due this most carefully prepared picturization of the glories of Rome. Photography throughout is excellent, and a

point of view in title material suitable for the classroom is maintained throughout.

The reel begins with a map showing the extent of the Roman Empire in 116 A. D., when Rome was mistress of the civilized world. The high points of early Roman history are brought to mind in connection with such famous relics as Trajan's Forum, called "the most splendid in Rome," Trajan's Column over the Emperor's Tomb, Navonne Square where are to be seen some of the city's most beautiful fountains, and the castle which became the sepulchre of the Emperor Hadrian.

A promenade of the ancient Romans is still to be seen, far above the city, and the reel goes on further to show the Temple of the Vestal Virgins, Thermes Square with its fountains, the Pantheon of Agrippa's time, best preserved of all the ancient buildings, the beautiful Arch of Constantine, the Porta Maggiore, ancient gate through the walls of the early city, and beautiful views of the Colosseum, inside and out. The Roman Forum passes before us in impressive panorama, after which the film pauses to show the three remaining columns of the Temple of Castor and Pollux, and the Bassilica of Maxentius.

Views of St. Peter's Square call to mind the massacre of early Christians who were accused by Nero of setting Rome on fire, and fine panoramas give an excellent idea of the inspiring sweep of the circular columns.

Several scenes taken from an airplane contribute much in giving wide, sweeping views of the Cathedral itself and the beautiful Square.

INDUSTRIAL

The Power Farmer (1 reel) International Harvester Co.—Devoted to pointing out the seemingly innumerable ways in which modern farm machinery saves labor for the farmer. The opening scene, for example, shows the old-fashioned farmer plowing a 60-acre field in the ordinary way—his own mileage in so doing being estimated as equal to the distance between Chicago and Omaha—in contrast to the "power farmer" who operates a tractor-drawn plow. The same labor saving is demonstrated in other farm operations, such as discing, seeding, and harvesting hay—where a tractor and three mowers are said to be able to cut 35 acres per day. The modern mechanical hay loader is shown in interesting closeup, in contrast with the old-fashioned sickle, hand-driven.

A little of the history of the McCormick reaper is recounted in the course of the reel, which continues to show the advantages in the combined harvester and binder. Especially good are the close views which demonstrate the operation of the automatic shocker and the power-driven binder.

Threshing on a large scale is possible to the power farmer, after which the tractor again comes into play to show how it chops the fodder, fills the silo and does many an odd job for the farmer the year 'round.

A subject especially apropos for rural audiences, classes in agriculture or those interested in industrial geography. Photography is good and no objectionable advertising appears.

The Power Behind the Orange (1 reel) International Harvester Co.—There have been other reels on the orange industry, but never before one which endeavors to show what a large part in orange growing is played by modern farm machinery.

A map shows areas in the United States in which oranges, grapefruit and lemons are raised—and the film proceeds to a California orange grove, where tractor power is credited with having had a chief part in transforming southern California desert into fruitful groves. Plowing around the trees, cultivating the groves, discing in the clover crop, digging the irrigation furrows—all is done by tractor power.

Irrigation of the groves is exceedingly well shown—a portion of the film calculated to interest any audience, no matter how remote its contacts may have been with methods of fruit growing. Fumigating the trees is also a novel sight to most people, showing as it does the use of a huge canopy thrown over the entire tree. The story of the orange is then followed through picking operations, hauling by motor truck to the packing station, dumping the orange into the washers, grading and packing

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This reel goes one step farther than most others, to show the vender on a city street peddling the luscious golden fruit.

The last orchard scene is somewhat artificial, and adds nothing to the excellent effect which has already been achieved in presenting a most interesting sidelight on the citrus fruit industry —its dependence on power machinery.

Yours to Command (1 reel) Rothacker—With the question, "Has it occurred to you that electricity makes possible most of the comforts, luxuries and conveniences which we of this age enjoy?"—the example nearest at hand, the film itself, is cited as proof, since "from studio to screen, electricity is the most dominating genius." The studio interior, which must be illuminated by powerful white lights, is followed by scenes in the printing room which also is run by electricity, whose light penetrates the developed negative and transfers the impression to the sensitized surface of positive film. The film must pass from dipping tank to drying drums, also driven by electricity.

The same magic current lights the streets, illuminates the theatre sign, and powerful electric arcs project the picture, which is run through the projecting machine itself by electricity.

There follows a section illustrating many uses of electricity in industry, in commerce, in offices and in homes.

As to the source, we go "back of the button" to views of the service crew stringing cables and laying underground conduits, to scenes in the substation and then to the generating station which is in turn dependent upon the supply of coal—or upon water power. It is suggested in the end that the whole organization of such public utilities really belongs to the public at large, since they are chiefly financed by the money of a number of people, made available by the deposits in banks and life insurance policies.

One-Reel Features

Instructive—Entertaining

YEARS ago when the making of motion pictures was still in its infancy, the International Harvester Company of America was one of the first to adopt this plan of bringing to the people at home and those across the seas a picture story of old and new methods and equipment essential in the producing of food for a hungry world.

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Liquid Gold of Texas (1 reel) Kineto—A story of oil, as one might learn it on a visit to the oil fields of Texas, followed by a survey of transportation and refining processes.

The narrative begins in a characteristic "mushroom" town, close by a forest of derricks and several well-chosen views show the typical streets and buildings. The film deals excellently with the subject of drilling, explaining just the function of the derricks, the steam-driven "bits" and the pumps which bring the oil to the surface, once the well has been "struck." Gushers are most interestingly photographed, as are also the temporary vats which receive the oil from the pipes, and from which flumes conduct the oil to the main reservoir, a lake of oil of 1,000,000 barrel capacity.

The story is followed along to show the pumping station and storage tanks, and the process of dehydration is admirably photographed. Attention is given also to the conducting lines, their importance in transporting oil, and the necessity for careful inspection and care, to protect them against weather and leakage.

FILMS FOR SALE

WE have a large list of film subjects suitable for educational, recreational and general non-theatrical use. All films are offered for outright sale.—No rentals. Correspondence solicited from School Systems, Colleges, Missionaries; County, State and District Bureaus building their own film libraries. Also non-theatrical exchanges and established Bureaus of Visual Education wishing to replenish their film stock. We guarantee full satisfaction on all films purchased from us. Our Motto is:

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It is obviously impossible to do more than summarize in a title or two, combined with several views of the stills, the intricate process of refining the oil. Storage of the refined product, and its shipment in tank cars and tank steamers finish the story.

The subject is logically developed, covers the story completely and clearly, with no waste footage on irrelevancies, and is excellently adapted for teaching purposes in the upper grades and in the high school.

The Land of Cotton (2 reels) General Electric—A complete story of cotton, beginning with the fields where planting and cultivation are followed with views of the bush in bloom, closeups of the boll, and some footage devoted to the boll weevil and the efforts being made to hold him in check.

Excellent views of pickers at work lead to scenes showing the seed cotton loaded in wagons waiting at the gin, where the process of separating seeds from fibre is very clearly shown.

From the gin, the cotton goes to the compress and the bales are traced on their journey to the warehouse, sample sheds, and finally delivered again to press rooms where they are re-compressed to one-half their original size; then to the shipping warehouse and the mill.

In the mill scenes—as in those preceding—this subject is notable for its many excellent closeups—carefully chosen and well photographed to make clear the exact processes which enter into the making of cloth. Enough detail is brought in to give one a complete idea of the various steps in the manufacture of cloth but there is no waste footage or irrelevance. Weaving is especially well shown, with the action of reed and shutter. Blankets are selected to illustrate the process, and some footage at the end is devoted to printed fabrics and their treatment.

Something is said, of course, of the use of electricity in the handling of the cotton bales and the running of the machinery in the cotton mill, but it in no way detracts from the interest of the subject. An admirable subject for instructional material.

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Several ACME Projectors. Model Nos. 11, 12 or SYE. Must be bargains for spot cash. Address Box 4, Educational Screen.

MISCELLANEOUS

Daughter of Dawn (5 reels) General Vision—An effort to reincarnate something of the picturesque life of the primitive Indian, by recounting what is said to be a true story of the Kiowas and Comanches "who in the early 40's roamed through Texas and Oklahoma." Yet in spite of a very distinct beauty of scenic setting, the effort misses the convincing point amazingly. In the first place, the story is hardly more than an incident of an Indian girl, loved by two braves who are put to the test by their Chief to determine which shall be allowed to claim her, and the effort of the vanquished one for revenge by inciting the hostile tribe to attack. This incident is padded out to a disturbing degree which slows the progress of the picture.

It is distressing also, to contemplate the type of present-day Indian who has survived to be the sole representative of his once more glorious race. The acting is of necessity amatueristic and the direction childish. The best single piece in the picture is the scene of the finish

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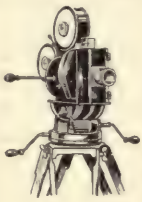

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fight between the two braves—best probably because it is the most sincere.

No doubt there is something of an idea of the American Indian to be gained from the picture. The scenes of the buffalo hunt are portrayals of something which we shall see no more, and there are certain scenes of an Indian council fire and a Dance of Thanksgiving which are picturesque, and we hope typical of the race at its best.

But to overbalance these excellencies from an educational standpoint is the obvious artificiality, the "triangle motif" twice repeated in the story, which—although the title vouches for the fact that it has been true since time immemorial—is hardly schoolroom material. And although its general tone may be true to the present-day Indian, it is scarcely a successful attempt to catch the spirit of the now nearly departed race.

Our Dog Friends (1 reel) Bray Nature Pictures—A reel which will entertain many an audience, and is calculated to appeal especially to children. Dogs are the only actors—and various intelligent "stunts" are demonstrated for the camera. Dog athletes are represented by the English whippet, and dogs are seen to render important public service as detectives and police dogs. War dogs as messengers and sentinels are pictured, a dog musician performs, and finally the "only dog chauffeur in the world" is seen guiding his car through the traffic of busy streets.

Golfing with Jess Sweetser (1) Pictorial Clubs, Inc.—Excellent stuff of its kind. Various strokes are performed by the champion, first at normal speed, then in slow-motion. Care has been taken to show the same portion of the action at the two speeds, allowing most minute study of the entire stroke as seen at normal speed instead of merely the last part of it. Titles are a very small part of the film, hence many of the fine points of golf that are clearly shown will be appreciated only by those who know and love the game. Exceedingly instructive for anyone interested in improving his own game and style.

Blood Will Tell (2) Pictorial Clubs, Inc.—An exceptionally good non-theatrical film, thanks not only to a sane and wholesome story but especially to a little boy actor of really extraordinary talent.

The boy is brought into the relentless atmosphere of a police court, charged with pick-

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ing a purse from the pocket of the" very busy" and wealthy Jonathan Armstrong. The little waif declares he found it and picked it up (and we defy the audience not to believe him) but the fact that his father is in jail for forgery makes the police judge hold the boy in detention as probably guilty.

Armstrong's wife, with everything she wants in life except a child, loves to visit the Home of the Good Shepherd where the little orphan inmates benefit by her presence as well as by her endowments for the home. The genial, white-haired matron encourages her desire to adopt an adorable baby boy from there, but knows her husband's opposition to the idea.

The wife and her husband finally argue the question before his "parents," Judge Armstrong and his wife. Jonathan is against children of unknown parentage—and at this point the Judge and his wife look knowingly at each other and advise Jonathan to go over to the Home, at least, and look over the children his wife loves so much. The matron asks the man, "Does Judge Armstrong know you were coming here?" "He sent me." "Well, to think of your coming back here after all these years!" The secret is out, and the wealthy young man recognizes its full significance. He gives his wife the baby she wants, and telephones the Police Court to send over the boy accused of pocket-picking. One easily believes that the two new children will make the beautiful house of the Armstrongs a very different and more human habitation hereafter.

Once more we would add that the cast is unusually good in a non-theatrical production and the little boy (we wish we knew his name) is an exceptional actor. He has that rare possession, a strong and appealing personality that gets off the screen and gets you.

Hickery, Dickery, Dock (¼ reel) General Vision Company—The famous figure of Mother Goose first appears riding a broomstick, and an animated pen makes a line drawing of a room and its furniture, the cuckoo clock and its face, and sets the pendulum in motion. It then disappears from the picture, and the clock on the wall is the only spot of motion.

The stage is all set for the appearance of the mouse. He enters, runs on the chair, then up the clock, and the titles appear, one letter at a time, as the action calls for the lines:

Dickery, dickery, dock,
The mouse ran up the clock,
The clock struck one,
The mouse ran down,
Dickery, dickery, dock.

Zoo's Zoo (1 reel)—Producer and distributor, American Motion Picture Company, 71 West 23rd Street, N. Y. A most delightful depiction of two bear cubs and their playful habits. Shows them leaving the crate in which they have arrived from Tibet, tumbling over each other, swinging on bars, drinking milk, etc. Good for nature study or may well be used for primary grades in connection with "The Three Bears." (*Review by the V. I. A. Film Committee.*)

An Equal Chance (2 reels)—Producer and distributor, The National Organization for Public Health Nursing, main office, 370 Seventh Avenue, N. Y. C. Designed to demonstrate the value of the public health nurse, the film tells the story of a town during the "flu" epidemic—the tireless, devoted efforts of the only doctor, serving rich and poor as well as possible, but unable to cope with the situation; the man of wealth finally able to secure a nurse, only to find that a public health nurse cannot and will not serve only one member of the community. The joint efforts of the doctor and nurse successfully combat the epidemic, and the nurse

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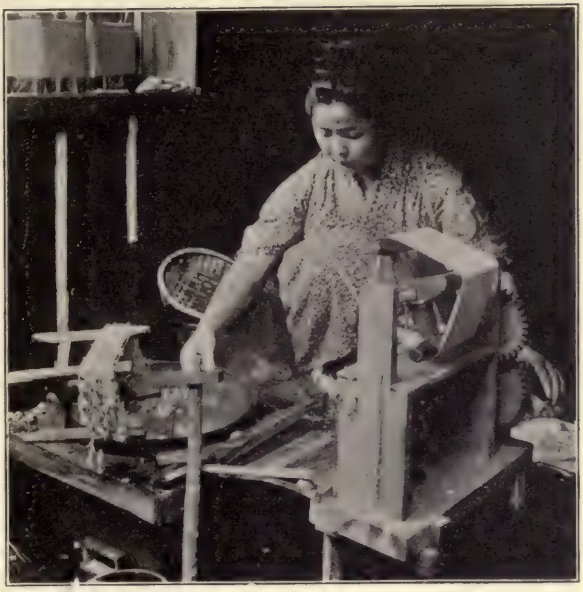

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turns to other public health needs, opening a clinic and working among the school children. Shows tooth-brush drill and vision testing. The film ends with a meeting of the business men of the town, to maintain the nursing service. Excellent health education film for upper grades —seventh year through university. Further helpful in civics classes, stressing public health as a civic need. (*Review by the V. I. A. Film Committee.*)

Training Teachers to Employ Visual Aids

(*Concluded from page 177*)

jection of visual materials. Every visual aid should receive a careful test and be selected for its educational purpose with pupils.

Frequently, teachers use material as advertising films, because they are free. No better service could be performed than to expose both the poor materials of some films in this class and the waste of public funds involved in "showing" advertising films to groups of children. With a curb on such material and other propaganda it might be possible for films of educational value to be placed in the school.

A Basal Course in Training Teachers in Using Visual Aids

Those engaged in Visual Instruction generally agree that for teachers there should be clearly recognized a basal course that provides training in visual aids. A basal course is included as one of the professional requirements in education. The course should consist of not less than thirty full hour meetings, fifteen demonstration lessons with pupils and should carry two hours of regular college credit.

A brief summary of a basal course.

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3. Application of Visual Materials to School Activities.
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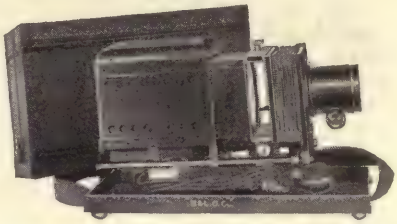

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State of Illinois, County of Cook—ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the Editor of the Educational Screen and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 5 South Wabash Ave., Chicago.

Editor, Nelson L. Greene, 5 South Wabash Ave., Chicago.

Managing Editor, Nelson L. Greene, 5 South Wabash Ave., Chicago.

Business Managers, None with that title.

2. That the owners are

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THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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Vol. III, No. 6 **Editorial Section** June, 1924

THE Yale Chronicle Pictures, of which ten or more have already appeared, are the most significant contribution yet made to the field of educational films. That these pictures should meet with the largest possible financial success from the start is absolutely vital for the interests of the educational field. This magazine is eager to do anything in its power to further such success for the great enterprise.

We would emphasize again some of the points which make this series unique so far. The so-called "research" behind theatrical features dealing with historical matter is pathetically elementary and superficial when compared with the sound scholarship and painstaking investigation behind the Chronicles. For the first time we have historical films produced by men who know history and the meaning of history.

Again, the producers of the Chronicles have not made the error of making the films a mere catalog of undramatic facts. Utmost care in selection and arrangement has dramatized the material to give it the cumulative value and gripping appeal that are characteristic of and essential to any true perception of history.

Further, we have in the Chronicles what has hitherto been sadly lacking in films produced with educational purpose—namely, a technique in the photography and a professional quality in the action and direction previously unknown save in purely theatrical productions. The Chronicles are probably the first motion pictures, with a serious educational purpose and sound educational foundation, which can bear comparison in pictorial quality and technique with the films produced by the regular industry with their most perfect facilities and at enormous expense.

The production of such films, however, is but a part of the problem. Adequate distribution is an even greater problem, as it still is in the theatrical field. For the non-theatrical field above all, distribution is still in a most elementary and chaotic stage.

Had the Chronicles attempted to confine their circulation to the non-theatrical field of schools, churches and communities—which will be their ultimate and permanent field—their revenues would have been utterly insignificant, which would have hampered seriously further production, and they would have achieved but a fraction of the nation-wide publicity now working in their favor. These two considerations perfectly justify the decision made by the Chronicles Corporation to release the pictures first to the theatres through Pathe Exchanges, Inc. This decision also entailed the further policy of withholding the films from the non-theatrical field for the present. Otherwise, the theatre circulation would be cut down enormously because of the average attitude of the theatrical exhibitor toward what he calls the "competition of the non-theatrical field."

This has brought on a situation replete with difficulties. In the first place, the very word "educational" is anathema to many small minds that are running our movie theatres. Hence films which deserve a showing in every theatre in the country are refused admittance to a vast number of screens whose audiences total millions of Americans and near-Americans who should see this splendid series.

If a large fraction of the theatrical audience is thus barred from seeing these films, a still larger proportion of the non-theatrical audience is affected. The pictures cannot yet be run in the schools or churches. In the communities where the theatre accepts the pictures there is still a large proportion of the educational population who will not see them, for they are not moviegoers. It remains then to enlist the educational and religious leaders in these communities in a campaign to encourage attendance by their people at the theatrical showing, and the Chronicle Pictures and the Pathe exchanges are directing their

best efforts to this end. But there arises another grave difficulty.

Many a minister and school superintendent has accepted in good faith the plea for "cooperation" and has proceeded to advise his teachers, students and their parents to attend such and such a theatre on the appointed day, to witness a helpful and inspiring screen presentation. They see one of the Chronicles and with it some flaming effusion that is cheap, vulgar, stupid, or all three. The exhibitor has thought to "balance" the high-brow feature with one requiring no brow at all. Result—he has pleased neither element in his audience and has gravely offended the better one. The minister or superintendent in question is quite sure to decide never to risk "cooperation" with that movie-manager again, and the more militant ones take pains to warn their colleagues in other communities against the plan. All this reacts seriously against the worthy endeavors of those trying to put these films before the eyes of the great American public.

Is there any cure for this situation? Only a partial one. There is no hope of cure for the average theatrical manager; if left to his own judgment he will usually act in the average manner. But it is perfectly possible for the minister or superintendent to consult with the manager in advance to be assured of the exact film he will use to accompany the Chronicle. If it is such a picture as can be conscientiously recommended to intelligent people, he may safely urge attendance by the whole community as a pleasurable duty to a good cause. If the selection is not suitable, let him tell the manager so and suggest a change. If he is the sort of a manager who knows so much about his own business and so little about his own good that he will not listen to a change, drop the whole matter.

All this puts an extra burden, of course, upon said minister or superintendent, but it is worth carrying. The theatres will never make the Yale Pictures—or any others like them—a great success. The non-theatrical field in cooperation with the theatrical field can. One of these days the non-theatrical field will be doing it alone and then systematic production of real educational films will begin. How soon that day will come depends largely on what we do now to support and promote the success of such a pioneer enterprise as the Chronicle Pictures of America, under the awkward conditions which, of necessity, still obtain in the non-theatrical field.

AFTER a nearly continuous and long-protracted absence from the front pages of the daily press, Mr. Will Hays recently got back again, momentarily. It seems to have required heroic measures—a fantastic increase to an already fantastic salary. The general public had been wondering for some time how the original "$150,000 a year" was being earned. The addition of another $100,000 is probably intended to convert this wonder into a "real thrill," the favorite phrase and primary aim of the great industry. If huge and outlandish expenditure ceases to impress the country, make it still more huge and outlandish. The bigger the bubble the more conspicuous, even though it be nearer the bursting point. The news will impress, irritate, or amuse, according to the individual hearing it, but the elementary psychology underlying the move is perfectly sound. Salaries are raised for value received. Will Hays was hired ostensibly to clean up the movies. Conclusion by the great mass of the public—he must be doing it. This was one of the two reasons for the startling leap taken by the General's salary.

"Danny," in the Film Daily, sees in the incident impressive proof of high intelligence in the lords of the industry. They showed their "genius" in "getting" Mr. Hays in the first place, and now show still greater genius in "keeping" him. The public must now cease thinking there is any lack of brains behind the industry. (We wonder a bit, however, if the extra $100,000 was really necessary to "keep" Mr. Hays.)

Montague Glass, in Life, treats very flippantly the idea of Mr. Hays' authority over the movies at any salary, hinting strongly that pictures are made and will continue to be made exactly as they would be made if Mr. Hays were non-existent. He is there merely to ladle out moral anodyne to the dear public and thus let the film-makers work in peace. (As a matter of fact the plan is working quite perfectly.)

Now there are, in our opinion, two real reasons for Mr. Hays in his present position. One, as mentioned above, is to serve as a hypodermic needle to a restless public, and his success in this capacity has real money value for the producers. It makes definitely for maintenance or even increase in box-office revenues. The other reason is to develop ways and means for cutting down costs, and thus equally increasing profits. He has

(*Continued on page 216*)

Sources of Visual Aids at Moderate Cost

James N. Emery
Supervising Principal, Potter District
Pawtucket, R. I.

MODERN science has opened a wonderland of devices to make education real and vital to the boys and girls in our school rooms. If the boy in tippet and mittens, trudging over the muddy road to the little red school house of fifty years ago had been set down in one of our great modern buildings, he would have refused to believe his eyes, and classed these wonders with the fairy tales in his dog-eared copy of the Arabian Nights, along with the tales of Sinbad the Sailor, or Aladdin's miraculous lamp.

Yet only a few days ago my school gathered in the auditorium and listened to the pealing of the organ, the ringing of the chimes, the chant of the choir, the solemn words of the burial service, as all that was mortal of Woodrow Wilson was being lowered to his last resting place and heard every word of the services as plainly as if we were all present in the walls of the cathedral. We saw not long ago the Shackleton expedition travel through the ice and snow of the Antarctic to its coveted goal, the South Pole. We saw strange huts in the wilds of Africa, odd races in the heart of Siam, watched the gallant band of Pilgrims step on the bleak Plymouth shore, and their struggles to plant the dawn of a new hope in a new world. Radio and projector make all this possible, and are but the gateway to even more wonderful developments in the next generation.

I have been asked to discuss Sources of Visual Aids at Moderate Cost. Immediately the difficulty arises, what is moderate cost? Moderate cost to one may mean the running of a Packard or a Rolls-Royce; to another even the upkeep of a Ford might overtax these limits. What would be a mere trifle for a city like Chicago, Los Angeles or Buffalo would be a very substantial addition to the budget of Pawtucket, R. I., or St. Augustine, Florida, and altogether prohibitive to Moose River, Maine, or Dry Gulch, New Mexico.

So we must take the question of moderate cost as one of general terms, to fit our own personal school budget, be it thriving Middle West city or small farming town. It resolves itself into a question, to make use of that much-advertised and much abused term, of relativity.

Two or three years ago, visual education was commonly understood or misunderstood, by laymen, at least, as the use of motion pictures in the school room. Indeed, the hardest problem was to impress upon the minds of teachers, pupils and parents, that such pictures could and should serve a serious teaching purpose, rather than a form of amusement with an instructional flavor. Pupils and teachers too went to the auditorium with the idea of being entertained, or seeing a "picture show," rather than a serious lesson in geography, history or science. To combat that mistaken idea has been a most difficult task.

Now, however, the field of visual helps has been broadened, and we school men are substantially in agreement that they cover, not only the motion picture film, but visual devices of all sorts; among them the lantern slide, the photograph, the half-tone and rotogravure picture, the stereoscopic view, the chart, map, globe, sand-table, outline map, the mineral and product collection, the model, and even the pageant.

Yet we must give the motion picture the credit of advancing the cause of visual instruction in a spectacular way and with a popular impetus that no other means would have made possible. It has brought it graphically before the public, and has, with all its faults and limitations, opened up a wonderful vision for teachers and pupils. It has vitalized and enlivened some of the most difficult and mistaught of subjects, until now the geography and the history period are times to be looked forward to with keen enjoyment, rather than hours of tiresome drudgery for both pupil and teacher, as was too often the case under the old memoriter method of unblessed memory.

I shall dwell but little on the motion picture in the school room. It has been well advertised in the past. While in my own schools we make use of practically all the devices I have mentioned, I propose to concentrate mainly on two which I have found most successful—the lantern slide and the still picture.

The motion picture film I find extremely valuable both as a preview before taking up a country or a subject with lantern slides in greater detail,

and as a review after the country has been covered. It gives a general idea of the appearance of a part, at least, of the country, the intimate life of the people, their customs, dress and appearance at close hand, so that the slides and the text may be followed with greater interest and intelligence. As a review, it serves as a freshening up of the details, and a general survey and résumé of the subject.

Not every school, though, finds it possible to include a motion picture outfit in its equipment. This is not the case with the stereopticon and lantern slide. It is, or should be, possible for every school of any size to have its stereopticon lantern as part of its regular equipment, just as much as it would have its encyclopedia, dictionary or wall maps, not to be carefully packed away in a closet and taken out and dusted off occasionally with more or less, generally less, loving care, but used as regularly as the dictionary.

In the absence of so splendid a slide service as the significant collection available in New York State, I speak for the satisfaction of owning your own collection of slides. It is a matter of time, perseverance, and some funds, to build up a collection, either in your town or city as a whole, or in your building, if possible. It is not necessary to do it all at once. A collection may be begun with a very modest start, and added to from year to year, as needs require and funds permit. To me, it is a source of the utmost gratification to be able to go to our cabinets and pick out a set of slides to illustrate the various details of classroom work at short notice, whether the lesson be one on the ocean, peninsulas or rivers for fourth grade geography, or the War of 1812 for seventh grade history.

Yet if this seems to transcend the limits of moderate cost, a small sum, fifty or a hundred dollars, will make it possible to rent slide service to illustrate the greater part of your class work during the year. I venture to predict that at no distant day, either through national or state slide service, the little group of rural schools of Pine Ridge, Bunker's Mills or Northeast Portage, or the six-room building of the Main Street type of town will be able to see the great events of history, the wonders of science, the strange people of India and China and Somaliland, without unduly prohibitive expense. Sets of slides will be constantly traveling in circuits just as the traveling library has brought the good things of literature to the people of the isolated rural communities. And here, from very lack of travel and experience, the helps that visual aids can give are most sorely needed.

After half-a-dozen years' experience with all sorts of visual aids, I have come to believe in the lantern slide as the ideal means of visual instruction for schools. Whether you use it with the lecture method, the topical method, to illustrate a text or reader, or, best of all, the classroom discussion method, it is the one practical device at the present day for presenting the same idea to every one of a large group at one and the same time, a vital necessity when you have to work with large classes, and often several rooms, maybe several grades, at a time. Not only that, but the very form of presentation makes the picture vivid and vital, removes to a large extent outside distractions, and concentrates attention on the subject under discussion. Slides are compact, fairly inexpensive, reasonably long-lived, standardized in size, graphic and vivid in presentation. The individual pictures may be indexed and cross-indexed to serve a host of purposes, and additions to the subject matter may be made at any time.

There is another form of visual aid that every school may have with slight cost, be it the one-room rural school at Happy Valley, or the great thirty-room building of the manufacturing city. I would like to take you into two classrooms that I left last week, that you might see the really valuable visual helps at negligible cost that those teachers have developed. In one corner of the room hangs an inexpensive bulletin board made of a bit of green or brown denim or burlap. Here are hung from day to day pictures that the pupils have brought in from the rotogravure sections of the great newspapers, clipped from magazines, or diagrams and cartoons that they have made themselves. Such scenes as the President reading his message to Congress; the trial flight of the Shenandoah; the great Japanese disaster, to take at random a few current events brought in by the pupils, and edited by the teacher, to select those of real worth. Around the chalk-trays are displayed a careful selection of pictures cut from such magazines as the National Geographic or Asia, these mounted on regular sizes of cardboard. They are left, these scenes of Egypt, the Arctic, Japan or our own country, for a number of days, and in their leisure moments the boys and girls gather around them and absorb the colorful life of those countries which are assigned for study in their geography texts. These rooms are building up real collections of

increasing value from year to year. And yet the expense of these is trifling.

Still another device used in those rooms of permanent value is the keeping of a class scrap book in which are mounted a collection of views of people, animals, vegetation and other data regarding the countries studied in class, together with tables, statistics, bits of graphic information and maps. A committee of the class has charge of keeping the book, and putting in the accessions, with the teacher, of course, keeping a watchful eye over the material. Individual notebooks, also, are kept in some rooms, and it is a debatable question which is more serviceable, the class scrapbook or the individual notebook of the pupil.

In the course of a brief talk before the class one day on India I happened to mention the various kinds of tea, and some of the differences. The next morning a wide-awake pupil brought in samples of half a dozen different sorts, brought from the grocery where his father worked. Here were Japan, Formosa Oolong, Ceylon and India, Gunpowder, Assam, Orange Pekoe, and others, and in a day or two a neat little card made its appearance on the wall, bearing small bottles with samples of each sort attached, and neatly labeled, the whole forming a graphic collection of the tea industry, together with pictures of the coolies picking the leaves in the field, and curling the leaves by hand. This meant far more to the class than any commercially prepared exhibit could have, because they had a hand in the making of it. Similar cards for silk, cotton and other textiles were being prepared when I left.

The blank outline map, hektographed or mimeographed in the school office at slight expense, to be filled in by the class, forms an excellent locational drill. The teacher is given a list of important locations, transportation routes, or industrial areas, and the pupils look these up, and put them down on their outline maps. In this way the psychological factors of both impression and expression are made use of to the full, and the map, when completed, after a number of lessons, forms a valuable part of the pupil's loose-leaf notebook.

We are all familiar with the use of the wall map and the globe, perhaps the most widely used form of visual devices. I might mention the chart, the sand table, and the miniature model. These all have valuable features, especially with lower grades, in connection with the problem-project method, so much stressed by modern education.

Most graphic of all, of course, is the motion picture, which has enjoyed the arc light of publicity in connection with visual instruction.

Be the school a one-room rural affair or the great city plant with its scores of teachers and hundreds of pupils, somewhere in this list of visual devices is something which that school can afford and can use, something which will make the content-studies of the course not irksome tasks to be approached with dread and despondency, but real pleasure—and I assure you there is no greater pleasure in life than watching the birth of an idea in the minds of wide-awake, live-wire boys and girls who really want to learn.

There is no royal road to learning, we have been told since we were old enough to hold a book in our small fingers. Yet it would be folly to have our road to learning ankle-deep with dust in summer, and mire to the hubs in spring and fall. Progress over such a road is slow. Let us pave and macadamize our road to knowledge with every possible device that modern science can develop. If visual aids will help your girl and my boy to be better prepared for the complex duties of modern life, to be better citizens, better Americans, then let us use to the full these helps that modern inventions have placed within our hands. Let us not be content with anything short of the goal that the graduates of our schools shall be better prepared to take up the work of life than we were. If we do our part, then we, as educators, are a long way on the road to fulfilling our mission.

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A Rainbow of Promise in Visual Education

Leon N. Neulen
Director, Educational Service Bureau
National Child Welfare Association

An appreciation of the value of visual education is not new. It was two thousand years ago that the Chinese sage, Mencius, wrote, "It is better to see once than to hear a thousand times." Literally speaking, this is, of course, an exaggeration. Nevertheless, modern psychologists assure us that eighty-five per cent of our thinking is in terms of visual images. The realization of this fact has effected unique changes in methods of school instruction. All progressive teachers now use charts, maps, globes, models, diagrams, and exhibits as effective aids in the teaching process. Schools that can afford it use motion pictures and slides. But of all types of visual aids, there is probably none which has been found to be more generally useful and more practical than educational posters.

At the present time, the rental price of films, including the large initial outlay for special equipment, has made the use of films in many of our schools prohibitive. In other schools where teachers would gladly welcome the use of slides, the cost of a projector, together with attendant troubles in handling the equipment, has retarded their use. For this reason many schools have favored educational posters as an effective aid in meeting their needs from the standpoint of efficiency, convenience and economy.

Educational Posters Defined

What are educational posters? An educational poster is usually a placard consisting of a word and picture arrangement, so organized and so constructed that it will create a problem, stimulate thought, produce reflective thinking, or result in some action on the part of the observer. It is an effective combination of words and picture for purposes of instruction and teaching, which distinguishes an educational poster from other types of posters. The first approach to this idea was made over two hundred years ago, when Comenius, in his pedagogy of comprehension, stated that words and pictures must go together.

The Necessity for Pictures

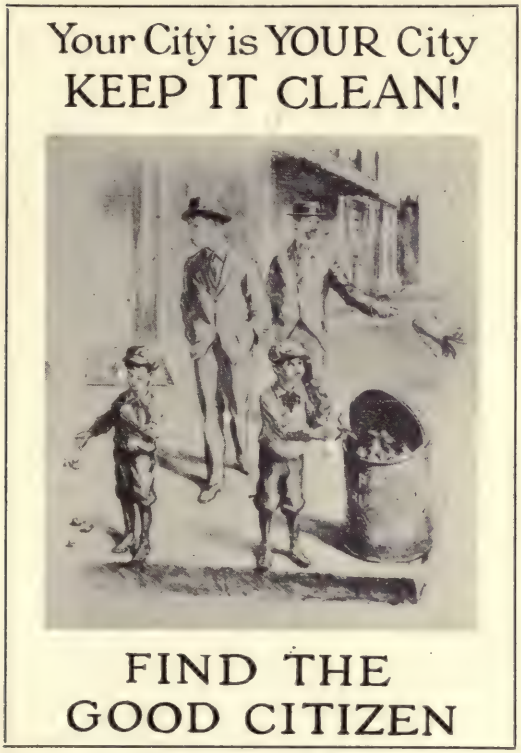
Most of our ideas are obtained through visual experience. If a teacher wishes to present certain images to her pupils, representing a new idea which perforce cannot be obtained through the eye, she must base it upon previous visual experiences of the pupils. Since few experiences are common to all children, it at once becomes difficult for a teacher to select only those images which she feels sure will convey the desired meanings. For this reason, the use of pictures is considered necessary.

The Reasons for Educational Posters

Valuable as pictures may be, however, if used alone, they are not so effective as when combined with words. The truth of this statement may be well understood by a consideration of Dr. Thorndike's accepted law of Partial Activity. According to this law, the human mind tends to analyze a gross total situation, and to select out of it certain elements. What these elements will be are determined by the interests, capacities, and previous experiences of the observer. To illutsrate, let us take the accompanying reproduction, "Find the Good Citizen." If we were to display only the picture from this poster, to a group of school children, the attention of some pupils might be arrested by the slovenly carelessness on the part of the older man, with which they may be familiar from previous home experience. If the picture were shown just before a noon dismissal, the instinct of hunger would probably prompt others to see only the fruit which the smaller boys are eating. Others, again, are likely to see in the picture merely a typical street scene; while still others, from their greater interests and capacities, are likely to recognize at once a good illustration of some previous lesson on good citizenship. It is therefore clear that these pupils will tend to pick out and emphasize varying elements of the same picture.

It may easily be seen, therefore, that just looking for "anything" in a picture will not produce a definite and comparatively uniform effect on all the pupils. A college student was once asked if he had ever taken Psychology. His answer was, "No, I didn't take it. I was merely exposed to it!" Without knowing it, he had touched upon one of the most fundamental principles of Education, namely this:

that a mere exposure to any experience—however valuable its potentialities—has little educative worth. Therefore, educational pictures, if they are to be of value, must be so organized and so supplemented that they will call forth directed effort on the part of the pupils and get them to seek for definite knowledge. Too often we find it true that careless and promiscuous use of pictures by teachers has resulted in careless and unguided observation,



with the result that pictures "per se" have been a matter of entertainment rather than a method of educational worth.

If we are to have images and ideas properly unified and synthesized in pictures, we must employ statements which will guide the pupils in the proper selection of those factors which will result in worth while thinking. It is here that educational posters prove psychologically effective. They so employ carefully chosen words as to direct the pupils in the study and analysis of a picture in order that it may give a definite, predicable result.

The efficacy of educational posters, therefore, lies in the fact that through their use the pupils reach worthwhile conclusions with the greatest economy to the learning process. This is accomplished by the scientific construction of words and pictures, based upon expert knowledge of psychological and pedagogical laws.

A Few of the Psychological Laws

Among other psychological laws, applicable to educational posters, we may mention one of the most fundamental laws of learning. This law states that the more often an idea is presented with "satisfaction to the pupils" the more chance there is that that idea will be retained. In using educational posters we have a unique opportunity of bringing certain thoughts and ideas to the attention of the pupils from day to day. When this is done we are enabled, through the laws of "repetition" and "cumulative effect," to bring about some very vivid and lasting impressions on the minds of the pupils. Not long ago, a nine-year-old child of a certain Columbia University professor found occasion to relate to his parents some of the thoughts and ideas which he had seen expressed on an educational poster that had hung in his home some three years before. The value of educational posters, when effecting such results, is unquestioned. That material presented by such posters is also learned with "satisfaction" by the child can hardly, I believe, be denied. When facts and information are so uniquely expressed and psychologically enhanced, they can scarcely fail to arouse interest on the part of the pupils, and result in satisfaction to the learner.

Psychologists will all agree that learning is dependent upon so-called right "mind sets" or "attitudes." The potency of this statement has long been recognized by large advertising concerns which utilize commercial signboards to display suitable pictures and slogans. The tendency to become attracted and interested in brightly colored pictures is universally instinctive. There is no longer a question in the minds of advertisers that pictures are invaluable in creating the proper "mind sets" or "attitudes." The influence which an apt statement or slogan exercises in this regard is also well understood. The efficacy of educational posters, therefore, lies in the fact that they are based upon these very fundamental, psychological principles which help to influence the learning process.

Space will not allow a consideration of other psychological principles involved in educational posters, save one other—the power of "indirect suggestion" and "indirect appeal." To be told to "be somebody," with repeated emphasis, often produces meagre results. But if pupils are given an indirect suggestion or an indirect

BALANCE YOUR MEALS
EAT SOMETHING FROM EACH GROUP
CEREALS – bread, macaroni, rice, oatmeal and other breakfast foods.
FATS – butter, cream, olive or other oil, meat fat.
VEGETABLES and FRUITS – at least one of each everyday.
PROTEIN FOODS – meat, eggs, cheese, fish, dried beans and peas.
LET MILK BE THE BALANCE WHEEL
USE SWEETS SPARINGLY

appeal which will benefit themselves or others, results are very often easily effected. To illustrate, in one of the large private schools in the city of New York, the faculty was once confronted with the boy problem which has become so ominous in many of our schools. They immediately took advantage of the principle of "indirect suggestion" and "indirect appeal" by hanging two posters (not reproduced here) in the boys' wash room. To start with, the posters did not seem to produce any results, but after they had hung in the room awhile, so that they were seen again and again, the challenge finally reached the hearts of the boys and positive good resulted.

Pedagogical Usages

Many educational posters are now being used in schools for the purpose of stimulating original thought on the part of the pupils in the construction of their own posters. This type of work involves some very valuable training, and should be encouraged. Other schools are using them for the purpose of affording the pupils a training in the process of evaluation. Various posters are displayed, from which the best is to be selected and reasons given as to why it is most effective. Do not exercises of this kind call for thought, judgment and reason on the part of the pupils?

Hundreds of schools are now using educational posters to introduce new topics of study, to form a basis for classroom discussions, composition work, oral reporting, creative thinking and proper judgment.

The New Experimentation

If we agree with recent scientific research that forty per cent of our conceptual learning is attributed to visual experience, we must also agree that educational posters portend to be one of the most effective aids in visual education, because such posters serve to combine the visual concept (the picture) and the thought concept (the statement of facts). Accordingly, the Educational Service Bureau of the National Child Welfare Association is now at work attempting to solve some of the many problems connected with the use and construction of educational posters. The work which has been undertaken will no doubt be slow and tedious, but out of it we hope to transform experimentation into demonstration, "as rainbows in the sky seal rain's dismissal and fair weather's right of way."

Editorial

(*Concluded from page 210*)

succeeded splendidly along this line also. Mr. Hays is certainly worth a very large salary from the pocket of the industry.

We are glad to emphasize some of the achievements distinctly to Mr. Hays' credit in his effort to make good on a gigantic commercial proposition. He has organized and correlated the forces in the field in masterful style, raising the membership of firms in The Motion Picture Producers and Distributors of America from nine to twenty-two. He and his great organization, working sometimes openly and sometimes under cover as

the policy of the occasion demanded, have managed to stay the tide of censorship whenever and wherever it tended to rise dangerously high. He has leveled mountains of opposition and smoothed the movie highway when it was roughened by public dissatisfaction—or, if these methods failed, he has tactfully drawn over into his own camp many a sturdy antagonist whose intentions were good but whose guile was less than the industry's. He has established a system of arbitration for settling the myriad disputes constantly arising within the industry which is said to be saving over a million and a half a year. These are his successes. These are the things he was hired for. Congratulations are strictly in order for these perfectly proper and legitimate achievements.

But now note a very important point. Mr. Hays was hired for a double service, to the industry and to the public. He is paid for the former, he is advertised for the latter. To the industry he has returned big values; for the public he has done practically nothing. For doing this deliberately and with his eyes open, and keeping up the hollow pretense of "service to the public"—congratulations are decidedly not in order.

WE want to make two earnest requests to our readers: First, please bear in mind that THE EDUCATIONAL SCREEN does not appear during the months of July and August. Your next issue, therefore, will reach you during the first part of September, after the opening of the new school year. By this reminder we hope to cut down greatly the number of letters usually received during the summer season to the general effect that "I have received no copy of THE EDUCATIONAL SCREEN since the June issue. What's the matter?"

Second, please do not fail to read and take immediate action upon the coupon page appearing in this issue. You can make your magazine better this coming year if you will supply merely a two-cent stamp and three—or possibly four—minutes of your time. We here will do all the rest in the form of an enlarged circulation campaign this summer and fall, which will bring even more rapid subscription growth than we have enjoyed in the past, with corresponding increase in our facilities for putting out a better and better magazine—all to redound to your benefit at the very modest expenditure on your part as mentioned above. Thanks, dear reader.

Summer School Courses in Visual Instruction

California—State Teachers College, San Francisco

Visual Instruction I (Beginners' Course) Problems considered:

(a) Needed changes in our teaching procedure.
(b) Fundamental reasons underlying the use of visual instruction.
(c) Modern methods of procedure in the class room, including the problem and project.
(d) Concrete demonstrations of how to use objects, flat pictures, graphs, charts, maps, stereographs, slides, and moving picture films in regular classroom work.
(e) How to collect material and sources of supply.
(f) How to equip a school for Visual Instruction; ways and means of earning money for equipment.
(g) How to operate and care for stereopticon lanterns and moving picture projectors.

Visual Instruction II—The new aspect of Teaching Geography.

Purpose of the Course:

To acquire a sympathetic insight into contemporary civilization.
To understand and appreciate the peoples of the world with whom we come in contact. (Socially and economically.)
To demonstrate how this phase of geography may be presented to children as an interesting life experience by using realistic pictures, exhibits, excursions, charts, maps, graphs, stereographs, slides and films as a means of explaining the texts and enriching subject-matter.

Important problems considered in reference to each group of people:

Interdependence of all peoples and nations.
Geographic and economic conditions that control the social and economic life of each group.
How the history, art, music, and literature have affected their present civilization.
California's relations with each group.

(*Both courses given by Mrs. Anna V. Dorris*)

District of Columbia—George Washington University, Washington

Visual Aids in Education—

The course is planned along eminently practical lines and is intended to help students toward the solution of the innumerable problems of visual education. While consideration will be given to the use of the slide, stereograph and other visual aids, special attention will be given to answering the questions—when, where and how shall motion pictures be used in teaching? The course will consist of lecturers, round table conferences, visits to motion picture laboratories and exchanges, practical demonstrations and film lessons, with screenings of educational films of various types.

(*Given by Miss Laura Thornborough*)

Illinois—Chicago Normal College, Chicago

Visual Education

The work of this course will include the following:

(1) Demonstration and class practice in the use of the various devices of visual education, such as projection lantern, stereoscope, moving picture machine, etc.
(2) A consideration of the educational principles which are involved in visual education, and a critical review of the more recent experiments.
(3) The application of visual education to specific

subjects such as geography, history, English, etc. Actual demonstrations, using the projection lantern, will be given when possible.

The course will be of practical interest to teachers, supervisors, and principals who are considering the use of visual materials for instructional purposes.

(*Course given in two sections at different hours, Mr. Johnson, Mr. McLeod*)

Illinois—University of Chicago, Chicago, Ill.

Visual Education (3)—

The topics to be studied include: the psychology of concrete experience and its relation to the learning process; methods of administering visual materials; the results of research in the field of visual education. An appraisal of the different phases of the movement will be made. The course will contain a number of practical suggestions for the teacher, principal, supervisor, or superintendent who is interested in making use of visual materials for instructional purposes. Prerequisite: 3 majors in Education.

(*Residence course—First term—Dr. F. Dean McClusky*)

Illinois—University of Chicago, Correspondence Study Dept.

Visual Education

A course constructed to give the teacher, principal, supervisor, or superintendent, a cross-section of this new movement in educational methodology. The topics to be studied will include: (1) the psychology of visual education; (2) the sources of visual aids; (3) methods of administering visual materials, and (4) research in the field of visual education. An appraisal of the different phases of the movement will be made. The course will contain a number of practical suggestions for those who are interested in making use of visual education.

(*Given by Dr. McClusky*)

Indiana—Indiana University, Bloomington

Visual Education

History and Development; Comenius and Others; The More Recent Development in the United States in School Systems, Universities, Industries, etc., Sources of all Types of Visual Aids such as Flat Pictures, Stereoscopic Views of Lantern Slides, Motion Pictures, Charts, Graphs, Specimens and other aids.

The course also deals with types of projection equipment and sources; fire regulations and other installation problems; the use of pictures in entertainment as well as educational activities and also the use of pictures in public welfare work outside of the school.

(*Residence course—instructor not announced*)

Indiana—Indiana University, Extension Division, Bureau of Correspondence Study

The same course is offered as outlined above.

Minnesota—University of Minnesota, Department of Agricultural Education, St. Paul, Minn.

Visual Presentation

The course in Visual Presentation at the University of Minnesota is designed primarily to assist the teacher of agriculture in the use of visual aids. The work consists largely in laboratory practice, only one-fifth of the time being given to class discussion.

The following problems are included in the course, emphasis being shifted to suit the needs of the students:

1. Free hand lettering with pen, brush, chalk and other materials.
2. Use and construction of outline maps.
3. Use of the blackboard.
4. Graphic presentation.
5. Duplicating devices—hectograph, blue p r i mimeograph.
6. Use of various forms of pictures.
7. Use and construction of lantern slides.
8. Study of mechanics and operation of varic types of stereopticons.
9. Use and construction of posters and char muslin and linaura.
10. Principles and practices of motion picture eration, portable and stationary machines, fi care, and repair.
11. Sources of visual materials.

(*Given by Mr. Sherman Dickinson*)

New York—Cornell University, Ithaca

S 11. Visual Instruction.

The psychological basis for the use of visual a in instruction; the relation of pictures to the i agination, to interest, and to effort; the fundamen distinctions between language and picture expr sion; the place and limits of each; essentials the visual method; relation to particular studi the equipment needed and how to use it; the tent to which the method may be used with pro types of visual aids and the special value of ea standards for selection of pictures; how to re pictures. Demonstration lessons, conferenc criticisms of particular pictures, exhibits.

(*Given by Mr. A. W. Abrams*)

S 12. Seminary in Visual Instruction.

This course is intended for those interested in selection, organization, and distribution of vis aids to instruction and in the supervision and rection of their use, including producers, memb of bureau staffs, principals of schools, superviso and librarians. Topics; educational and picto standards for selection (more technical than course 11); accessioning, classifying, labeling, a filing; work of special bureaus of visual instructi school systems, and libraries; practical schemes distribution; aims and methods in supervision; d cussion of truthfulness, authenticity, quality, pressiveness, and attractiveness as applied to p tures; criticisms of book illustrations; equipm needed.

This course will be adapted to the special needs the persons taking it.

(*Given by Mr. Abrams*)

S 12 a. Geography of New York State.

This is both a subject-matter and a method cour the visual method exemplified in teaching a defin part of the field of geography. Full use will made of screen pictures, photographs, maps, a books of reference, primarily with a view illustrating how to study and teach geography.

(*Given by Mr. Abrams*)

Texas—Agricultural and Mechanical College Texas, College Station

Visual Instruction.

A study of the camera and its operation requi about eight of the eighteen weeks of study. T also includes the developing of negatives and m ing of lantern slides and so forth. This is follow by a study of projection lanterns, a study motion picture machines, chart making and collection and arrangement of fair exhibits.

(*Given by Mr. George L. Dickey*)

Utah—University of Utah, Salt Lake City

Visual Education—

A detailed course including such topics as An troduction to Present Visual Activities; Histo and Growth of Visual Education; The Place Visual Instruction in Modern Life; Sources Visual Material; Equipment, Installation and eration; Production and Care of Films and L Developments; Research in Visual Education.

(*Given by Mr. Russell F. Egner*)

Official Department of
The Visual Instruction Association of America

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

No. 12 A Lesson on Cotton—Part IV

We have seen how the desire to enter into more complete mental possession of any matter presented to the senses, which we call curiosity, lies at the foundation of retention. We have seen also how the mind is intuitively impelled to select some outstanding feature of a new sense experience, as a handle by which to lay hold upon it in future, a label by which to identify it for purposes of recall. This is one phase of the characteristic of sensation involved in this particular stage of the learning process, intensiveness.

Just as extensiveness, multiplicity of sense experiences, gives fullness and color to the mass of percepts which the mind is gradually formulating into a concept, so here the intensiveness of some sensation group must be depended upon to give shape and definition to that [illegible] We have noted how the skillful teacher may foster the emotional state upon which retention rests by appealing to the natural stimuli of desire,—beauty and utility; also how he may guide the pupil in the selection of some salient or outstanding characteristic or feature to which to attach the power of recall. There yet remains the problem of providing actual physical intensiveness in the sense experiences connected with the lesson. A sense experience may be mentally or emotionally intensive, or it may be intensive as sensation itself; or, quite obviously, it may be both. Clearly, the desideratum is to combine mental or emotional intensiveness with physical intensiveness, or the intensiveness of pure sensation.

Let me illustrate this distinction. A glorious August moon rising over the harvest fields may provide me with an intensive sense experience, but that will be largely because its rare beauty, combined with the suggestion of certain poetic or sentimental associations, appeals to my emotions. The same might be said of a lighted cottage window upon a dark and lonely road. Such a scene may produce an impression so strong, so sharp, so intensive as not easily to be forgotten; but the intensiveness will be mental or sentimental.

Thus too a light, even the dimmest, appearing in an unwonted or unexpected place or connection may produce an intensive impression, not as mere sensation, but by intriguing my intellectual curiosity as to its source or cause. Such undoubtedly is the effect of the first sight of those phosphorescent fish which have fascinated so many travelers on their first sea voy-

age. Of like explanation is the alleged consternation of the Irishman who, coming to America, encountered fire-flies for the first time and thought them mosquitoes carrying lanterns (whether the story is fact or fancy I know not). Such too is the effect of the ignus fatuus pale ghost of a light, too feeble to make an owl blink, yet it rouses such hobgoblins of fear in the disordered imagination of the superstitious that it puts wings upon their feet. Again, how often has one seen the casual passer-by arrested by what may have been his first glimpse of a fluorescent or other strange and unusual type of light in a shop window, not because it was brilliant but because it was different. In all these cases the intensiveness or intensity of the sense experience and its consequent spur to retention, is either mental, intellectual or intellectual tinged with the emotional, the sentimental.

On the other hand, everyone has had sensory experiences connected with light, that were intensive in a physical sense, as pure sensation. No one who has ever witnessed the sudden illumination of the night by a meteor could ever forget it. Even the first experience of seeing a burning building at night is likely to linger in memory. So keen is the sensory titilation of such an experience that night fires have almost unaccountable fascination for many otherwise normal persons. The rural visitor to New York carries away an indelible impression of the extravagant illumination of the Great White Way, that is quite independent of any other connotation or suggestion that may cling to his memories of midnight strolls through Longacre Square. A pencil of light athwart a darkened room; the headlight of a locomotive thundering through the night; the sudden glare of a flash-light awakening one from slumber; all these are cases in point. It is upon the intensiveness of such sensations that the police depend in some of their "third degree" devices, an intensiveness amounting to poignancy when heightened by the dramatic situation of the accused.

This is true, also, of color and form. Surely no visitor to Holland has ever escaped or ever quite shaken off the impression of vivid color contrasts that greet the eye on every hand. One has the sensation of sojourning in a land where, not only man made dwellings, utensils and habiliments, but earth and sea and sky seem stripped of every soft nuance of blended tint and tone, and art and nature appear to have entered into a conspiracy to cheat the spectrum of all but its primary colors. A field of daisies, the riot of an apple orchard in bloom, a clump of Adirondack maples in late October, a row of flaming Eucalyptus trees, splashes of mountain laurel upon New England hills, the blue of Lake Geneva, sunset beyond the Golden Gate, —all these are intensive color impressions that make a straight bid for retention and frequent recall.

For each individual, moreover, myriad sense experiences of a kindred nature could be cited or recalled, each with its intensive note of light or color, that impels to recollection. As to form, whatever is superlatively symmetrical tends to impress itself, as does also whatever is bizarre, unusual, unwonted. Responding to some latent sense of symmetry, akin, no doubt, to the sense of rhythm, the soul reacts joyously to perfect examples of pure form. The child's delight in bubbles is one with the awe inspired by the pyramids. Cultured appreciation of the Parthenon or of St. Peter's is but the refinement of the joys of building blocks. The sense of elation and aspiration aroused by the springing arches of a Gothic cathedral had their counterpart in the primitive aesthetic stirrings in the bosom of the savage who wandered beneath the arching boughs from which the Gothic nave is copied. To the inhabitant of the plains the Blue Ridge mountains are stupendous, while one wonted to their soft wooded slopes is equally impressed with the wide sweep of the prairie, on the one hand, and the towering crags of the Sierras, on the other. The inland dweller who glimpses the ocean for the first time, has a sensation akin to that experienced by the traveler first confronted with that stupendous gash in the face of Nature,—the Grand Canyon. How naturally we fall into the formula for referring to such experiences as of something "never to be forgotten."

Now virtually all the visual aids we have discussed up to this point in our lesson have made for extensiveness rather than intensiveness of impression. While the child may, happily, receive intensive impression during his excursion, or while handling his specimens or in examining the detached pictures or stereographs, the primary purpose of these devices is to supply the child not with one intensive impression, or one definite image, but rather with a wealth of impressions, a multiplicity of images, to the end

that he may build up an adequate mass of percepts from which to weave his ultimate concept.

For the purpose of providing intensive impressions, as an aid to that accentuation and that indelibility that make for permanence of retention and readiness of recall, the stereopticon is the best device. How this lends itself to such intensiveness of impression, both in the purely physical and in the extended mental or emotional sense, and how best to adopt it to this task, we must leave for another chapter. Suffice it to say, for the present, that in our judgment it is the one device adapted to this, one of the most vital and important tasks in the whole teaching process, and as such justifies the immense importance which educators generally have come to attach to it as a visual aid.

At the N. E. A. Convention

THE Visual Instruction Association of America will hold its annual meeting in conjunction with the N. E. A. Convention at Washington, in keeping with its usual practice.

The program of the Association at Washington will include a Tuesday afternoon session at the Central High School Auditorium, 4:30 to 5:30, at which motion pictures suitable for classroom use will be shown in subjects of Biology, United States Geography, and Household Economics.

On Wednesday morning at the Savoy Theatre a session will be held at 10 o'clock at which the Washington method of Visual Instruction will be demonstrated by Miss Elizabeth Dyer, who will be assisted by a group of Washington school children. Her subject will be "The story of Water." This item on the program should arouse a widespread interest in view of the fact that under Miss Dyer's supervision Visual Instruction in Washington has been developed along very unusual and novel lines. Through the generous courtesy and co-operation of Mr. H. M. Crandall, owner of a number of theatres in Washington, the Board of Education has free use of the theatres on such mornings as may be elected for the special purpose of giving Visual Instruction to various groups of children who are brought to the theatre from the nearby schools. The work has been very successfully organized and developed and this demonstration by Miss Dyer will be exceedingly timely.

At 11 o'clock the annual meeting of the association will be held including the election of officers and the appointment of committees for the ensuing year.

On Thursday afternoon at the Central High School Auditorium from 4:30 to 5 o'clock further demonstration of films will be given. Miss Maude E. Aiton, Principal, of Americanization work in the City of Washington, will demonstrate her method of utilizing motion pictures in her Americanization work. She will be assisted by a group of adult foreigners. This demonstration will be followed by the showing of films dealing with History and Civics.

Approved List of Instructional Films

Reviewed by the Film Committee of the Visual Instruction Association of America

Chairman—Rita Hochheimer, *Assistant Director of Visual Instruction*, New York City
A. G. Balcom, *Assistant Superintendent of Schools*, Newark, N. J.
Ina Clement, *Librarian, Municipal Reference Library*, New York City
Alice B. Evans, *National Committee for Better Films*, New York City
G. Clyde Fisher, *American Museum of National History*, New York City
Kathryn Greywacz, *New Jersey State Museum*, Trenton, N. J.
Ruth O. Grimwood, *Executive Secretary, V. I. A. A.*, New York City
Dr. Clarence E. Meleney, *Associate Superintendent of Schools*, New York City
Mrs. Dudley Van Holland, *General Federation of Women's Clubs*, New York City
Mrs. Adele F. Woodard, *National Motion Picture League*, New York City
George J. Zehrung, *International Committee of the Y. M. C. A.*, New York City

INASMUCH as this Committee reviews what are to be classed as "educational films," they comprise practically the same subject matter as the film reviews in the regular "School Department." Logically, therefore, the two should be grouped together and this practice will be followed hereafter.

Every film review by this committee appearing in the School Department will be clearly indicated by an italic notation at the end of each—*Review by the Film Committee of the V. I. A.*

EDITOR.

The Motion Picture Chamber of Commerce (Non-Theatrical)

Rowland Rogers
New York City

THE Motion Picture Chamber of Commerce of America (non-theatrical) was formed in 1922 by a group of men and women interested in motion pictures for non-theatrical use. This organization is now functioning in full force. It is a stabilizing influence in the non-theatrical field. It is establishing standards for thought and action. It holds out the promise of accomplishing some excellent results.

It co-ordinates the plans and work of the various organizations engaged in the production, distribution and use of non-theatrical motion pictures, in the educational, civic, welfare, social, religious and industrial fields.

The Executive Board consists of Sidney Morse, Bureau of Social and Educational Service, Grand Lodge of Masons of New York, Chairman; Eugene Chrystal, Eastman Kodak Company; H. A. DeVry, DeVry Corporation; Thomas E. Finegan, National Education Association, of U. S.; Jeremiah Jenks, American Motion Picture Corporation; W. W. Kincaid, Pictorial Clubs, Inc.; Rowland Rogers, Rowland Rogers Productions; John Sullivan of The Association of Nation Advertisers; and George J. Zehrung, International Committee of the Y. M. C. A.

The National Committee is composed of the above members of the Executive Board, and, in addition, Thomas Alexander, Charles Raymond Thomas, Inc.; C. W. Barrell, Western Electric Company, Inc.; Albert M. Beatty, Herald Non-Theatrical Pictures; Ernest L. Crandall, Visual Instruction Association of America; Willard B. Cook, Kodascope Libraries, Inc.; Edward Earl, Nicholas Power Company, Inc.; Alice Belton Evans, National Committee for Better Films; Lee F. Hanmer, Russell Sage Foundation; Charles A. McMahon, National Catholic Welfare Council; C. E. Meleney; Winslow Russell, National Thrift Commission; Life Insurance Division; Charles Urban, Urban Motion Picture Industries, Inc.; and Frederick S. Wythe, Screen Companion.

The officers of the Chamber are, Edward P. Earl, 1st vice-president; Frederick S. Wythe, 2d vice-president; Charles Urban, 3rd vice-president; Albert M. Beatty, secretary, and George J. Zehrung.

The Chamber advocates favorable state and national legislation and the repeal of unnecessary restrictions which burden the use of non-hazardous film. It aims to eliminate duplication of investment and activity with the consequent economic waste; to disseminate knowledge concerning the selection and proper use of motion pictures; and to safeguard the public against injudicious and ill advised appeals for financial support.

Membership is of two kinds—active and associate. The active membership is confined to persons or organizations engaged in the production, distribution or use of non-theatrical motion pictures, or to those who manufacture and sell motion picture projection apparatus, firms or accessories. Associate membership may be enjoyed by persons or organizations, such as advertisers, churches, schools, etc., using non-theatrical motion pictures, although these organizations are not concerned in the production or distribution of pictures. Each active member of the association is entitled to one ballot at such meetings as may be held, while the associate members are grouped under four classifications; educational, religious, industrial and welfare. Each group has the privilege of choosing two delegates to represent them. These group delegates have the power to cast one ballot.

In the national committee of twenty-five only one member may represent any one organization or firm. This committee is elected annually by the chamber under the following conditions, viz.: that the producing, distributing and manufacturing interests shall each be represented by at least three members; that the four non-commercial groups using motion pictures in education, in religion, in welfare work and in industry respectively shall each be represented by not more than two members and that eight members shall be chosen at large. A majority of the committee must be active members. This committee meets quarterly. At its annual meeting when it has been selected by the chamber as a whole, it elects nine of its members to act as the Executive Board. This board is vested

with all the powers of the national committee in the interim between the meetings of the National Committee. This committee also elects annually a President, three or more Vice-Presidents, a Secretary and a Treasurer.

The Executive Board which meets monthly, employs an executive secretary and staff who receive the only salaries paid by the Chamber. The board also has the power to appoint and create, when necessary, special committees, the personnel of which is appointed by nomination by the members of the association.

In April, 1923, the Chamber unanimously adopted a resolution whereby the legislature of the State of New York was petitioned to pass assembly Bills No. 583 and 584. These bills pertained to the relief of producers, distributors and users of non-theatrical motion pictures from certain requirements of the legislature, i. e., portable fire-proof booths where using portable machines—when acetate of cellulose film was used, inasmuch as such film has been approved by the National Board of Fire Underwriters and all the authorities as being free from fire hazard. The bill passed the legislature of the state, but was vetoed by Governor Smith.

On October 1, 1923, the first annual meeting of the Chamber was held, at which time a resolution was passed to the effect that the Motion Picture Chamber of Commerce of America (Non-Theatrical) approve the uniform bill drafted by the Conference Committee on Motion Picture Films of the National Fire Protection Association. The Chamber pledged its support of the bill in the various state legislatures, provided that there was incorporated in the text of the bill, when introduced in any State legislature, language specifically repealing any and all previous legislation restricting in any manner the use of acetate of cellulose base stock of any width in any type of motion picture projector.

The Committee which is furthering this legislation reports favorably upon the passage of this "model" bill in the New York legislature and elsewhere. When passed, this law will remove the burdensome restrictions which now prevent the free use of cellulose acetate non-inflammable film.

Program of Department of Visual Education

(At the N. E. A. Meeting in Washington, June 29-July 4, 1924)

General Theme: Illustrations of the Technique of Using Visual Aids in Class Room Instruction.

TUESDAY, JULY 1

H. B. Wilson, Presiding

The Relation of Visual Aids to Educational Objectives. Laura Zirbes, *Lincoln School, Teachers' College, Columbia University.*

The Value of Moving Pictures as an Aid to Teaching Languages and Citizenship to Adult Foreigners. Maude E. Aiton, *Principal, Americanization Work, Public Schools,* District of Columbia.

The Preparation of Teachers in the Use of Visual Aids. A. G. Balcom, *Assistant Superintendent of Schools,* Newark, New Jersey.

Visual Imagery in Geography, illustrated by black-board demonstrations. W. W. Atwood, *President Clark College,* Worcester, Mass.

Discussion of entire afternoon's program, opened by A. W. Abrams, *Director of Visual Instruction, Department of Education,* New York State, Albany, New York.

THURSDAY, JULY 3

H. B. Wilson, Presiding

Music: Vocal Solo by Laura Bryant, *Supervisor of Music,* Ithaca, New York.

a. The Nile .....Levoux
b. Spring Song .....Weil

Violin obligato—Charles Griffith, Newark, New Jersey.

Making the High-Ways and By-Ways Real to Children. Eleanor B. Watson, *Peoria Public Schools,* Peoria, Illinois.

How to Reach the Masses with Health Education. C. Ward Crampton, M.D., *National Chairman, Physical Education,* National Congress of Mothers and Parent-Teacher Associations.

Cortical Visual Processes and Their Education. W. B. Swift, M.D., *Emerson College of Oratory,* Boston.

Yale Historical Films. Nathaniel W. Stephenson, Yale University.

Discussion of entire afternoon's program, opened by Dudley Grant Hays, *Director Visual Education,* Chicago Public Schools.

Business Meeting.

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Chairman, Motion Pictures,
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Motion Picture Department,
National Committee of the Y.M.C.A.,
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Maplewood, Missouri.

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Principal of Educational Department,
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University of Minnesota.

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S. A. Leonard,
University of Wisconsin.

"I am interested in visual education and in THE EDUCATIONAL SCREEN especially."

L. B. Hill,
West Virginia University.

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The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

Theatrical Film Reviews for June

THE ENCHANTED COTTAGE (First National)

There is a charm about the spoken or written word that is frequently too elusive to be caught by the camera, and in its efforts to make things clear, too often the screen makes them merely clumsy. There was danger of such a result in filming this whimsy of Pinero's, but the direction of John S. Robertson, and the understanding portrayals of May McAvoy and Richard Barthelmess have in a large measure preserved its delicacy. It is only the story of two homely people, who, because they loved each other, became beautiful in each other's sight, and in spite of literal-minded folk who scoffed at them, accepted this inward sight as an outward miracle, and so were happy.

THE GOVERNOR'S LADY (Fox)

A miner works up from the ranks, becomes rich, and goes into politics. His wife is a good soul, but something of a moron; so he divorces her and takes another one who will more effectively grace a governor's mansion. No doubt he is punished in the end, but I am not prepared to say, as I left while the divorce was still pending. The sort of picture you can sleep through with a clear conscience.

TO THE LADIES (Paramount)

James Cruze makes a pleasant affair out of the Kaufman-Connelly stage comedy about a wife whose wit and resourcefulness got her husband a good position. The famous banquet scene in which the husband's rival speaks first, and gives the same speech that he himself had memorized, falls a little flat because it can't be heard, but it's good comedy, nevertheless. Edward Horton is good in spots—he has hardly the opportunities that "Ruggles of Red Gap" gave him. Helen Jerome Eddy is excellent as the wife, and there is a good supporting cast including Theodore Roberts-and-cigar.

THE RENDEZVOUS (Goldwyn)

There is little in this picture to indicate that it was directed by Marshall Neilan, of whom one somehow always expects the unexpected. It is well set and carefully acted, but beyond that it has nothing. It is the love story of a little Russian princess and an American soldier, with Siberia and the Revolution as the background. Lucille Ricksen handles the part of the princess in a way that shows promise, but Conrad Nagel as the soldier is merely present. Sydney Chaplin is a ray of sunshine as "Winkie," the pride of the British army. Long may he flourish!

TRIUMPH (Paramount)

The idle young heir loses his money, and his position as president of a tin can factory, but courageously starts in as a laborer and works his way up again—not without some assistance from the plot-maker. The acting of Leatrice Joy and Rod LaRocque, and the direction of C. B. DeMille fail to make this anything more than mediocre.

THE GOLDFISH (First National)

Constance Talmadge sparkles in the type of story that is more nearly suited to her manner than anything she has appeared in for some time. As the gum-chewing young person who steps up the social ladder, husband by husband, she extracts the maximum of comedy out of the situations. Jack Mulhall as the first husband and the last, performs with spirit, and Edward Connelly and the inimitable Zasu Pitts contribute a generous share of good acting.

NELLIE, THE BEAUTIFUL CLOAK MODEL (Goldwyn)

Thorough-going, old-fashioned melodrama in new, smart clothes. But it does hold your attention, and turns out to be rather a good joke, for at the end you discover you have been seeing a play within a play, when the performers all troop across the stage in traditional style, and are violently hissed or applauded by a play-audience, according to their respective merits. The cast includes Claire Windsor, Mae Busch, Edmund Lowe, Lew Cody and Hobart Bosworth.

A SON OF THE SAHARA (First National)

A forlorn sort of picture, of the genus "Sheik," whose sole virtues are its authentic settings and atmosphere. Instead of shots of Oxnard, California, with a few artificial palms in the background, we have really beautiful views of the Sahara itself, and real Arabs—although personally, I found the latter much less romantic in appearance than the Holly-

wood kind. Claire Windsor, Rosemary Theby, Bert Lytell, Walter McGraill and Montagu Love compose the cast.

GIRL-SHY (Pathe)

Harold Lloyd's new comedy is, as usual, good for everybody. As a different, stuttering youth who writes a book on his imaginary love affairs, he ambles bashfully through a mild plot which proves sufficient for all his comedy requirements. The first half or so of the picture seems somewhat poky, but the fun begins towards the last, when Harold really gets down to business and makes a wild dash to reach his sweetheart before she is married off to the villain.

LEND ME YOUR HUSBAND (C. C. Burr)

One of those nasty stories about scandalmongers, and a girl whose conduct is always misconstrued, with Doris Kenyon as the girl, David Powell as a demi-villain, Violet Mersereau as a maiden of unbelievable simplicity, and Burr McIntosh as an overdone religious fanatic.

MLLE. MIDNIGHT (Metro)

Mae Murray in a black wig—if you can believe that! A famous belle of the court of Louis Napoleon is exiled to Mexico for her midnight escapades. Her granddaughter inherits her wildness. A typical story of Mexican political intrigue, with the usual American hero in the person of Monte Blue. Not very convincing, but not bad, really.

DAUGHTERS OF TODAY (Selznick)

One of the seemingly endless series of sermons aimed at the flapper. Melodramatic, and exhibiting considerable bad taste even after editing by city authorities and others.

DOROTHY VERNON OF HADDON HALL (United Artists)

England of the hoary castles, England of the trim gardens, England of the green woods, England in the gay days of Elizabeth—it lives all too briefly for us in Mary Pickford's beautiful production of Charles Major's romantic novel. Dorothy herself is an adorable spitfire, much given to throwing things, but largely played in that vein of gay tenderness that is so truly Mary Pickford. Queen Elizabeth, played rarely by Clare Eames, is a remarkable portrait, not only in appearance but in spirit. To this reviewer, in fact, it was the outstanding performance, although the cast includes many seasoned and able actors. One of the many joys of Miss Pickford's pictures is the uniform excellence of her casts, which, in itself, is ample evidence that Mary Pickford, the star, is subordinated to Mary Pickford, the producer. And so we have Estelle Taylor as Mary, Queen of Scots, Anders Randolph as Sir George Vernon, Wilfred Lucas as the Earl of Rutland, Alan Forrest as the hero, Sir John Manners, Lottie Pickford Forrest as Jennie, Marc McDermott as Sir Malcolm Vernon, and a host of others. Marshall Neilan directed the story, and in it he has to his credit one of the loveliest of all the costume pictures.

THREE WEEKS (Goldwyn)

Elinor Glyn's ancient shocker makes low grade movie material, in spite of the united efforts of the author herself, June Mathis—one of the best scenarists in the business—a good art director, and a capable cast. It is, of course, a story with a highly sensualized appeal, having to do with an unhappy queen who, disdaining her dissolute consort, goes out and finds herself a love mate. Aileen Pringle, who is really very good as the queen, wears strange garments with much floating drapery, and appears to be made up in excellent imitation of Elinor Glyn herself. Conrad Nagel is wasted on the insipid role of Paul, and John Sainpolis, another fine actor, overdoes the part of the king.

THE WOMAN ON THE JURY (First National)

An interesting study, well presented. A woman who has lived down an unfortunate love affair, marries a man who knows just two kinds of women—those on the pedestal and those off. The two are called for jury service in the case of a girl accused of killing her husband. During the trial the woman on the jury discovers the man in the case to have been the same one who had deceived her. She holds out for acquittal against the other eleven, and at the risk of destroying her own happiness and her husband's, gives the jury out of her bitter experience the evidence necessary to swing the verdict. The story is dramatic and is capably handled by Sylvia Breamer, Bessie Love, Frank Mayo, Lew Cody and a number of others.

THE SHOOTING OF DAN McGREW (Metro)

Illustrating the futility of trying to make a full length picture out of less than enough material to make a good short story. Quite a shoddy affair, based on Robert Service's poem of the same name, with a cast of good actors who might have been more profitably employed doing almost anything else.

—ag

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THE GREAT WHITE WAY (Cosmopolitan)

Here is a picture that is infinitely better than the title gives you any right to expect. It has a sprightly story of the theater and the prize-ring, and it simply oozes famous people. Harry Witwer wrote it, and appears in it for a moment, along with Irvin Cobb and other prominent newspaper folk, from Arthur Brisbane down. Anita Stewart plays a Broadway star, and Oscar Shaw the champion pugilist, with T. Roy Barnes as their ubiquitous press agent. Good light entertainment.

Production Notes for June

According to Paramount sales plans, forty pictures will be released between August 1 and February 1. Among them are "Monsieur Beaucaire," and "The Covered Wagon." The latter has never been exhibited over the country in regular motion picture houses. It will be generally released in September. Viola Dana has been signed to play featured roles in two Paramount pictures. The first will be Harry Leon Wilson's "Merton of the Movies" which James Cruze has begun with Glenn Hunter in the title role. Miss Dana will play the part of Flips Montague. "The Alaskan," James Oliver Curwood's famous story of the North, is now in production with Thomas Meighan as star and Herbert Brenon as director. William de Mille's next production is "Spring Cleaning," the stage success by Frederick Lonsdale. "Peter Pan," Barrie's immortal phantasy, will be produced this summer and probably will be released during Christmas week. It will be produced by Herbert Brenon, and the entire theatrical world is being canvassed for the player to fill the role originally created by Maude Adams on the stage. One rumor is that Mary Pickford is being sought for the part.

There are twelve feature productions on the fall releasing schedule of Universal, chief among them being Tarkington's "The Turmoil," directed by Hobart Henley, and including in the cast George Hackathorne, Eileen Percy, Pauline Garon, and Eleanor Boardman.

Preferred Pictures announces nine summer productions including Frank Craven's "The First Year," Victor Mapes' and Winchell Smith's "The Boomerang," Zona Gale's "Faint Perfume," and others.

Edna Ferber's novel, "So Big," will be produced by First National, and "Single Wives," co-starring Corinne Griffith and Milton Sills is now in production under direction of George Archainbaud.

"Smith" is the name of Charles Ray's new picture under Thomas H. Ince.

Reviewed Previously

DECEMBER

If Winter Comes (Fox)—One of the year's best. Percy Marmont's characterization of Mark Sabre is a distinct contribution to the screen.

The Spanish Dancer (Paramount)—Wholly satisfying to the eye, with Pola Negri as a passionate gypsy.

Strangers of the Night (Metro)—A whimsical tale of buccaneers and gold, excellently filmed from the stage play, "Captain Applejack."

Enemies of Women (Cosmopolitan)—An Ibanez story, filmed in moderately interesting form, with Lionel Barrymore and others.

Ponjola (First National)—Melodramatic, but novel and entertaining, with Anna Q. Nilsson, James Kirkwood, and others.

The Three Ages (Metro)—Buster Keaton's first full length comedy. There have been funnier things.

The Printer's Devil (Warner Bros)—Wesley Barry in typical rural melodrama.

The Eternal Struggle (Metro)—Melodrama featuring the great Northwest. Nothing unusual.

The Bad Man (First National)—Holbrook Blinn's naive stage characterization suffers from the limitations of the screen.

Slave of Desire (Goldwyn)—One of Balzac's tales, stripped of the Balzacian character.

JANUARY

Flaming Youth (First National)—A thorough analysis of the flapper; her times and her customs; Colleen Moore as the flapper and Milton Sills as the flapped.

Long Live the King (Metro)—Jackie Coogan is still appealing, but not the wistful little boy he was.

Little Old New York (Cosmopolitan)—Romance with an historical flavor. Marion Davies, and settings by Urban.

The Gold Diggers (Warner Brothers)—The well known chorus lady furnishes material for an amusing trifle.

Rosita (United Artists) — Mary Pickford

offers a beautiful version of "Don Cesar de Bazan," and gives Holbrook Blinn the opportunity to run away with the picture in his magnificent performance of the king.

Her Accidental Husband (C. B. C. Film Sales Corp.)—More melodrama, with nothing to distinguish it.

The Wanters (First National)—Again the rich young man marries the servant girl with the usual unhappy results. Well made and fairly interesting.

Desire (Metro)—A meandering and pointless sermon, bolstered up with the presence of Marguerite de la Motte and John Bowers.

Six Days (Goldwyn)—Fine direction and a good cast wasted on one of Elinor Glyn's stories.

Harbor Lights (Associated Exhibitors)—Tom Moore heads a cast of English players in an interesting story of a young naval officer.

Tiger Rose (Warner Brothers)—A drama of the north, featuring Lenore Ulrich. Well done.

Cameo Kirby (Fox)—Booth Tarkington's romance of the south, well filmed, with John Gilbert as the dashing Kirby.

Hustlin' Hank (Pathe)—One of a series of short comedies which Will Rogers is making. They may improve.

FEBRUARY

Paddy the Next Best Thing (Allied Producers and Exhibitors)—Mae Marsh in a sticky sort of story, dull, and rather crudely made.

Black Oxen (First National)—For those who enjoy watching well dressed people sit around and talk to each other via the subtitle, this is excellent entertainment.

The Mail Man (R-C)—Cheaply melodramatic. Hardly worth seeing.

Going Up (Associated Exhibitors)—Good fun and real thrills, with the versatile Douglas MacLean as an amateur aviator.

The Meanest Man in the World (Principal Pictures)—A George Cohan story with the usual characters and situations. Blanche Sweet and Bert Lytell featured.

East Side, West Side (Principal Pictures)—Familiar material, badly put together, and lacking interest.

The Eternal City (First National)—Beautiful views of Rome.

Scaramouche (Metro)—Rex Ingram's fine picture of the French Revolution, with Lewis Stone as the outstanding character.

The White Rose (United Artists)—D. W. Griffith in his usual vein with Mae Marsh, Carol Dempster, and Ivor Novello.

The Day of Faith (Goldwyn)—The "miracle man" theme, in fairly interesting form.

The Cheat (Paramount)—Pola Negri and Charles de Roche do poor work in a poor picture.

The Dangerous Maid (First National)—Constance Talmadge tries the costume drama. It will do.

The Temple of Venus (Fox)—Notable chiefly for its incoherency.

The Acquittal (Universal)—The very dramatic history of a crime and its consequences, with mystery and suspense well sustained.

Boy of Mine (First National)—A gem of a picture, with Ben Alexander playing one of Booth Tarkington's unforgetable boys.

His Children's Children (Paramount)—A modern chronicle, interesting as a collection of character sketches by well known players.

Zaza (Paramount)—Gloria Swanson acquits herself very well indeed.

Ruggles of Red Gap (Paramount)—Too good to miss. Ernest Torrence at his funniest.

The Courtship of Myles Standish (Associated Exhibitors)—Valuable from a historical standpoint, but dramatically flat.

Look Your Best (Goldwyn)—Colleen Moore and Antonio Moreno in a flimsy little story.

Our Gang Comedies (Pathe)—These children seem to enjoy their own performances so thoroughly that you can't help laughing.

MARCH

The Song of Love (First National)—An Arab love story, with Norma Talmadge as a dancing girl. Not up to her standard.

The Huntress (First National)—Colleen Moore as an Indian maiden hunts a husband with great success.

Our Hospitality (Metro)—Buster Keaton and family parody the costumes and customs of 1830 with uproarious results.

North of Hudson Bay (Fox)—Tom Mix in a typical out of doors story with thrills aplenty.

The Light That Failed (Paramount)—Percy Marmont does good work in the role of Kipling's hero. Changes in the story have weakened it somewhat.

The Marriage Maker (Paramount)—A charming fantasy entirely spoiled by a too literal-minded interpretation.

Twenty-One (First National)—Richard Barthelmess and Dorothy MacKaill are as natural

and refreshing as a cool breeze in this youthful romance.

Six Cylinder Love (Fox)—A farce, dealing humorously with the woes of a young couple who mortgage their home to buy a car.

Stephen Steps Out (Paramount)—Douglas Fairbanks, Jr. and a good cast make his first picture thoroughly entertaining.

Her Temporary Husband (First National)—Good comedy, with Syd Chapliu giving a capital performance.

Big Brother (Paramount)—A well filmed Rex Beach story of the underworld. Tom Moore, Edith Roberts, and a small chap named Mickey Bennett.

Daytime Wives (F. B. O.)—Very ordinary entertainment.

The Extra Girl (Associated Exhibitors)—A country maiden journeys west to star in the movies. Mabel Normand and a good cast.

Wild Bill Hickok (Paramount)—Bill Hart comes back, but he might have had a better picture.

Judgment of the Storm (Palmer Photoplay Corporation)—Rural melodrama. Good cast and direction, but mediocre story.

Reno (Goldwyn)—An attempt to prove that divorce laws in the United States are a farce. Ridiculous! (I mean the picture.)

In Search of a Thrill (Metro)—Viola Dana in something different. Light but entertaining.

You Can't Get Away With It (Fox)—A commonplace story, with Betty Bouton, Percy Marmont, and Malcolm McGregor.

APRIL

The Hunchback of Notre Dame (Universal)—A careful and impressive rendering of a classic, with Lon Chaney as Quasimodo.

The Brass Bottle (First National)—The dangers of fooling with antique brass bottles which contain genies left over from the Arabian Nights. Enjoyment for the children.

Restless Wives (Commonwealth)—Trite stuff with little or nothing to recommend it.

Wild Oranges (Goldwyn)—A strange and vivid character study, gloomy withal, but with fine acting and direction. A Hergesheimer story.

Anna Christie (First National)—Eugene O'Neill's drama produced with a gratifying fidelity, with unusual performances by Blanche Sweet, George Marion, and William Russell.

The Virginian (Preferred Pictures)—Owen Wister's western classic, conscientiously screened, with Kenneth Harlan in the title part.

Don't Call It Love (Paramount)—Julian Street's novel, "Rita Coventry" with Nita Naldi. Not particularly interesting.

The White Sister (Metro)—Lillian Gish in a beautiful and poignant characterization, splendid direction by Henry King, and beautiful scenes from Italy.

Down to the Sea in Ships (Hodkinson)—A thrilling narrative of the whaling industry, sponsored by the Quakers of the whaling village of New Bedford, Mass.

Painted People (First National)—Colleen Moore in a pleasant though improbable little story of youthful ambitions and dreams fulfilled.

The Drums of Jeopardy (Truart)—The mysterious and thrilling adventures which follow in the train of a pair of priceless emeralds.

Through the Dark (Cosmopolitan)—A "Boston Blackie" story, with Colleen Moore and Forest Stanley adventuring in the underworld.

Shadows of Paris (Paramount)—Pola Negri finds expression for her emotional ability in a tense story of the Apache world of Paris. A good cast.

Name the Man (Goldwyn)—Under the skilful direction of Victor Seastrom, this is a connected story of considerable interest in spite of its gloomy character.

The Call of the Canyon (Paramount)—A Zane Grey western with Lois Wilson and Richard Dix. Beautiful settings.

Pied Piper Malone (Paramount)—An attractive combination of Booth Tarkington and Thomas Meighan.

A Woman of Paris (United Artists)—The first serious drama directed by Charles Chaplin. Not unusual as to story, but revolutionary in its treatment. Fine performances by Edna Purviance and Adolphe Menjou.

The Humming Bird (Paramount)—A good picture, with Gloria Swanson doing probably the best work of her career as Toinette, a thief of the Paris slums.

Icebound. (Paramount)—Well filmed and carefully directed by William de Mille, but uninspired.

Mothers-in-Law (Preferred)—Trite and trivial.

The Next Corner (Paramount)—About a wife who leaves her husband and comes back to him without his ever discovering that she went. The cast appears to be heartily bored.

West of the Water Tower (Paramount)—Fair. Glenn Hunter and Ernest Torrence in excellent character portrayals.

Two Wagons—Both Covered (Pathe)—Will Rogers in a clever parody on the "Covered Wagon," written by Rob Wagner.

MAY

Thy Name Is Woman (Metro)—A Spanish tragedy with Barbara La Marr as a siren, and Ramon Novarro as her victim.

Shadow of the East (Fox)—Another "Sheik" with a little Hindu mysticism thrown in for good measure.

Lilies of the Field (First National)—Nicely done, if you care for that type of story. Corinne Griffith and Conway Tearle.

The Shepherd King (Fox)—A heavily spectacular presentation of the Bible story, filmed in Italy and Palestine.

The Heritage of the Desert (Paramount)—One of the Zane Grey westerns with general excellence of production. Bebe Daniels, Lloyd Hughes and Ernest Torrence.

Flowing Gold (First National)—A story of the oil fields, with adventures, newly rich, and some terrific thrills.

The Fighting Coward (Paramount)—Tarkington's satire on the southern "code of honor" deftly handled by James Cruze and a good cast.

The Man from Brodney's (Vitagraph)—A romantic thriller from the pen of Harold McGrath. J. Warren Kerrigan in a heroic role.

Fair Week (Paramount)—Faintly amusing rural melodrama, with Walter Hiers.

The Average Woman (C. C. Burr)—In defense of the maligned flapper. Neither interesting nor entertaining.

Maytime (Preferred)—Light and pleasant with a few places where the plot drags.

$20 a Week (Distinctive)—George Arliss contributes one of his finely drawn portraits to a somewhat hit-or-miss story.

Modern Matrimony (Selznick)—A trite little comedy, put over more by Owen Moore's woebegone expression than anything else.

When a Man's a Man (First National)—A good picture in spite of itself. John Bowers makes "the Honorable Patches" all that could be desired.

Why Men Leave Home (First National)—Mediocre entertainment.

A Society Scandal (Paramount) — Gloria Swanson continues the good work she has been doing of late.

The Whipping Boss (Beverly)—Propaganda sponsored by the American Legion against the use of the lash in convict camps. Doleful, but to the point.

The Great White Way (Cosmopolitan)—A personally conducted tour of Broadway by one who knows it well. Fun and thrills and famous people.

Broadway Broke (Selznick)—For those who treasure the memories and traditions of the theater.

The Stranger (Paramount)—From a short story by Galsworthy, featuring Betty Compson, Richard Dix, Lewis Stone and Tully Marshall. Fairly well done.

The Year's Best

THIS department is thoroughly satisfied that discriminating movie-goers are entirely competent to select for themselves the ten or so pictures they liked best during the year, wherefore the selection of the accompanying list appears to be no more than a mere matter of form. Nevertheless it is a good game, and we like to play it. It is begun by eliminating all the bad pictures, because—with all due respect to the movies—bad pictures are easier to find than good ones; and thus by a logical progression, the ultimate ten are arrived at. But it is freely admitted that by the time the number has dwindled to about twenty, the player begins to think there had better be, say fifteen on the list. With considerable effort he cuts it to fourteen, then twelve, and sticks at eleven. But ten is the decreed number, so here it is. Compare it with your own.

Rosita
The Covered Wagon
Going Up
Boy of Mine
A Woman of Paris
Anna Christie
If Winter Comes
Scaramouche
The White Sister
Dorothy Vernon of Haddon Hall

Marathon Films Predicted

ERICH VON STROHEIM, in a full column argument, predicts 20-reel pictures that will require two-day performances.

Maurice Tourneur cites the total failure of recent features of 10 and 12 reels, "that could have been better told in 5 or 6", and predicts an early return to shorter and more human stories.

Thus the public may take its choice. Incidentally the public will.

Book Review

Pictorial Beauty on the Screen.

VICTOR O. FREEBURG, 191 pp. (MacMillan Co.)

The author has written an excellent treatise on the aesthetics of motion pictures. He deliberately sets out to analyze the subjective and objective factors of the screen from the standpoint of art as such. "I enjoy the movies as pictures," he says, "and I do not enjoy them as anything else than pictures." But it is doubtful whether his message will get across to his interested audience of "movie fans" for the simple reason that the great majority of that audience are interested in the screen as a form of entertainment. If the art of that entertainment can be improved their reactions will be, of course, just that much more pleasant even though a very small percentage will ever attempt an analysis of the many component factors which make up a picture.

Too much analysis is apt to destroy the enjoyment of a symphony. The composer weaves his harmonies and balances his tone qualities in a manner to produce a composite whole. When the listener dissects he destroys the fabric. And the same psychology holds true in the enjoyment of motion pictures.

As a text-book on the aesthetics of motion pictures the author has produced a work of outstanding merit. One can see that he is an artist and a psychologist with great powers of introspection. But let's hope that he will turn his guns on those who are responsible for the production end and not attempt to make critics out of the great mass of consumers. Improved beauty founded on correct psychological principles will be intuitively recognized and appreciated.

C. B. C.

"1000 and One"

WE offer the following corrections and additions to the booklet, "1000 and One" for 1924, and urge each user to indicate the changes in his own copy at once. Make the changes carefully in ink, so that the booklet may be and remain accurate.

Page 5, advertisement of Acme Motion Picture Projector Co., instead of "806 West Washington Blvd." address should read "1134 West Austin Ave., Chicago, Ill."

Page 31, film No. 514, for "Teetolers" read "Teetotalers".

Page 42, film No. 865, for "parental" read "prenatal".

Page 68, film No. 1640, the compound title is incorrect. These are two different films, though both produced under the auspices of the National Geographic Society. The descriptive data applies to the first film, The Crater of Mount Katmai. The second film, The Valley of Ten Thousand Smokes, will be listed in the next edition of "1000 and One."

Page 106, distributor No. 5, instead of "Newton Highlands, Mass." address should read "41 Winchester St., Boston, Mass."

Page 116, between distributors 180 and 181 should be inserted: Red Seal Pictures Corporation, 1600 Broadway, New York City.

Page 117, distributor XXI, note several corrections:

(1) Instead of "806 West Washington Blvd." address should read "327 South LaSalle St.", for The Society for Visual Education has recently moved back to its original quarters.

(2) While Society films are obtainable from many University Extension Divisions from coast to coast, all bookings and inquiries should be sent to the new address.

(3) As all former Exchanges have been discontinued, cross out all nine—the eight originally printed, and the one added in the correction column for "1000 and One" in the March issue of THE EDUCATIONAL SCREEN.

(4) Note change of address in advertisements on pages 9 and 69.

DO NOT FAIL TO MAKE THESE CHANGES IN YOUR OWN COPY.

Film Recommendations by
The National Congress of Mothers and Parent-Teacher Associations

MRS. CHARLES E. MERRIAM
Chairman, Better Films Committee

PRODUCERS of moving pictures constantly tell us that they "must produce the bad film or go out of business. That people will not patronize the good film." Even Mr. Hays' secretary writes us in the same words.

When Cytherea was brought to Chicago the early part of May, we heard the same excuse from Balaban and Katz, producers and exhibitors, and owners of five of our largest theaters. Five hundred people had petitioned the Board of Censors to bar the picture from Chicago because founded on a salacious book. The ordinance did not give them the right to do this, but they voted unanimously for an adult permit, to bar minors. Balaban and Katz took the case to court, and Judge Friend issued an injunction, restraining the city from interfering with the showing of the picture—even to minors.

It was first shown at the Chicago Theater. When it came to the Balaban and Katz theatre in my neighborhood, The Tivoli, with a seating capacity of 5,000, I had a chance to study the relation of the audience to the picture, and I tried to learn from the reaction of the audience and from talking with the employees whether it was the great success they predicted. I chose a Thursday night at 8 o'clock, a difficult time to gain access to any picture. There is generally a line at this hour, waiting to get in. I looked for the line at the entrance, but there was none. So I asked the girl at the ticket window if they were having a big week. She shrugged her shoulders and said, "Pretty good, but we expect our big week next week—syncopation week." (Incidentally let me say it was syncopation week plus Jackie Coogan's "Boy of Flanders," but of course they will not admit that a clean picture would draw a crowd.)

I was able to get an excellent seat in the center of the theater. I watched the audience for their reaction to the picture. I found no response. It was evidently a bored audience. Their reaction to the picture can best be explained by their reaction to the tragic moments in the picture. They giggled in the most tragic moments. There was no applause at the end of the picture.

On leaving the theater, I talked with one of the *men employees* at the exit. I remarked that it did not seem to be true that people wanted that kind of a picture. His answer amazed me. He said that there had been small audiences all week, that people seem sick and tired of all this filth.

And yet the producers and Mr. Hays uphold the production of these salacious films and say that we, the public, demand them.

Perhaps there is a world of truth in the remark of a young niece of a producer. She recently remarked to a playmate: "I don't like the kind of pictures my uncle produces. He loves pictures of that kind, and because he loves them, he thinks everybody else must love them."

THE National Congress of Mothers and Parent-Teacher Associations recommends the following films for various family groups. They have been reviewed by the Better Films Committee and endorsed as clean and wholesome recreation.

For the Family from 10 Years Up

The Thief of Bagdad—Douglas Fairbanks (United Artists). One of the great pictures of this or any year.

Daddies—(Warner Brothers). Belasco's stage Triumph and even better than the play.

For the Family from High School Age Up

The Code of the Sea—Paramount). A seaman fails because he has the fear complex, is despised by his fellow men, who will not tolerate a coward. The girl in the case gives him the one big chance to prove himself a hero.

The Turmoil—(Universal). The story of a boy who wanted to write but was forced to work in his father's factory to learn the business.

Life was unbearable until he met the girl who helped to bring about the proper adjustments.

The Fighting Coward—(Paramount). This is Booth Tarkington's story and well done. It is recommended only if taken in the spirit of comedy, without regard to the subtle war propaganda that seems to be written between the lines. A boy who will not fight, even when insulted, is driven from home by his father and spurned by his financee. From a notorious gambler and fighter (Ernest Torrence) he learn that the secret is to make people fear him. He acts upon the idea, and after winning back both father and fiancee, gladly gives up his guns and takes up the butterfly net again.

For Adult Members of the Family

The Bedroom Window—(Paramount). The solution of a murder cleverly worked out without any gun play.

The Wanderer of the Wasteland—(Technicolor) (Paramount). A man becomes a fugitive from justice because he thinks he killed his brother. For years he wanders in the desert, acting the hero on many occasions, and finally is reunited with his sweetheart.

These films, together with others listed in previous numbers of the EDUCATIONAL SCREEN, have been printed on a single sheet dated "June, 1924," which is issued by the Parent-Teacher Associations. This list contains all recommended films since the appearance of the Booklet, and therefore serves to supplement the booklet and keep it up to date each month.

It is planned to make the monthly sheet a permanent feature of the service. Address Mrs. Charles E. Merriam, 6041 University Ave., Chicago, Ill.

—The Editor.

Suggestions for Local Parent-Teacher Associations and Mothers

DON'T expect your national committee to solve your local problem. We can only make suggestions and endorsements. The responsibility is yours in your own community. An active local better films committe is a necessity.

Work for a community center either in your school house or else get a community building where you can look after the recreational hours of your boys and girls. Never feel that your local theatre can be used as a community center unless the jurisdiction and the responsibility of it are in the hands of the entire community. Even then your community does not need movies every night and other recreations must be supplied.

If you do not have a law to prohibit the showing of improper films for your boys and girls to see, then work for such a law, or else a law that will prohibit your boys and girls from attendance at any shows unless accompanied by an adult.

If you do not have a Dept. of Visual Education in your state University, then please work for such a department, so that you may have a film library which will be as carefully selected as the books in your public library. These can be circulated to the various communities and used in your community centers, clubs, churches and schools.

Keep your babies away from the motion picture theatre. Do not give them the movie habit. Habits are hard to break. A community nursery is vital today.

Organize worth while recreation for your children from 5 to 10 years of age. Keep them wholesomely busy after school hours, playing games, reading good books, skating, athletics, and last but not least, organize classes in dramatics. They love to act. Give them this chance. It will do more than anything else to keep them away from the movies.

Patronize only the endorsed films when you do go to the movies. Always go with your children if you possibly can. Do not think of the theatre as a safe place to send them alone. It is not. It may take you a year to undo all they learn in one afternoon, so you are really making work for yourself instead of getting a few hours rest as you suppose.

When a bad film comes to town, give a party for your children and their friends. And don't

(*Continued on page 240*)

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

THE purpose of this Department is to furnish to pastors and church workers as many helpful suggestions and illustrations of the effective use of motion pictures as we can secure. Everyone who has something constructive to contribute is invited to send it to us, and those with special problems are invited to submit their needs, for such suggestions as our readers may be able to make. It is rather out of the ordinary to reproduce in these columns a full sermon manuscript, but as this is a rather unique method with splendid possibilities we think our readers may be interested to read it in its entirety, together with Dr. Field's own introductory remarks regarding it.—C. C. M.

The Town That Forgot God

Illustrating a New Kind of Moving Picture Sermon

ALTHOUGH in six years of moving pictures in my church I have confined them to a week night showing for entertainment purposes I have come to feel it is helpful occasionally to connect up the week night entertainment with the Sunday sermon, adding interest and effectiveness to both. Some features which I have found especially adapted to such a use are "Keeping Up with Lizzie," "Les Miserables," "The Old Nest," shown just before Mother's Day, and "The Stream of Life." The last named I have used twice in evangelistic meetings, showing to a packed church on Monday evening and following with a series of four sermons on succeeding evenings.

Following is a typical picture sermon, preached Sunday evening following a Friday night showing of the picture. Picture and sermon were advertised together and most of those who saw the picture wanted to hear what the preacher had to say about it.

The Town That Forgot God

If such a town could be found, where "God was not in all their thoughts," what would it be like? The church deserted, Bible neglected, religion scorned, God forgotten, no feeling of responsibility to Him, no recognition of a divine power, no thought of his love, no gratitude for his gifts—what would be the effect in the life of the community?

We have an Old Testament picture of such a town. "Now the men of Sodom were wicked and sinners against the Lord exceedingly." Gen. 13:13. They had forgotten God. There was no worship, no seeking after God. There was seeking after wealth and pleasure, but with never a thought of God.

This description sounds strangely modern and local. We see religious indifference all around. Multitudes apparently never think of God. The Sabbath day seems to have no religious significance for them. But this does not tell the whole story. There are many who have not forgotten God. Elijah thought he was the only one who remained true in his day, but God said he was somewhere about 6,999 off in his count. Perhaps there are more than we think in our communities, who have not forgotten God. But let us try to think what our towns would be like if everyone had forgotten God, if they were absolutely without the restraining influences of religion. Every church closed. No Sunday school instruction in the good Book. No prayers ascending. No thought of God and his Son.

It is in getting this dark picture before us that this photoplay, "The Town That Forgot God," serves a helpful purpose. It was some thirty-five years ago in Riverdale, a town that had pretty much forgotten God, that these incidents, which are vouched for as real, took place. The principal character is said to have been a prominent industrial leader, nationally known.

Not everyone in this town had forgotten God. There was Betty Gibson, teaching the village school, the mainspring of whose life was faith in God, and there was the simple-minded Eben, jack-of-all-trades about town, who, in his simple way, clung to the faith of other years and was kind and gentle to all God's creatures. But for the most part the town had thrown religion into the discard. The little white church, no longer white, but sadly neglected, was but a reminder of a former generation's faith.

The nearest to a center of religious influence was Betty's school room, where she ruled by the gentle sway of love rather than by rod and rule as the school committee thought she ought. Here her gentle life shone out as a bright light on a dark night. In a religious community such an influence would have been a priceless asset. But in Riverdale the only one who saw her worth was Eben. He almost worshipped her.

Poor Eben never realized that the pretty school teacher could never be for such as he and his simple soul did not know how to cease loving even after her marriage to Harry Adams, the young surveyor. And so when Betty Adams' baby came it was the simple carpenter's hands that fashioned the baby's cradle.

When Betty Adams was left a widow, with only David and her faith in God, her highest ambition was to rear her son in such a way that in a community of scoffers he might never forget God. Every meal was an occasion for reminding him, in the simple sacrament of a blessing asked, that all good things come from God; every evening was a sanctuary where the lad's soul was brought into living touch with God through his mother. This Christian mother made this greatest contribution to the life of her son. She made God real to him.

She also instilled in his mind a love for the biographies of great men and one of his treasures was such a book, a gift from her. One evening when he had been filling his mind with this stimulating reading he came to her with the question, "Mother, what made Washington and Lincoln great?" "Their faith in God, my son. Others were as talented, but these men were able to meet great crises because of their faith in God."

In the meantime the mother having taken back her position as teacher in the school, her gentle methods have come under the suspicions of the school committee. In their heartlessness and prejudice, unrelieved by any effects of religion, they turned her out and the blow was too much for her. Some said she died of a broken heart. One day as David knelt sobbing by her bed she said to him, "Mother is leaving you soon. Whatever happens, my boy, never forget your mother taught you to love God. However dark the way, always have faith in Him."

The way was pretty dark when his mother died. Why should his angel mother be taken when all about him selfish, godless people lived on? He remembered her telling him God's ways are not our ways and we cannot always understand. He couldn't understand. He only knew the house was big and lonely when he came from the cemetery, and he fell down by the empty rocker and sobbed out his prayer, "Mother, help me to be brave."

It would have been hard enough for the boy if he had fallen into Christian hands. But this was a town that had forgotten God—a poor place for a child. The one person who had kept the fires of faith burning while other hearts were cold was his mother. Eben had become a wanderer and David was left alone to keep alive his mother's faith.

We note one home in this godless town, that of the squire into which David came. There was nothing there to which David had been accustomed. There was no love, no faith, no prayer, no blessing at the table. The atmosphere of the home was selfish. Not even the squire's wife had any kindness for any other than her own son. David's room was in the attic, and bare though it was, it was his one haven of peace, with his mother's rocker, saved for him through the intervention of Eben returning just in time for the auction sale—and his mother's books.

One day the squire's son stole some money from his father's desk and David was suspected. Finding him in the attic room reading his beloved book the squire vented his ungodly wrath upon him. Seizing the book, he tore it page from page while the terrified boy cowered in the corner. When the brute had gone David picked up a page from the life of Washington and to his mind came the picture of the great man of faith kneeling in the snows at Valley Forge. Then a page from Lincoln was dug from the ruins and he remembered the scene of the great Commoner bowing his great

head in humility before God and asking for victory for the cause of right. Yes, these were men of faith, as his mother had said. Then his eye fell on the mutilated fly leaf where he read: "To my Son David, with the prayer that he may from these men learn the lesson of faith in God." The flood gates were open and kneeling there amid the ruins of his book the lad sobbed out his prayer, "O I do try to have faith, but it is so hard to do it all alone."

David had been taking eggs from his pet hen to the grocer until he had credit enough to buy a cheap watch. More money had been missing from the squire's desk, and that night, while David was filling the woodbox, the watch dropped on the floor. "So there is where the money has been going," said the irate squire as he ground the watch beneath his heel. "I'll show you what they do to thieves," he said, dragging the frightened boy up to the attic, and telling him the sheriff would come for him in the morning.

That was the night of the storm which swept away the dam and destroyed the town. But even as the storm raged and strong men cowered before the blasts of the Almighty, David feared only the coming of the morning and the sheriff, and by the lightning's flash the little form could be seen kneeling by his mother's chair and praying, "O God take me to my mother." Then he crept through the attic window onto the porch and slipped down the street in the darkness just as the storm broke in all its fury. He found refuge in a barn on a rise of ground and there found Eben. While houses fell and floated away the two were safe and the simple carpenter exclaimed, "Now they will know there is a God."

I do not know that God sent the flood as a punishment or that the storm abated in answer to David's prayer. But anyway the storm ceased and the boy and man were soon trudging along a country road. "Where shall we go?" asked the lad, and the man replied, "To some town that has not forgotten God." It was Sunday morning when they came to a little town just as the people were going to church. The little church was well filled with happy people and the tramps were kindly received.

Now comes the part of the story hardest to believe, although it is said to be true. Twenty-five years have passed and David Adams, now a respected leader in the industrial world, consulted by President Harding in regard to national policies, comes back to Riverdale, and on the spot where his mother's home had stood, builds a church. On the day of dedication in 1922 he told the story of his mother and the faith she had taught him and closed with the statement, "This is that without which no town can truly prosper—Faith in God."

Thank God if ours is not the town that has wholly forgotten God. But we ought to remember Him more fully. And everyone of us is either helping to make our town a "Town That Forgot God," or by our faith and faithfulness to the things which David's mother taught him, are helping to make it more and more a great Christian community.

Rev. Frank M. Field,
Holmes Memorial Methodist Church,
Detroit, Michigan.

Film Reviews

(By Dr. Marshall personally)

Wolfe and Montcalm (3 reels). (Pathe Exchange, Inc.) One of the photoplays of American History produced by the Yale University Press. A rare combination of scrupulously accurate history with splendid entertainment. One of the most excellent of this wonderful series yet released.

Gateway of the West (3 reels). (Pathe Exchange, Inc.) One of the photoplays of American History produced by the Yale University Press. Portrays the conflict between France and England for the great middle west, then the frontier. The exploits of the young George Washington in leading his scouts to Fort Duquesne, and the unexpected battles which followed are realistically shown.

The Call of Game (1 reel). (Pathe Exchange, Inc.) One of the Grantland Rice Sport Series. A contrast between the civilized sports of the arena and grandstand on the one hand and those of the great wild out-of-doors. A very interesting short subject appropriate for all entertainment purposes.

The Man Who Smiled (2 reels). (Pathe Exchange, Inc.) A very interesting and unusual story of an Indian who belied the "axiom" that an Indian never smiles. One cannot help liking an Indian like this one. The sign language is also very interesting.

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THE HERALD PICTURES

The Stream of Life
A Maker of Men
Climbing Life's Hill
Lest We Forget

Inspirational Pictures par excellence
By Rev. James K. Shields

The Chosen Prince, and Others

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CHURCH and SCHOOL FILM EXCHANGE

DES MOINES, IOWA

Suggestions for Parent-Teacher Associations

(*Concluded from page 236*)

forget the little boy just around the corner who needs your help and sympathy most. Help him to avoid the vicious show. Help him to make good. There are too many ready to help him to go wrong. Too few to give the helping hand.

Remember that a bad theme is worse than an immoral scene. A bad theme may be clothed in beautiful settings and like "the wolf in sheep's clothing" often hard to recognize. Analyze the pictures you see, and decide if they are good themes. Don't be fooled because the ending is good. Remember the industry calls that ending "throwing sop to the censors." If a picture dwells for two hours on a bad theme, it gives your child a bad idea to work on and to counteract all your good influence.

Check up on the films in your community and see how many of them are taken from books which are not allowed in your public library. Consult your librarian.

How many of these books would you buy for your boys and girls to read?

Remember that patronage makes production. Whenever you attend a show, the exhibitor and producer of that show consider your presence an approval of that show. Whenever you stay at home they consider it a disapproval.

We can make that absence very effective if you choose your pictures wisely. Your National Committee is spending much time and effort to make it easy for you to choose your pictures wisely and cleanly. If all the mothers would unite in patronizing only the good shows, and in creating a taste for good shows in the minds of their children, the problem could soon be solved.

Cover Glass From Old Negatives

J. V. ANKENY

I AM frequently asked the best way to clean old lanternslide plates so that they may be used for cover glasses. There are two methods.

METHOD I. Soak in a strong solution of soap powder or washing soda. The water should be hot. Scrub with a brush, rinse in cold water and then in distilled water. Set on a drying rack to dry.

METHOD II. Make up the following solutions:

A. Water 300 cc.
   Sulfuric acid 4 cc.
B. Water 300 cc.
   Sodium fluoride 4 grams.

Have each in a large tray. (Better use rubber gloves.) Place the slides one by one in solution A. Here they are let soak for a minute or two, then they are transferred to solution B. In a minute or two the emulsion should float free. They may then be rinsed in water to remove the acid and then in distilled water to free them from minerals. They should then be set up to dry.

The use of distilled water obviates the necessity of hand polishing. This last method is more satisfactory when a hundred or more slides are to be cleaned at one time.

Remember that sulfuric acid will eat holes in the clothing—that sodium fluoride is the same substance that is used for killing lice on hens; it is poisonous—that the action of the above so called stripping solution is due to the formation of hydrofluoric acid which etches glass if sufficiently strong.

The writer has cleaned hundreds of slides with this solution. This method also removes film from old negatives.

The Industrial Field

Conducted by
The Screen Advertisers Association

Educational Films in India

THE EDUCATIONAL SCREEN is in receipt of a request from Patel and Sons, Camp Karachi, India, directors of the Educational Pictures Corporation of that country, dealers in films and projector equipment, asking the magazine to aid them in establishing contacts with firms in this country having film subjects to sell. They enclose the following letter addressed to a number of firms selected from the list of Producers and Distributors in *1001 Films for 1924,* as well as a special list of films that interest them from each company.

The Letter

We have great pleasure to find from the recent Edition of 1001 Films published by The Educational Screen Inc. of Chciago, that you have some Educational Motion Picture Films for sale. We expect you are already aware of our New Concern under the name of "Educational Picture Corporation" solely dealing in Motion Pictures and other Picture novelties of Educational value.

This system being a new and novel method of imparting education, is almost unknown to 99% of the general Public, and we work single handed without support and Co-operation from authority or Public unless we show some practical advantages to them in the start. With our very limited means we work and we will be glad to have your help and advice in securing our object.

We will be greatly obliged by your kindly quoting us the lowest prices for your films with the length of each film in footage as per list attached herewith, but we will appreciate it very much if you can supply us the used prints of these films at lower rates, provided they are in perfect condition with clean pictures and titles giving a satisfactory service for two to three years. We are not inclined at present to import costly films for our purpose.

For your information we may add with great pleasure that we have recently placed an order for 50,000 feet of films with one of New York leading Educational Film manufacturers, who offered his used prints in excellent condition with guarantee for three years' service at a very reasonable price of $20.00 per reel of 1000 feet in length and hope that you will also encourage us to place our order with you by quoting your lowest prices and at the same time helping us to encourage the Educational movement among the backward masses of India thru Motion Pictures.

On receipt of the quotation we will send our order to you for the films required. Also please send us a complete list of your Educational and entertainment films and slides with their prices for new and used prints.

We will be glad to have regularly your Supplementary List of films issued by you from time to time with lowest prices for New and chiefly for Used films to enable us to place our orders for the same.

THE EDUCATIONAL SCREEN has written to each of the 49 firms named by Patel and Sons, soliciting their attention to the communication, and asking their cooperation in assisting this concern in its efforts to spread education by the visual method in India. Other firms who are in a position to offer them subjects at reasonable rates are asked to communicate directly with Patel and Sons.

Display of Projectors

IN connection with the meeting of the National Education Association in Washington, D. C., during the week of June 29th, M. F. Leopold of the Bureau of Mines, Department of the Interior, has put forth the following plan in a letter to the Screen Advertisers Association:

". . . An exhibit will be held in the Interior Department Building under the auspices of the Bureau of Education. It is desired to incorporate in this exhibit all types of various motion picture projecting machines, both of the portable and standard type. It is our desire to show every type of machine manufactured.

The entire exhibit will be held in the Interior Department Building and therefore no expense in connection with rental space will be necessary. Numerous inquiries reach this office regarding motion picture projecting machines from our highest colleges to the small country schools, and I am sure it will be a big step forward toward visual education to make this exhibit a complete one."

Manufacturers of projection machines are requested to communicate at once with Mr. Leopold, that the exhibit planned may be a complete representation of the field.

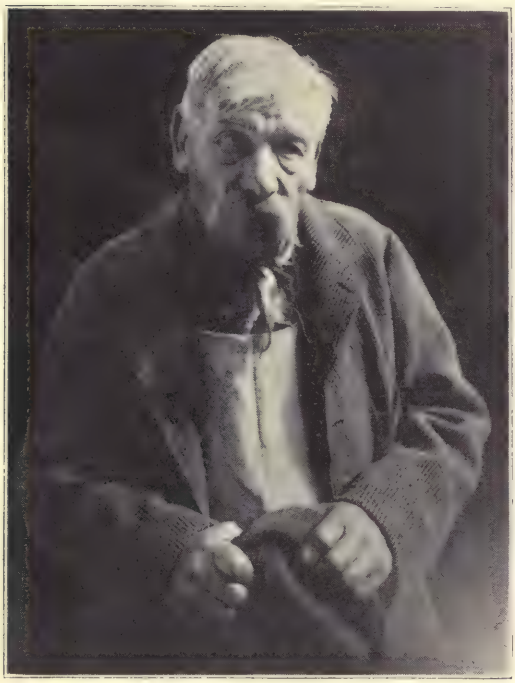
School Department

Conducted by
MARIE GOODENOUGH

School Film Reviews for June

LITERATURE

Bill (5 reels) Red Seal Pictures Corporation —An adaptation from Anatole France's novel **Crainquebille.** If there ever was a gem of acting, a living character so real that he goes on in your memory long after the screen is dark, it is here in the person of Bill, the old vegetable vender in the streets of Paris—Bill whose life history consisted in pushing a vegetable cart through the city streets for half a century.



Bill

Here is the truly "exceptional" photoplay. Its sponsors announce in its preface: "It is not the kind of motion picture you are accustomed to—it has no love interest, no thrilling fight. Here is just a simple human being to get acquainted with." As played by Maurice de Feraudy, an actor of the Comedie Francaise, Bill becomes as clear as an etching, a sustained, masterful bit of characterization.

The action is based on the incident of Bill's arrest—his offense that of standing too long in the street to wait for a thoughtless customer to go after her change, and his lack of comprehension of what a policeman said to him. His jail experience is not unpleasant, and his trial—to Bill quite incomprehensible—results in a sentence of two week's imprisonment. To Bill's simple mind, his chief concern is not that he is in prison but what they have done with his pushcart.

Upon his release, he resumes his old habits—only to find the world gone its own way in the interim; his customers forgotten him; the familiar faces set strangely against him and his whole universe topsy-turvy. He goes from resentment to desperation, and in the end seeks the silent banks of the Seine in the dark of night.

Here he is rescued by the two other unforgettable characters of the story—the paper boy and his shaggy dog. The picture of the three in the boy's room around the makeshift table is a classic of its kind.

Photography and skillful direction have been made to tell the utmost. More eloquent than a lengthy title is the scene showing Bill's forlorn old cap fallen into the heavy river waters—his mute expression at the strange comfort of his prison cell—and his lack of comprehension in the kindly old eyes at the wrangling of legal council in the courtroom. His dream after the trial has been remarkably handled—an example of what photography may be made to do in presenting the grotesque and the fantastic.

Earnestly recommended to those who are looking for something better. It is adult entertainment—for audiences who will carry away no lasting evil impressions from the saloon scenes, and who will understand Bill and the boy when they share their only cigarette. And remember that it is a foreign production and that the original French titles would perhaps do it fuller justice than do the English words. But withal, so poignant, so delicate a

thing that it should be seen and enjoyed by everyone who believes in the effectiveness and artistry of the silent drama.

SCENIC

Discontent (1 reel) Educational—Made after the manner of most other **Bruce Wilderness Tales**—with a thread of a story around which may be gathered the scenically beautiful which

The Other Two

Bruce knows so well how to record. This is the incident of Jack Barker, superintendent of a State fish hatchery in Oregon, whose wife becomes discontented in their wilderness cottage, and during Jack's absence on a "roving commission" to other hatcheries, she yields to her loneliness and deserts. He returns to find her gone, and seeks the solitude of the "friendly pines" in his bitterness and grief.

The reel, once seen, will be remembered for its moonlight scenes along the river, and the lovely picture of the road through the tall forest leading to the bank of a lake; while many will be interested almost as much in the views of the hatchery, and the young fry at meal time.

A program number which will be pleasing to an adult audience.

The Gray Rider (1 reel) Educational—A **Bruce Wilderness Tale** which is a decided novelty, both in the imagination displayed in the theme itself, and also in the manner of its presentation. The story itself is related by an old huntsman to a lad as they both sit fishing through a long summer afternoon—and tells how he and his partner once long ago drifted into Hidden Valley. The latter, charmed with the spot, declared his intention of visiting the place every summer, come what might. The partner merely laughs at him, saying, "After you die, you wont be coming back right regular."

They lose track of each other soon after that, but the partner hears that Charlie has been killed. Several years later the partner took a hunting party into Hidden Valley where they were all much startled by seeing Charlie and his dog Wampus appearing mysteriously, in the old familiar fashion, among the scenes they loved so well.

The valley and the lake are beautifully photographed, and furnish a background of scenic loveliness to the entire story. As one might easily suspect, double exposure has been used to the best advantage in getting the "ghost" effect—and always with fine values of light and shade.

Snow and peaks and pines and mountain lakes have seldom been seen in more artistic combination.

Flowers of Hate (1 reel) Educational—Not so much can be said of this as of the preceding **Bruce Wilderness Tales.** A far-fetched, overdrawn story of two men who try to prove their courage and devotion to the same girl, by getting flowers she has expressed a desire for, from Pinnacle Rock, in Mount Rainier National Park, where the picture was photographed.

They shadow each other during the three-day climb and descent, and end by hating each other and the girl, who has not a glimmer of recognition for them when they return. A story which is apt to leave one with an unpleasant feeling regarding human nature in general.

The chief virtue, scenically, is the photography of the glacier ice, the extent of the ice field and the surrounding mountain scenery among the peaks—scenes which in themselves are unsurpassed. More such scenery and less of such story would have improved the subject tremendously.

Hitting the High Spots (1 reel) Castle Films —Ramblings about California, beginning with Mt. Tamalpais, and the vacation playground at the Russian River, the Geyser, the lovely lakes in the Coast Range and the beautiful highways through the towering redwoods. Lake Tahoe in the Sierras is followed by views of the Lassen Volcano National Park—where there is an American "Valley of 10,000 Smokes" in miniature, with its steaming slope and bubbling mud pots.

The Sacramento's source appears in a beautiful steep cascade of tiny waterfalls, and Shasta's crest, seen from a distance, is a fitting climax to a catalogue of California's glories.

INDUSTRIAL

The Progress of Power (1 reel) International Harvester Co.—A miscellaneous collection of scenes depicting the various uses to which power machinery can profitably be put. Its value in the lumber industry is demonstrated in scenes showing cutting operations, sawing the trees into lumber with tractor power in an open mill, and hauling a train of lumber in the lumber yards.

Tractors are seen to furnish the power to unload ships; to act as a Jack-of-all-trades about the river docks; to hoist gravel from an old river bed, and to gin cotton as well as to carry it from gin to warehouse.

On a stock farm the tractor is no less useful. It prepares feed, hauls loads and digs canals for drainage by operating the steam shovel. It can also plow rock and crush it, besides grading the road—and it is also seen drilling for oil.

There are plenty of surprises in the picture for the layman, and doubtless a multitude of suggestions useful to those familiar with the more ordinary uses of power machinery.

A Woolen Yarn (1 reel) General Electric—Students of the textile arts, will find in this reel most interesting contrasts between methods of our grandmothers' day and those in practice at the present time.

The picture begins, quite rightly, with the shearing of the sheep, as done by hand, and then with the machine clipper. Carding is done first, as it always used to be done, by hand—then machine carding is demonstrated, the relative amount of wool carded by one person in a day by hand contrasted with the amount produced by machine in the same length of time showing clearly the vast dependence of the textile industry upon power.

A Navajo Indian is seen spinning in th primitive fashion, and several types of the ol spinning wheels of our grandmothers are mos entertainingly shown by excellent closeup, s that their working may be readily understood.

For the remainder of the film, wool is fol lowed through some of the processes of th modern mill—from cleansing to winding, unti the silver wool is ready for spinning. Th myriad spindles are seen in operation—althoug to the uninitiated some of the scenes seem trifle ambiguous.

Here again, a good closeup of the old spinnin wheel, with the possibility of spinning only on thread at a time is contrasted with the hundred of spindles handled by one operator in th modern mill.

The old loom of the Navajo Indian is ex cellently shown, and enough footage devote to the subject to see the exact process c weaving. Equally good are views of the powe loom, its principle exactly the same.

Quick glimpses are given to indicate th dyeing, napping, bolting, etc., which finish th process of manufacture and prepare the clot for the market.

The Making of Soap (1 reel)—Produced b Kirkman & Son, Bridge and Water Street Brooklyn, N. Y. An admirable industrial filn truly educational in tone. The only advertisin is the name on the wrapper. The reel show the orderly process of making soap, first den onstrating by laboratory tests of small quant ties the chemical reactions involved, then th production of soap in the factory. Contai much valuable information and leaves one wi a better understanding of the process. Titl are dignified and instructive. Suited for hon economics, chemistry and general assembl 8th school year through high school. (*Review the V. I. A. Film Committee.*)

HEALTH

Strengthening the Nation (3 reels)—The fi section is devoted to Baby Days—the last tv reels to the questions involving the school chil

The baby who is starving because of lack nutrition is brought to the Health Cent where proper feeding is prescribed, and t Health Doctor's advice brings her back to no mal health and happy babyhood. The Heal Center and the Public Health Nurse are of i estimable value to the expectant mother. F the child of the mother who must work, t

Public Day Nursery solves the problem of day-time care.

Various common defects of school children are shown to be corrected with proper care and medical attention. Here again is seen the necessity of medical examinations and health education for school children, involving the services of the school doctor or nurse. A plea for adequate school buildings and hygienic surroundings is added—the great duty of the public being to see that the schools turn out only healthy, normal boys and girls.

The subject as a whole is an argument for Public Nursing, the Health Center and health education in schools. It was written and directed by Dr. Gertrude Slaughter. *(Announcement will be made later of rental arrangements as soon as they are completed. Sales of prints are being handled by Empire Laboratories, Inc., 723 Seventh Ave., New York City.)*

JUVENILE

Hey Diddle Diddle (½ reel) General Vision Company—Perhaps the least artistic of the three, although it starts out promisingly enough with the Magic Pen drawing the landscape, the fence, the moon and the figures of the dish, the spoon, the cat with the fiddle, the cow grazing, and at last the dog.

It would be far better, however, to omit the business of animating the face of the moon—which approaches the banality of a comic—and it is difficult to decide just what is added by causing the dog to catch the black notes of music as they come from the fiddle played by the cat. The cow jumps over the moon with neither grace nor agility, and it is only natural that the little dog should "laugh to see such sport."

SAFETY STANDARD FEATURES

WE are very glad to publish herewith a list of the feature productions of the United Projector and Film Corporation, for the benefit of our readers who are using safety standard projection equipment. This list is obviously but a small portion of the large library of subjects available in this width.

The subject of narrow-gauge film has received little attention in this department in view of the fact that the majority of our readers are users of standard width films. The library of Safety Standard films, however, contains many pictures of outstanding merit and forms a valuable source of supply for those with suitable projection equipment.

From the Manger to the Cross.
The Chosen Prince.
The Life of Moses.
Joseph and His Brethren.
Judith of Bethulia.
David Copperfield.
Vicar of Wakefield.
Venice of the Orient.
How We See.
How We Hear.
The Wakefield Case.
The Three Musketeers.

These and many other films may be had from the United Projector and Film Corporation, 69 West Mohawk St., Buffalo, N. Y.

The New V. I. A. Handbook

THE Visual Instruction Handbook, Volume I, June, 1924, published by the Visual Instruction Association of America, is designed "to fill the need for a periodical source-book of concrete information with reference to the materials, methods, and the field, which neither the magazine nor the text book supplies." The first number gives promise of attaining this end in helpful fashion. The Handbook purposes in subsequent numbers to give full and detailed consideration to every type of visual aid, and is offered as a free contribution toward the promotion of the cause of teaching by means of Visualization.

To the teacher concerned with the practical considerations of classroom procedure with visual aids, the contents of the first number will be of interest. An evaluation of the various means of visualization receives due consideration, as does also the place of the motion picture in education, how to start using motion pictures in the school, and where to look for a supply of suitable motion pictures and other visual materials for instructional use.

The principles of stereopticon projection are defined, and something said about types of screens. The issue also includes a large bibliography of references on visual education from many sources.

The Handbook is printed in especially attractive form and should find a ready reception with the progressive school public. For those who have heretofore given little heed to the question of visualization, the new publication will be of unquestionable value in stimulating a genuine interest in the work. M. E. G.

Reference List of Films Previously Reviewed

FOR the convenience of our readers the following film list is compiled from reviews made by the editor of the School Department, and published in issues from September, 1923, to May, 1924, inclusive. The first such list of thumb-nail summaries appeared in the School Department of February, 1923, and included all films which had been reviewed in the first ten numbers of THE EDUCATIONAL SCREEN (Vol. I, 1922). Films reviewed between January, 1923, and September, 1923, were included as "starred" films in the current edition of 1000 AND ONE for 1924. The present additions, therefore, bring the listing up to date.

Readers are referred to the original review for more complete critical estimate of each film. Subjects are in one reel, unless otherwise indicated.

FEATURE-LENGTH FILMS

The Covered Wagon (13 reels) (Famous Players-Lasky)—Unqualified praise for this epic of the western migration which led bands of American pioneers from the Mississippi Valley to the little-known lands beyond the Rockies. History vivified on the screen.

The Courtship of Myles Standish (9 reels) (Pathé)—Longfellow's poem furnishes the incident of John Alden and Priscilla, much amplified by Charles Ray to include the story of the pilgrims and the voyage of the *Mayflower,* which gives most of the footage to the production. Significant contribution toward a complete film library of American history. Valuable for the school as a study of the Pilgrims and their experiences.

HISTORY AND CIVICS

The Yale "Chronicles of America" (Pathé)—Produced by the Yale University Press. A series of films picturing significant episodes of American history, made with scholarly accuracy in historical detail and set forth with artistry and finesse. The most important single contribution made, up to the present time, toward visualizing history on the screen. The numbers in the series so far reviewed are as follows. Others will appear in subsequent issues:

I. **Columbus** (4 reels)—The story of his struggle for recognition and financial support in his undertaking, the voyage and the landing on the unknown shores of the New World.

II. **Jamestown** (3 reels)—The first English settlement in the New World, beautifully reproduced in its environment of hostile wilderness, and picturing typical frontier life of the period. Includes the picturesque story of Pocahontas and John Rolfe.

III. **Vincennes** (3 reels)—George Rogers Clark and his march from Virginia's frontier to Kaskaskia and Vincennes, and his surprise capture of that British post on the Wabash.

IV. **Daniel Boone** (3 reels)—Boone's departure from the Appalachian country prefaces the story of Boonesboro, which gives opportunity for a classic screen picture of pioneer life. The struggle of the little settlement for existence in the face of Indian attack made all the more hazardous by Boone's capture. Vivid picture of the siege of the settlement.

V. **The Frontier Woman** (3 reels)—Her part in the struggles of Revolutionary times, when to her was left the defense of the settlements, and the heartening of the fighting men.

VI. **Peter Stuyvesant** (3 reels)—The irascible old governor the central figure in the story of New Amsterdam where he rules his subjects with little regard for their wishes, but where finally he submits to a bloodless conquest by the English. Gives also a beautiful and vivid picture of the court of Charles II, where arguments are laid before the king for the annexation of New Amsterdam.

The Romance of the Republic (10 subjects, each a unit in itself) (General Vision)—Picturing the workings of the various departments of the government as seen on a tour by Mr. and Mrs. Citizen. Done with varying degrees of success. Reader is referred to issue of January 1924, for specific notes on each subject. The numbers in the series are as follows:

Department of State (1 reel).
Department of the Treasury (1 reel).
War Department (2 reels).
Department of Justice (1 reel).
Post Office Department (1 reel).
Department of the Navy (1 reel).
Department of the Interior (2 reels).
Department of Agriculture (1 reel).
Department of Commerce (1 reel).
Department of Labor (1 reel).

The Story of the Star Spangled Banner (2 reels) (Pictorial Clubs)—Dramatic picturization of the life of Francis Scott Key, from boyhood to the War of 1812, where the incident of his imprisonment on board the British frigate through the all-night battle of Fort McHenry led to the writing of the famous poem.

The Call to Arms (2 reels) (American Mo-

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Keystone has purchased the Stereoscopic and Lantern Slide Department of Underwood & Underwood

tion Picture Corp.)—A unit of the Lincoln-Chapin cycle entitled *The Son of Democracy.* The first reel is devoted to an incident of Lincoln and his two sons, but the second gives far more significant treatment of Lincoln's problem when confronted with the cry of war.

Ancient Rome (Fox)—A scenic, but with such definite value from the standpoint of early Roman history, that it deserves particular attention. Rome's relics of architectural beauty are here excellently reproduced. Titling is scholarly and distinctly suitable for the classroom.

BIOGRAPHY

Thomas Jefferson (Vitagraph)—One of the *Urban Great American Statesman Series,* picturing the life of Jefferson, especially the part he played in drafting the Declaration of Independence.

George Washington (Vitagraph) — Chiefly devoted to his Revolutionary experiences at Valley Forge, followed by scenes of Mt. Vernon and the Potomac and other places connected with his later life. A number in the *Great American Statesman Series.*

Benjamin Franklin (Vitagraph)—An adequate picture-biography, true to the character of Franklin and following his story from boyhood to his life in the city of Philadelphia, whose institutions he helped to establish. Well worth showing. One of the *Great American Statesmen Series.*

William Tell (Vitagraph)—Dramatic story of the Swiss hero re-enacted by the villagers of his native valley in the Alps, with a sincere attempt at exact reproduction. Some good scenes of Altdorf, Tell's country and characteristic Swiss types.

TRAVEL AND SCENIC

The Crater of Mt. Katmai (Educational Film Exchange)—Recent history of the mountain, and views of the crater, filmed by the Mt. Katmai expedition of the National Geographic Society. Especially valuable for its record of a little-filmed region of Alaska.

Trails That Lure (U. S. Dept. of Agric.)—Views of Columbia River Highway and the beautiful gorge of the river, with a glimpse of campers and Eagle Creek Camping Grounds.

The City (Educational Film Exchange)—New York furnishes the subject matter for this "poem of a city," in a succession of beautiful film pictures. A classic of its kind.

Black Shadows of the South Seas (5 reels)

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(Pathé)—A "journey backwards in civilization" to the equatorial islands of the Pacific where the life of the black people is still primitive. Filmed to show life as it really is among the peoples of the Polynesian Islands. Not a subject for immature audiences.

A Trip to the Arctic With Uncle Sam (4 reels) (Church and School Film Exchange, Des Moines, Ia.)—Record of far-northern Eskimo life of Alaska and the Siberian coast as seen by the U. S. S. *Bear* of the Coast Guard Service. Each reel a unit in itself. (See detailed review, Sept., 1923.)

Yellowstone National Park (2 reels) (De Vry Circulations)—A scenic tour of the famous spots usually visited by tourists—in film scenes which do full justice to the natural beauty of the originals. Produced by the Northern Pacific Railroad.

Leaves from a Ranger's Notebook (De Vry Circulations)—Exceptional views of glaciers, precipitous heights, and other varieties of mountain scenery as encountered day by day by the Mounted Patrol in the Canadian Rockies. A scenic diary. Produced by the Canadian government.

Lake Louise (De Vry Circulations)—Collection of views of this famous locality. Produced by the Canadian Pacific Railway.

Trailing the Apache Trail (De Vry Circulations)—Scenes along the Apache Trail Highway, showing typical aspects of the southwestern portion of our country.

The Coolie (Prizma)—His work in the teeming cities of China, particularly along the waterfront in Chinese ports. Street scenes in the Oriental portion of Hongkong show man-power transportation. On the whole, an intensely interesting document of conditions of life in the densely-populated Orient.

Roving Thomas Series (Vitagraph)—Comprising several numbers of the *Urban Popular Classics*—and each consisting of more or less humorous observations of the Urban Cat (Roving Thomas) on life as he sees it in various parts of the country. For entertainment only.

Old New York (Vitagraph)—The characteristic scenes in the New York of forty or fifty years ago, in contrast with the familiar city of today tell a story of amazing growth within a few decades, transforming a town into the towering metropolis of the present. Entertaining and thoroughly instructive.

The Crystal Ascension (2 reels) (Pathé)—A succession of scenes of Mt. Hood and its glaciers, as discovered by a mountain-climbing party who explore the snowfields. Excellent for its close views of a mountain glacier and strange ice formations.

When the Earth Rocks (Cosmopolitan Expedition)—The results of an earthquake in Guatemala, and efforts to provision a stricken city.

Land of the Zuider Zee (Castle Films)—Photographed on the island of Markham, where characteristics of peasant Holland are perhaps best preserved, the reel shows some charming scenes of Dutch canals and neat little houses on the canal banks, fishing boats and the picturesque windmills.

The Maya of Today (Cosmopolitan Expedition)—Native burden-bearers of Central America, living as their ancestors did centuries ago in a man-power country. A market day brings great numbers of natives journeying along the roads and bearing a great variety of produce for the stalls of the market-place.

Capt. Kleinschmidt's Adventures in the Far North (5 reels) (Lee-Bradford)—The scenic record of a trip from Seattle through the Inside Passage to Alaskan seas—a remarkable picturization of animal and bird life in the Arc

tic, with glimpses of Eskimo life and far-northern industries—notably whaling. A subject unusually fascinating. Recommended for general instructional use.

Oases of the Sahara (Prizma)—Scenic gem, devoted to the desert and its people. In natural colors are shown caravans, oases, market day in an Arab city and the primitive method of drawing water from desert wells. Admirable for classroom use.

The Sacred City of the Desert (Prizma)—Oasis vegetation and various views in and around a desert city, said to have been built centuries ago by a tribe which found refuge there.

New England Shrines (Pathé)—Places notable for their association with significant events in the history and literature of the early days in New England. Useful in connection with a study of either subject.

Charleston, Past and Present (Pathé)—The history of the Charleston colony considered in connection with its geographic environment, and views of old landmarks of the region still to be seen today.

The Great White North (4 reels) (American Motion Picture Corp.)—A most interesting account of the Danish explorer, Rasmussen's, dash for the pole, including a scenic record of life in far-northern lands, particularly along the Greenland coast and in the great flat icy expanse of the interior. Highly recommended from instructional and entertainment viewpoints.

Around the World With the Speejacks (6 reels) (Famous Players-Lasky)—An entertaining picture record of a 40,000-mile trip in a motor boat taking the spectator to many an unusual scene. Made for the theatrical audience.

Sagebrushing Through Yellowstone National Park (Vitagraph)—A camping party enjoys the natural beauties of the park, which are admirably photographed. Reel also includes views of the animal life of the popular playground. Good instructional material.

The Last Stand of the Red Man (Vitagraph)—Indians and the Indian country as it once was, in contrast with conditions of the present day.

Santa Catalina Island (Prizma)—Color reproductions of scenes on this Pacific island, as well as bird life and the remarkable fish to be found in the tropic waters.

A Palace of Kings (Prizma)—Picturing in natural colors the beautiful Hampton Court

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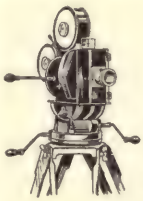

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So This Is London (Prizma)—Street scenes, glimpses of the famous landmarks of the city, and the Guard at St. James Palace.

When Winter Comes in the Yosemite (Castle Films)—Snow scenes in the Park, where snow and ice coverings seem to enhance the natural beauty of the familiar scenes.

A Saddle Journey to the Clouds (Castle Films)—A horseback expedition among the peaks of the High Sierras, "America's Switzerland." Reel contains much of the scenically beautiful.

From the Land of the Incas (Prizma)—Relics from the Incas burial grounds in Peru reveal much concerning the ancient civilization of these early Americans. Invaluable for any study of their occupations and their arts. All scenes in Prizma color.

No H C L Here (Cosmopolitan Expedition)—Guatemala, where evidences are found of an ancient civilization reaching its climax centuries before the discovery of America, and where the Indians of today live much as their ancestors did. Editing necessary for schoolroom use.

Main Street the World Over (Castle Films)—Succession of excellent glimpses of the famous thoroughfares of the largest cities in this country and Europe.

Far Horizons (Bray Nature Pictures)—Faraway mountain country brings to the screen exceptionally exquisite example of the purely scenic. Glaciers are included in the variety of scenery from the Canadian Northwest.

SCIENCE

Do You Know Beans? (Kineto)—An exceptional scientific film telling the life story of the bean seed from the time it is planted until the shoot appears above the ground. Seed structure is explained and processes involved in germination demonstrated. Excellent classroom material.

Beasts of Prey (Vitagraph)—Animal subjects, photographed with remarkable naturalness, at the National Zoological Park, Washington, D. C., and the Zoological Society of Philadelphia. Many are "caught" at close range. Titles contain good informational material. An *Urban Popular Classic.*

The Cuckoo's Secret (Bray)—A complete photographic life history of the cuckoo, which builds no nest of its own and shirks the responsibility of raising its young by depositing eggs, one to a nest, in the nests of other birds. The young usurpers shown in various stages of growth.

The Spider (Educational Film Exchanges)—Micro-photography, by the "cold light" process, makes possible remarkable views of the tiny subject, and the method of spinning. One of the *Secrets of Life Series.*

The Ant (Educational Film Exchanges)—Another of the *Secrets of Life Series* showing underground passages below the ant hill, the physical structure of the ants themselves, and the life history of the tiny animal.

Nature's Handiwork (Vitagraph)—Collection of remarkable views showing various phases in the life story of caterpillars, moths and butterflies—with particular emphasis on the metamorphosis of the Peacock Caterpillar into the butterfly, a process which the camera records in its entirety. An *Urban* subject.

Einstein's Theory of Relativity (2 reels and 4 reels) (Red Seal Pictures)—A clear and understandable scientific explanation of some of the principles involved in Einstein's theory—the shorter version the more "popular" presentation, and the longer including more scientific illustrations, but both built on the same general outline. Excellent for Physics classes of High Schools and Colleges.

Our Common Enemy (Pictorial Clubs)—Exceedingly interesting and instructive study of the insect from biological standpoint. Portrays his unsavory personality and habits.

The Story of the Lucifer Match (Vitagraph)—An *Urban* subject, tracing with much attention to detail the development of this necessary device, and the careful scientific work which has produced it in its present form. Well adapted for use in connection with the chemistry of the subject.

The Power of the Clouds (Vitagraph)—An explanation of the source of water power, but in reality more significant as the story of the life history of a river. An *Urban* subject.

Feathered Aviators and **The Lion and the Fly** (Vitagraph)—A split reel—the first section consisting of a collection of views of various birds, and the second picturing the old fable.

Life Functions of Animals—the Amoeba (Kineto)—Life processes common to all animals are first summarized, and animated drawings of this simplest of all animal forms show its structure and movement and the manner in which it manages the various life functions illustrated. Admirable subject for Biology classes.

The Romance of Life (Hodkinson)—A brief summary of earth history, the development of life forms and their adaptations to various environments. Treated in scholarly fashion, and well adapted to school showings. Bray animation employed with telling effect.

The Life History of Frogs and Toads (Kineto)—The life history of both, traced step by step with the necessary contrasts drawn. Excellent for school use. Scientifically prepared.

The Immortal Voice (Hodkinson)—A study of the science of making phonograph records, and the principles of sound reproduction explained. Excellent Bray animations add greatly to the subject.

Seeds and Seed Dispersal (Vitagraph)—One of the most remarkable subjects of the kind ever produced. A study of the structures of various seeds as an adaptation to dispersal. Exceptional micro-photography. Processes of flower and seed development, shown in their entirety by timed camera exposures. Should be seen by every student of the subject. Produced by *Urban*.

The Story of Natural Gas (3 reels) (U. S. Bureau of Mines)—From preliminary hauling of drilling equipment to derrick construction, drilling, and laying pipe lines, to the work of the compressing stations and the trunk lines carrying gas to consumer cities. Made for instructional use.

The Wizardry of Wireless (2 reels) (General Electric)—Prefaced by a brief history of communication, the subject consists almost entirely of animated drawings explaining from a technical standpoint the principles involved in wireless. Not for the immature nor especially suitable for a hit-and-miss audience.

A Visit to a Birdshop (Kineto)—A collection of views of the assortment of animal life found at such a place, but of more particular interest for the specimens in the aquarium section. Micro-photography excellent and most carefully done. An *Urban* subject.

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Lack of space prevents printing the complete list of "Previously Reviewed" in this issue. Balance of films will appear in the September issue.

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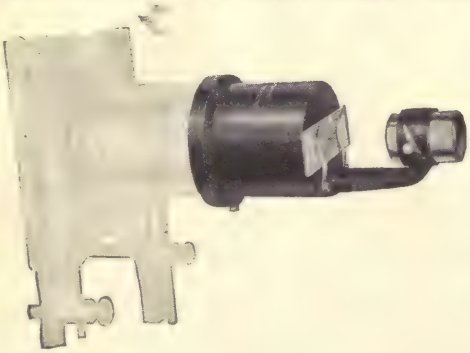

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HERBERT E. SLAUGHT, *President* NELSON L. GREENE, *Editor-in-Chief* FREDERICK J. LANE, *Treasurer*
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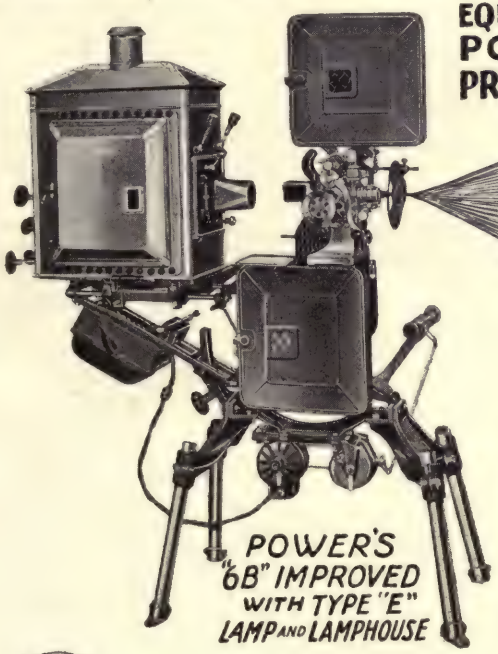

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Vol. III, No. 7 Editorial Section SEPTEMBER, 1924

As the Situation Stands at the Opening of Another School Year

THE opening of another school year marks the third milestone for THE EDUCATIONAL SCREEN, and it means unmistakably better things, not merely for the magazine but especially for the visual movement it serves. The general situation and outlook may be briefly summarized.

The *theory* of visual education has made enormous strides toward general acceptance in the last ten years. A decade ago few even thought of it. Today the vast majority of educators—using the term broadly to include all forms of education, academic, religious and social—accept the principle and readily admit "great possibilities" for visual means and methods. In plainer terms, several hundred thousand ministers, schoolmen, social workers and thinking laymen believe in the "theory." To win this general acceptance of the idea—even though but a passive acceptance—was the essential first step for the visual movement. It has been taken. It is time for the next step.

The *practice* of visual education has also made progress—far less progress than the theory, but that was to be expected. Practice must inevitably lag behind, but evidence is plentiful that the real start has been made. A certain teacher of high reputation in our largest city declares that the use of slides and stereographs last year made it possible to cover the Geography requirements completely for the first time in her entire teaching career. . . . A certain city has developed a wide use of educational cartoons in its school system and the demand for such material has outrun the supply. . . . Another city has over 40 school buildings equipped with motion picture projectors and educational motion pictures are a permanent part of the school activities. . . . A certain Harvard graduate and Rhodes Scholar at Oxford has begun the systematic production of film studies of various peoples around the world, which promise to be among the first and finest productions of scholarship really meriting the much abused name of "educational films." . . . These single examples can already be multiplied by scores, and we are on the way to the time when they can be cited by thousands.

The "first step," then, was to convince the huge field of the *theory*. The "second step" is to bring it to the point of *practice*—to intensify mere belief into purposeful action.

The supreme obstacle to be cleared by this "second step" is the grave difficulty of "funds." The nation wide chorus of the schools and churches is "We haven't the money," and they are telling a painful truth. But that same obstacle has stood in the way of every forward step in educational tools and equipment—and it has always been overcome and always will be. There was a day when schools did without blackboards for lack of money, and churches without pipe-organs. It took long financial battles before paper pads replaced slates. It is not so far back when wall-maps were unknown in all but the richest schools. Laboratories, gymnasiums, playgrounds, were wild extravagances bitterly fought by well-meaning school boards for a generation or more. Yet all these struggles ended in victory for progress.

It will be the same with visual education. Already 5% of the field—perhaps—have solved the difficulty and started the great work. The 95% never start anything until they have a 5% to follow. They have it now, and more and more will join the procession every year. The ranks of the 95% are dwindling, and will dwindle rapidly as the schools and churches develop the one thing that will find the money—namely, *the will to have the material.*

What Is Visualization?

A. W. Abrams
Director Visual Instruction Division
New York State Dept. of Education

THE term visual instruction is commonly applied to the process of teaching through the use of pictures. This limitation is somewhat unfortunate for the reason that the eye as the window of the mind looks upon things besides pictures; still the term is a fairly correct one for school use because pictorial representations are the most convenient and very often the only means by which the material world can be brought into the schoolroom.

A more serious consequence of a loose use of the term is the failure to realize that picture expression is only a means and that after all visualization is the formation of mental pictures. The facts presented by a physical picture can not be transferred directly to the mind. Some one has spoken of the eye as being like a camera. The physical similarities are very close. But an image focused upon the retina is not yet a possession of the mind. It must be worked over, assimilated. The only picture that can be considered as a mental product is the one that is built up in the mind of the individual through those processes that we have now come so well to understand.

No two persons get the same mental image from an examination of a given picture. Everything depends upon what the individual brings to the thing that is presented for observation and upon the character and amount of his reaction, or in other words, upon his ability to interpret the picture as well as its particular interest for him at the time of observation.

Showing pictures is a somewhat fruitless operation. When a teacher writes me that she has completed the study of a certain topic and would like to get some pictures concerning it to show her pupils, I recognize that this person has not comprehended the full significance of visual instruction. Such a person will almost invariably present a large number of pictures at one time, giving a certain amount of superficial information about the subject in hand, but will fail almost entirely to secure any real, significant observation and will add little, if anything, to the definiteness of her pupils' visualization. If the pupils acquire any better apperception, the result is to be credited to their native activity and not to the method employed by the teacher.

Our whole mental life goes back to sense perception. Whatever may happen when we perform higher mental functions, we surely can not advance to those until we have experienced a vital contact with objects of sense.

The process by which we perceive is called observation. This is much more than looking at things. The mind must analyze what it sees. Things have size, form, and position and may have also color and motion. These are the only perceptive facts the eye records.

But size is a very definite aspect. One does not directly see size. First one comes to know a unit of measure—not merely the foot, yard or mile, but also the height of a man, the distance from one's home town to some other, the size of a robin, etc. Then in observing another object for the first time, a judgment is made by comparing it with one of these known units in order to comprehend its quantitative aspect. The process may be slow at first but with practice will become very easily and quickly performed. In either case how different the result is from that got from learning a number given to express size. In one case there is a true visualization of one perceptive aspect of the thing; in the other the memorizing of a symbol that gives rise to no clear definite, and vivid mental image.

If we were to treat the other classes of objective facts in the same way, we would be forced to see that no object or pictorial representation of an object can be observed as a whole, and that presentation is in itself altogether insufficient for true visualization.

In these facts we have the key both for the selection and the method of using visual aids to instruction. The number of pictures that can be effectively used within a given time is small and it is the picture itself that must be read. The language used by the teacher in the presentation is merely directive and quite subordinate to this main purpose; at the same time it is very essential.

Address before the National Academy of Visual Instruction, at the February meeting of the N. E. A. in Chicago.

A motion picture can never provide a sufficient means for a true visualization of four of the five perceptive aspects of things; namely, size, form, position, and color. Its special usefulness must be confined to presenting motion for observation. For this it is doubtless well adapted.

Expressed in another way and using the analogy to language expression, the motion picture is narration, the still picture is description. It is important that this distinction be kept in mind by the teacher both in selecting and in using pictures, and as any narration that employs unknown terms of description has little interest or meaning, it should be obvious that a visualization of static elements must precede any attempt to interpret their close and rapid succession that gives the effect called motion.

To follow a story requires less concentration of attention, less mental effort of any kind than to visualize description with exactness. A certain type of attention is easily secured; hence the constant attempt of teachers to disguise instruction in the form of stories without realizing that they may not be making for mental power. Signs of involuntary attention are mistaken for real interest.

Let us not suppose that there was any lack of visualization before picture expression began to be used. Before the first picture was drawn some one visualized it, had a mental image of what was to be made. Before the camera, with which we now produce pictures merely by pushing the button, was constructed, it existed complete in all its details in the mind of the inventor. It is this ability to build up mental images that enables us to know what has already been done and to move on to new accomplishments.

There is no certainty that the large use of pictures will lead to more exact or fuller visualization. Everything depends upon their character and method of their use. The Indian visualized better than his tutored successor. His experience was not so wide but it was deeper. With the multiplication of books the repetition of symbols has tended to take the place of insight. Word symbols are exceedingly convenient and may be very useful but they have been abused. It is much easier to repeat them than to perform more exacting mental labor.

We should guard against falling into the same situation in the use of picture expression. We have committed the error of mistaking information expressed in language for education. We shall be little better off if our interest in pictures is confined to the information they convey. There is even greater danger of depending upon involuntary attention with pictures than with language. One visualizes when one has a mental image of a thing that is not being presented to the retina and the image should be more than a memory impression. It should be essentially a part of one's mind. It is not held in the mind. It is mind.

Some educators have expressed the fear that the use of pictures will destroy the power of imagination. Such a result need not follow but it is one to be guarded against. Imagination is not merely fancy. It is mentally seeing things as they are as well as the way they might be. Instead of interfering with imagination visual instruction ought to strengthen it. In fact visualization and imagination are properly speaking one and the same thing. True visual instruction has the effect of harnessing imagination, of giving it direction, of causing it to correspond to reality.

If language expression often has no meaning for those who use it, so too picture expression has its limitations. The physical aspects of things can as a rule be expressed more clearly and precisely by pictures than by words, but a description or narration by language may arouse greater emotion. If we did not advance beyond the physical stimuli of picture expression, we should not reach any great height of civilization. We do not express our reasons by pictures. No picture ever expressed a general truth. Language is constantly used for this purpose. Motives for action are interpreted by a combination of mental acts that carry us far beyond the sense of sight. On the whole, our higher mental operations and their results are much better expressed through language symbols.

It is folly then for us to make the extravagant claim that there is no limit to the usefulness of visual means of instruction and no part of our curriculum that can not be better taught by such means than by language. We should make little progress in reading visual expression without language and in the long run it is the ability to use language that constitutes the best evidence that we have truly visualized.

There is no doubt that children are capable of judging and reasoning. The trouble is we do not lay an adequate foundation in sense percep-

tion. We very early act upon the assumption that repeating the language of reasoning is reasoning itself. Then we are surprised and disappointed when the pupil is confronted with a new concrete situation and thrown upon his own resources. Within the limits of his visualized experience he can make very sound judgments and draw conclusions that are reasonable. But throughout the earlier school years we constantly encourage mechanical operations and omit almost altogether to present to him the world of sense for his reactions, and then call upon him for the higher and more abstract thinking for which he has been given no adequate preparation.

The place to introduce the visual method is the very beginning of the school course. We should then merely carry forward the processes the pupil has been performing during the years previous to his entering school. When he has acquired a certain body of visualizations or mental experiences and had some practice in using them to meet new situations, we can begin to rely less upon visual presentation and depend more upon language symbols for conveying ideas and for expression of the pupil's reactions. It will then be needful to introduce visual aids only when unvisualized physical phenomena are met in the course.

At any stage it is only a sound method of using visual material that really contributes to visualization. It is always the mental image that should be sought; the picture is often a most effective means to this end.

The Preparation of Teachers in the Use of Visual Aids

A. G. BALCOM
Asst. Supt. of Schools
Newark, N. J.

IN evaluating the work of schools which it has been my privilege to know intimately there comes vividly to mind one which surpasses all the rest in the character of instruction given, in the simplicity and effectiveness of organization, in the unanimity of purpose that pervades the teaching corps, in the mutual feeling of respect and confidence of teacher and pupil and in the impulses and aspirations kindled in the minds and hearts of the pupils to make the most of themselves.

The Human Element in the Teaching Process

The principal of this school is a scholarly man supremely devoted to the task of making the instruction of his school as vital and far-reaching as possible. He possesses a keen discernment of the essentials of subject matter and how best these may be effectively taught. He is so modest that he is seldom willing to tell of his work by pen or speech. There is in the school an exceptionally strong corps of teachers who have been selected by reason of their love and understanding of children and who have been trained to go to the depth of subject matter and to test fully every teaching device worthy to be placed in the hands of an efficient teacher.

If you were to visit this school and go through the classes you would receive a cordial greeting from teachers and pupils. You would be impressed that the ideal classroom is the happiest place on earth. You would note how the pupils responded to the directions of the teachers and how they strove to receive a smile of approval from their teachers. You would see that nothing was done for the pupil that he could be reasonably expected to do for himself and that the atmosphere of the classroom was conducive to good thinking and right action on the part of the pupils. You would be impressed as never before with those factors which are the outward evidences of the teacher's personality, namely, self-possession, the well modulated voice, the flash of the eye that sees trouble before it starts and the facial expression which disapproves at one moment and rejoices the next. Those of us who are in constant touch with classroom conditions realize that teaching devices, however excellent in themselves, must be understood by our teachers if they are to function vitally in the teaching process and that graphic presentation of a subject requires the touch of a resourceful and sympathetic teacher in follow-up work to complete the lesson, to

Address delivered at the July meeting of the N. E. A. in Washington.

round it out, to clinch the important facts involved and to inspire the pupils to further study of the subject through their own initiative. *Therefore, the dominant element in education is the teacher and the only justification for the existence of machinery and organization outside of the classroom is to make the teacher's work more efficient.*

The Use of Visual Aids in the Classroom

The use of visual aids in the classroom and auditorium will become effective in so far as teachers are trained to realize the relative value of the different types of picture illustrations and their effect upon the child mind. The teacher who has an appreciation of good photography as applied to slides and films and some knowledge of how this is obtained is likely to become interested in using these aids in her teaching. The teacher who has been taught to operate a stereopticon and adjust its several parts to the end of maximum screen efficiency is likely to use one in her work. The teacher who has made a study of and has learned to operate a motion picture projector will want to use films in connection with her teaching. Above all, teachers who realize how circumscribed in their touch with the world the average child is, and that the eye has not been appealed to in proportion to its importance among the organs of sense in the teaching process, will want to employ such methods of presentation as will give their teaching the stamp of realism.

Training in the Use of Visual Aids in Our Normal Schools and Colleges

Believing that the most important factor in the use of visual aids in teaching is the preparation of teachers, I became interested in knowing what institutions throughout the country, where teachers are trained, were doing along this line, therefore, about five months ago I sent the following questionnaire to 146 normal schools and colleges of the country representing 43 states:

1. Are you using slides; if so, to what extent and in connection with what subjects?

2. Do your students receive instructions on the teaching value of the slide?

3. What is the source of supply of your slides?

4. How many stereopticons has your school that are regularly used?

5. Are your students taught the mechanism of a stereopticon and what percentage of your graduates are able to operate one?

6. Do you use films for instructional purposes and in connection with what subjects?

7. Do you rent or purchase film and from whom?

8. Do your students receive instruction on how best to use a film for teaching purposes?

9. What type of motion picture projectors are in use in your school and are they satisfactory?

10. What percentage of your students are trained to operate these projectors?

The number of answers received were 82, representing 39 states.

Number using slides	71
Number where students are taught teaching value of the slide	44
Number where students are taught mechanism of stereopticon and how to operate one	31
Number where films are used	39
Number where students are taught the teaching value of the film	12
Number where students are taught to operate machines	5

These answers are significant in that they show that much needs to be done in our normal schools and colleges in order that their graduates shall be trained to use visual aids in the classroom. Only about half of the institutions give any training in the teaching value of the slide and less than half, 31 out of 82, give training in the mechanism of a stereopticon and how to operate one. Less than half, 39 out of 82, report that films are used. A still smaller percentage, 12 out of 82, give instructions on the teaching value of the film, and only 5 report giving any training in how to operate a motion picture machine.

Out of 27 replies received from a group of states classed as North Central States there were 25 reported using slides and 15 where students are taught the teaching value of the slide, 10 where students are taught mechanism of the stereopticon and how to operate one, 16 where films are used, 8 where students are taught teaching value of the film, and 4 where students are taught to operate machines. The schools located in this section of the country and the states farther west report the greatest progress in preparing teachers to use films and slides. The individual schools that have been

most progressive in this field of work are: The Cleveland School of Education and State Teachers College, San Francisco, California. The individual states that have been most progressive through their departments of public instruction are Michigan and New York, the latter particularly in its slide service. Three schools of Michigan, namely Central Michigan Normal School at Mt. Pleasant, Western State Normal School at Kalamazoo, and State Normal College at Ypsilanti report progressive work in training how to use films and how to operate motion picture projectors through cooperation with the State Department.

How We May Aid in This Work of Preparing Teachers to Use Visual Aids

In stressing the importance of teacher training in the use of visual aids the fundamental purposes of pictorial illustration should be broadly considered. In my judgment such a training involves a greater use of the blackboard and more skill in the handling of chalk; the acquirement of ability to use to the fullest extent charts, maps, and graphs; a study of the pictures that appear in the text books in use by the pupils; a collection of pictures cut from newspapers, magazines, and discarded books that illustrate topics under consideration; cooperation with the local library and museum in communities where these exist, in the use of exhibits, charts, pictures, and other material; full consideration of the possibilities in the use of the stereograph to develop keenness of observation, initiative, and self expression; a study of the slide and recognition of the many uses to which it may be put in illustrating subject matter; and study of the film, the youngest member in the family of visual aids, and by virtue of the motion involved in its representation gives a stamp of reality to the subject illustrated (where motion prevails) that can't be given by other means. These all have a place as a means of illustration and should receive attention in teacher training.

I am convinced that the mechanical side of the stereopticon and motion picture projector has been a considerable barrier to the use of slides and films. I recall my experience in going from school to school in Newark and meeting groups of teachers for the purpose of teaching them how to operate a stereopticon and care for same and how this has greatly increased the use of slides in those schools. The problem of operating standard professional machines in school buildings for instructional purposes is an educational one and should be solved in an educational way through training of principals and teachers as operators. In my own city this work of operating machines in the schools is handled by my department which has the approval of the Board of Education and Bureau of Fire Risks and Combustibles. The department has available for those who wish to qualify to operate projectors standard professional and portable, typewritten directions covering the essential things to know about the mechanism of a projector, how to operate it, what to do in case of an emergency the mending and care of film, and the law and regulations governing the same. An applicant is given experience in threading and running the projector under competent direction and then takes a written examination. If both are found satisfactory the applicant is given a permit to operate a projector in the schools for instructional purposes.

This policy has been conducive to a minimum wear on film and good care of equipment. The hazard of the film, even the inflammable, has been greatly exaggerated so that over rigid and in some cases ridiculous laws have been passed with no discrimination between conditions that obtain when a popular audience views a feature film and when an instructional film is shown in the classroom or auditorium. It is claimed that the chief hazard involved in the use of the film comes from the possibility of a panic ensuing when something goes wrong. There is a vast difference between the control of pupils in a classroom or auditorium and that of a popular audience. The modern projector with its safety devices and acetate film make it possible to operate in classroom or auditorium without fireproof booth and it is hoped in time will result in doing away with ironclad laws which in some instances now make it impossible to use instructional film in school.

In conclusion let me say that we should sound the note from the housetops and along the byways of having teachers trained in the use of visual aids in normal schools and colleges; in summer schools and in evening and day classes formed for this purpose in city school systems. We should use every effort to give publicity to visual instruction in educational gatherings and in newspapers and magazines. Lastly, that in so far as the individual classroom teacher becomes imbued and equipped to do this work will its success be assured

The Theatrical Moving Picture Situation

MRS. CHARLES E. MERRIAM.

DURING these summer months, the theatrical situation has not improved even though Mr. Hays rushed out to Hollywood and put the producers on record for clean pictures. The press did not even take him seriously, as evidenced by the small space he drew. And even though they are now on record—once more—and pledged to clean pictures and titles, the new films at the theaters today show the *producers* did not even take *themselves* seriously. Scanning the ads in today's paper (Aug. 25) we see familiar suggestive titles: "Sinners in Silk", advertised as a drama of white shoulders and orchids. "Open All Night", advertised as a daring Parisian farce. "Lily of the Dust", taken from Suderman's "Song of Songs". The title was changed twice, evidently to fool the communities that had protested against the filming of this story and had asked censorship boards not to pass it. "Three Women", story of a rake and the 3 victims of his bestial desires; "Enemy Sex"; "Her Marriage Vow"; "Unguarded Women"; "The Woman Who Sinned"; "Changing Husbands", which is a *Saturday Evening Post* story changed entirely to hinge on a bedroom scene; "Flirting With Love"; "A Perfect Flapper"; and "Manhandled".

The films have deteriorated so much that even the critics are ridiculing and denouncing them, and an editorial appeared in one of our metropolitan papers this week commending censorship. Members of our Chicago censorship board who have been viewing pictures for twelve years think that they are worse now than ever. Considering that the constant reviewer generally becomes hardened to scenes of this sort, this criticism is far from being a hopeful sign. During one week in July, of 13 feature films seen by our censorship board, 5 were rejected; 3 were given adult permits; one received 69 cuts; another 63 cuts. Ten pictures out of 13 needed drastic treatment.

What about the communities that have no protection such as censorship brings? O, you men and women who are interested in our boys and girls, make yourselves a committee of one to see the pictures exhibited in your home town. Remember we are our brother's keeper and must protect the helpless. The youth are simply seeking wholesome recreation and what must they think of us who allow them to be shown all this filth?

You are probably absenting yourselves from the theater in disgust but we need you, who are leaders in welfare work in your various communities, to come with us now to the theaters not for relaxation, but as a religious duty. The recreational hours of our youth are making criminals of them today. You can not expect them to become good citizens if you feed them on vice and crime in their recreational hours. Vice and crime beget vice and crime. We have learned that a child can not live amongst criminals and not be affected, but we have not stopped to realize that pictures of vice and crime are just as bad as the reality.

Because of the serious and menacing condition, I am resigning as chairman of the Better Films Committee of the National Congress of Parents and Teachers and I shall now devote my efforts towards uniting all the men and women of this nation who believe it is our duty to preserve decency and law, against the united efforts of those who are promoting indecency and lawlessness. The forces of evil always try to divide the forces of good; and they are often successful in their efforts in the field of politics, religion, and other welfare work. Evil forces always stand together while they demoralize the forces of righteousness by some petty issue. In my study of the movie problem I have decided that the same holds good here. The industry has resorted to so many tricks to fool well-intentioned people and has frustrated so many well-meaning plans, that each group is suspicious of the good intentions of the other group. So it is not an easy task I am attempting but for the sake of our boys and girls; for the sake of all we hold dear in life; and for the pride we should have in ourselves, our homes, and our communities, and for the respect we hope our children will have for us, let us unite our efforts and consecrate our lives to the solution of this problem.

In the next issue of THE EDUCATIONAL SCREEN I hope to present a definite line of action in the interest of unity and strength.

Editor's Note—The film recommendations, formerly published under the department of the Parent-Teacher Associations, will appear next month under a new department.

The Theatrical Field

Conducted by
MARGUERITE ORNDORFF

Theatrical Film Reviews for September

THE THIEF OF BAGDAD (United Artists)

Do you believe in fairy tales? Then for you the gates of Bagdad will open wide upon an adventure that is all mystic and magic, and beautiful with a shimmering, unreal beauty. And you'll follow the thief, whose simple creed, "Paradise is the dream of fools, and Allah is a myth," prompts him to take what he desires and have no scruples. And when the thief glimpses his own particular bit of Paradise—his unattainable Princess—you'll learn as he does, that life, even in fairy tales, is not so simple and that happiness must be earned.

For sheer beauty and richness, the picture has never been equalled; Mr. Fairbanks' delightful bag of tricks has been enlarged to include such oriental marvels as the magic rope, the flying carpet, the winged horse, and the magic chest, and wonderfully effective use he makes of them. The settings outstrip even the most active imagination and the characters move through them like fantastic figures in a gorgeous dream.

Mr. Fairbanks' own performance is possibly the best, if we concern ourselves with externals only—for it goes no deeper. There is a rhythm and balance to his movements that invests the picture with the lyric qualities of a poem, unmarred by a single false gesture. Of course, if you are looking for deep emotional complexities, you'll find none here, only a simple homely truth, clothed in the glamor of the Arabian Nights. And if you are to enjoy the picture, you must doff your doubts and your sophistication, for the cynic cannot smile with The Thief of Bagdad at the starry legend twinkling in the sky, "Happiness must be earned."

THE SEA HAWK (First National)

Sabatini, you must know, is the epitome of adventure with complication piled upon complication, little of subtlety and much—much of romance. Here he has selected an English lordling of the Elizabethan period, with a roving spirit and a generous heart, who for the sake of a worthless younger brother, runs away under a cloud of suspicion. Captured and enslaved by the Moors, he escapes, gains command of a ship, and becomes in time the terrible "Sea Hawk," dreaded alike by Moor and Englishman. And very ingeniously he disposes of his enemies and wins his fair lady.

Milton Sills handles the part of the Sea Hawk with his usual skill, and seems to enjoy the doing. Wallace Beery contributes one of his healthy villains, and Enid Bennett is a lovely Lady Rosamond, worth all the trouble. Lloyd Hughes, Marc McDermott and Wallace McDonald are also prominent. The picture has been given admirable production by Frank Lloyd.

THE TEN COMMANDMENTS (Paramount)

With his fine handling of the Biblical prologue, Cecil B. DeMille has made something extraordinary out of what might otherwise have been commonplace material. He tells of the two sons of a God-fearing widow—one who believes in a sane application of the commandments, the other, who scoffs. The younger son breaks the commandments deliberately, one by one, and reaps his just and terrible reward when a church he has built with defective materials collapses and kills his own mother.

The prologue, which visualizes the story of the flight of the Israelites into Egypt and The Exodus, as the mother reads from her Bible, is exquisitely done. The climax reached in the passage through the Red Sea is a marvel of mechanical and photographic ingenuity. One feels perhaps that Mr. DeMille overreaches himself at times, particularly in the scenes in which Moses receives the commandments, where he crystalizes too definitely before our eyes, a thought that to most of us must remain mysterious and vague. For the most part, however, the scenes are majestic and wholly awe-inspiring, and familiar persons for once lose their screen identity and are merged into the characters they symbolize.

The figure of Moses, played by Theodore Roberts, dominates the scenes of the Exodus, as that of the Pharoah, Charles de Roche, does

the Egyptian scenes. In the modern chapter the work of Rod la Rocque, as younger son, is best.

GALLOPING FISH (First National)

A hodge-podge of nonsense circling around the efforts of a lady diver to save her trained seal, Freddy, from the fell clutches of a sheriff with an attachment. Louise Fazenda, Syd Chaplin and Marie Prevost are among those who lend their comedy talents—somewhat unsuccessfully. Much of the picture is merely silly, but there are a few good laughs.

THE MARRIAGE CIRCLE (Warner Brothers)

An amusing story of domestic infidelity, made effective largely through Adolphe Menjou's quiet skill—or perhaps one must say Ernst Lubitsch's genius interpreted by Mr. Menjou. Florence Vidor and Monte Blue do good work, with Marie Prevost and Creighton Hale less effective in comparison. The Viennese flavor will add novelty for most American audiences.

CYTHEREA (First National)

Lewis Stone seems doomed to play an interminable succession of middle-aged romancers who come a cropper in their romancing. The reason, of course, is not far to seek—he does them so perfectly. In the film version of Joseph Hergesheimer's novel, Mr. Stone plays impeccably the erring Lee Randon who feels at forty that he has not had much of romance in his life, and that he had better get it before he is too old. Accordingly, he fixes his affections upon a doll which seems to symbolize the thing he seeks. Eventually he discovers a lady in the image of the doll, and carries her off to Cuba—the paradise of their dreams. But Cuba proves to be intolerably hot and dirty; old friends keep turning up at inconvenient times; the adored lady dies of heat and heart trouble, and the searcher for romance sneaks home like a naughty little boy, remarking to his forgiving wife in a relieved sort of way, "I see you have the same old centerpiece." Irene Rich has charm and naturalness and understanding as the wanderer's wife, and Alma Rubens is exceedingly effective as the dark lady of his dreams.

BLUFF (Paramount)

Agnes Ayres as a struggling costume designer who is unable to gain a hearing, takes advantage of her likeness to a prominent society woman who has conveniently disappeared, and bluffs her way to fame and fortune. Situations are exaggerated and nobody has much to do but stand around. However, it has the elements of an evening's entertainment. Antonio Moreno in support of the star.

THE CONFIDENCE MAN (Paramount)

George Ade and Thomas Meighan again. An entertaining tale of the reform of a crook, which is well enough in its way, but the whole story is told in Mr. Ade's comprehensive titles, with flashes of Mr. Meighan in appropriate attitudes. Not my idea of a real picture. Still, as Mr. Meighan is a favorite of mine, I keep hoping.

LADIES TO BOARD (Fox)

Tom Mix takes on an old ladies' home, patches up difficulties between one sweet old woman and an errant son, and has time to fall in love. Some thrills and laughs, and nothing subtle at all.

RACING LUCK (Associated Exhibitors)

Here is a cheerful farce about an innocent who emigrates from Italy and falls afoul of a wicked New York political boss who makes his existence utterly miserable by ousting him from every job he manages to find. An absurd chance puts him behind the wheel of an automobile in a race, and although he knows rather less than nothing about driving, he wins—being the hero—and comes out whole. Oh, yes—and the villain is foiled. Monte Banks and Helen Ferguson are featured.

SHERLOCK, JR. (Metro)

Buster Keaton as a detective. In addition to his peculiar brand of humor, there are some thrills, and some ridiculous trick effects that are worth a good laugh or two.

GRIT (Film Guild)

Altogether disappointing in theme and interpretation. Glenn Hunter plays a young underworld gangster with a heritage of fear that he finally succeeds in overcoming. The character is not carefully worked up, and the story, by F. Scott Fitzgerald, is stereotyped. Clara Bow puts a flash of life into the picture.

SPORTING YOUTH (Universal)

If you are a chauffeur with natural leanings toward speed, and your employer sends you to California with his car on the eve of a big road race, and you are mistaken for a famous racing driver, and there is a girl all prepared to worship you—why in the interests of a good story, you see the thing through. Which is just what Reginald Denny does in excellent fashion with

(Continued on page 290)

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D. D.

Great Sunday Evenings With Pictures

REV. R. H. ROLOFSON
Pastor The Presbyterian Church, Vinton, Iowa

IN both a pastorate at Kansas City, Mo., and the present one, I have attempted to conquer that peculiarly balky nightmare, "The Sunday Evening Problem".

Night after night, in an auditorium capable of holding nearly a thousand people, I have tried to preach to the proverbial handful of faithfuls. Often a haunting voice awoke me at night to renew accusations of a very embarrassing and pertinent variety. "You are losing large opportunities!" insisted this voice. "In that audience tonight there were only the saints of your congregation! They need your preaching less than anyone else. Besides, they heard you this morning. Where were your youngsters? The professional men? The rank and file of business men? Where were they? You must reach them or admit failure, for you are their spiritual shepherd!"

Profuse lamentations from pastor friends indicating that this malady was not entirely unknown in other communities may have been a superficial consolation, but it was in no sense a cure.

In each of the above-mentioned parishes it was at length officially determined that we must serve, on Sunday nights, a larger number of people, regardless of the costs. Cheap and sensational methods were not considered, because the goal was not simply to get a crowd, but to get it somewhere. The thing sought must make a definitely religious contribution to the evening worship, either in directly projecting a message or in building an atmosphere for a message.

Among the resultant experiments some hope was found in pageantry and original dramatizations. But in the nature of the case these as a regular diet were not possible.

To abridge a long and very interesting experience and hasten to the point of this story, it was pictures that finally penetrated our gloom. Pictures—both moving and still. Perhaps a résumé of our labors, the results and some deductions will be of helpful interest.

Projection Equipment

In the Kansas City parish we purchased a standard theatre type of machine. The booth there was made of metal lath and fireproof plastering. The screen was a very large window shade, painted. In Vinton we have a semi-portable machine, which, because of its portability, is more satisfactory. The booth is of sheet iron. For many reasons a booth is desirable, although not indispensable. The screen is a large piece of muslin, with six coats of paint on it, mounted on a wooden frame. This frame is hinged in the middle. The roller type of screen is better. In the booth there is also a large double dissolving stereopticon, entirely independent of the motion picture projector.

Finances

In each case the cost of projection equipment was met by popular subscription and that of the programs by silver offerings. This latter statement holds true also for the entertainment programs given in Kansas City each Friday night.

Securing Films

Finding suitable programs has been the "snake in my grass". Generally speaking, in the commercial exchanges the judgment of salesmen is undependable, even for entertainment subjects. As for their furnishing a regular diet of religious material there appears not the slightest ray of encouragement. In some instances they are sincere enough, but they don't know "the language". For example, in Kansas City, after explaining extravagantly the need for a picture to form a background for the Christmas message I was assured, in all solemnity that "Black Beauty" was "just the thing"! Each day brings new evidence that in the non-theatrical producer and distributor lies the only hope for non-theatrical exhibitors. This with the exception of an occasional entertainment subject.

Putting the Program Across

Picture programs are anything but a putter ing preacher's paradise. To pack an audito-

rium with folks and then pack their heads and hearts with a vital message one must devote much time, his best thought and endless effort. He who for any reason fails to do this, will reap only a meagre harvest. We might use as a text for this theme, "Verily, that parson who maketh pictures to preach in his synagogue will study and labour with a fervency that endeth not." (c. f. Hezekiah, 23:23.)

Last winter a Missionary came for an entire Sunday. He being from India, I booked "Ram Das". Contrary to custom when Missionaries talk, at the second service the house was comfortably packed. Many of the things he had said in the morning were hinted at or depicted thoroughly on the screen in the evening. So perfectly were Indian life and mission work portrayed that the Missionary sat in tears—tears of homesickness for the land of his labors. With the picture's message as a basis he was enabled to build a most unusual appeal. The day was talked of for weeks. In my pastoral experience I have never known a more valuable day for missions. The largest single contribution to its success was a preaching picture, properly used.

We ushered in the Christmas season with "The Christ Child". Between reels a concealed choir and soloists sang carols and other Christmas selections. Some of these were illustrated by slides, as they were sung.

Immediately preceding the annual canvass for funds we used "The Widow's Mite".

For Vocational Decision Day, the most excellent subject I have found is "The Maker of Men".

No more fitting close for "Mother's Day" could be imagined than "The Stream of Life". We used it this year. It was a hushed, solemn, deeply touched, tear-stained audience that arose for the benediction. As they poured out by the hundreds there was a conspicuous absence of that usual buzz of conversation. This reminded one of the adage concerning the depth of still water.

There are a number of good subjects for Lincoln Sunday. We used, this year, "My Mother". Incidentally this would be suitable, also, for Mother's Day.

Films may be used with splendid results in a series, each film illustrating some phase of a subject from Sunday to Sunday. The following series, for example, bears on the general topic of "Contributors to Success". In our advertising we played up the series idea and bid for the young people and those who had in charge the training of youth.

For the reader's convenience, the title of the picture is capitalized, followed by the title of the sermonette in smaller letters. "BLIND BARTIMAEUS"—"Faith in the Master of Life". "THE CALL OF SAMUEL"—"Finding one's niche". "MEN OF TOMORROW"—"A man is educated when—". "BY THEIR FRUITS"—"White lies that turn black". "THE PRODIGAL"—"The lure of compromise". "THE PRICE"—"Standing for something". "HIS BIRTHRIGHT"—"Where ambition ends and covetousness begins; a danger point". "WHO LOSETH HIS LIFE"—"Obstacles, as stepping stones". "THE GOOD SAMARITAN"—"Sharing good fortune".

The church at Vinton

Making the stereopticon preach is a more difficult task. However, it can be done. Following are some fruitful attempts. No mention need be made of failures, excepting to place the blame on our own shoulders, where it belongs.

Outstanding among these services was "A *Favorite Hymns* Program." As the great hymns of yesterday were sung on the Victrola, suitable scenes were pictured on the screen. It sounds easy and simple, but its effect might be ruined by a very few mistakes. Being a program rich in sentiment and heart appeal much depended upon a proper atmosphere. This we accomplished through advertising, a carefully selected scripture lesson, the Victrola prelude, the pastoral prayer, the remarks of the chairman, the very attitude of the ushers and even the lighting of the auditorium. With all this done perfectly the effect might still be

spoiled by blundering on the part of the stereopticon or Victrola operators.

In a stereopticon service it is imperative that nothing be trusted to luck. Every detail must be worked out and rehearsed.

A few times I have used, successfully, the slides furnished by Mission Boards. Everything depends upon proper publicity, careful planning and complete cooperation from the various Missionary departments in the congregation.

Some time next winter I shall present an original "Tour Around the World With Missionaries". The slides for this service will be made from pictures of missionary friends and their activities in various parts of the world. Scenes and stories about the Missionary supported by this congregation will occupy large attention. Thus, by presenting "human interest stuff" with slides, a lasting message and a deeper interest in Missions may result.

In connection with original pageants and dramatizations, I have made effective use of slides. An account of one of these endeavors follows. Last Fall, at the annual meeting of the Synod of Iowa, we staged an original, historic pageant in celebration of the seventieth anniversary of the Vinton church. Inquiries from clergymen in all sections of the country indicate that this production attracted little short of nation-wide attention. Through it all pictures played a most strategic part. As "Spirits" representing the Past, the Present, and the Future, recited past achievements, present activities and future ambitions, the persons, places, buildings and activities mentioned were simultaneously pictured on the screen. The effect was, in showman's language, "a knockout".

So insistent was the local demand for a reshowing of these slides, that very recently we used them with great effect in an "Old Folk's Service". There are over a hundred of the slides, each speaking volumes, especially to the noble Christian soldiers of yesterday's struggles and victories, many of whom were in attendance at this service.

Some Deductions

My experience has demonstrated that one may, by a proper use of pictures, multiply the average attendance at his evening service by five; that pictures will also enable him to deliver a wider variety of clear-cut and striking messages.

My experience has also led me to the belie that he is rash who professes to know, for sure much about pictures as preachers. Getting th church into the visual field in real dead earnes is a project so big, so new, so rife with possi bility, so far-reaching in consequence and s thoroughly tremendous in every way that th prudent man will keep his ear to the groun and his mind open. He will lay but small em phasis upon what he or others have made pic tures achieve; excepting as these falterin achievements may be of prophetic value.

It may seem highly audacious to indulge i prophecy; however, three commanding fact embolden me to predict that within a shor decade the church will become a major ex hibitor of films.

First among these facts is the vast realn of Christian truth, to the spreading of whic 206,843 clergymen are devoting their best effo among 45,457,366 communicants, in 237,404 pul pits in the United States.

The second of these facts is the basic sound ness of pictures as a means of conveyin thought from one mind to another.

The last of these facts is that the church conservative though she may be in adoptin new methods, eventually adopts and uses to th limit anything that will aid in her one task— the task of permeating the minds of men wit Christian truth. Despite an early rejection o all musical instruments, the great market fo pipe organs, today, is in the church. Despit short-sighted rebuffs given Johan Gutenburg when he printed his first edition of the Bible many of the greatest printing concerns of mod ern times are owned by, or are operated for the church.

My prediction, then, is based on a clear case Here is nearly half the population of our coun try in possession of wealth, above the averag in intelligence and with large vision and splen did leadership. This group is consecratin much of its time, thought and means t the spread of a vitalizing message. It is con stantly in quest of more effective methods. Fo two decades the picture method has been prov ing its worth and adaptability in the crucibl of experience.

These principles are basic and sound, th church will adopt and use pictures in a mighty way! It remains only for pioneering pastors cooperating with non-theatrical producers an distributors, to work out the details.

Film Reviews

(By Dr. Marshall personally)

Vincennes (3 reels). (Pathe.) Chronicles of America series by the Yale University Press. The English are in possession of this fort which commands the entire central part of the continent of North America. A little group of Americans march in the late winter through two hundred and forty miles of swamp land, under incredible difficulties, and take the fort. A splendid historal subject, replete in interest.

Daniel Boone (3 reels). (Pathe.) Chronicles of America series. In which we follow the fortunes of this hardy frontiersman and his fellows from Virginia to Boonsboro, Ky., and witness the incredible hardships and the thrilling battles waged by the Indians, spurred on by English gold. A picture that leaves nothing to be desired.

The Frontier Woman (3 reels). (Pathe.) Chronicles of America series. The story of a frontierswoman of Tennessee, while her husband is away fighting in the Revolutionary War. The Cherokees are on the war-path. After almost superhuman endurance word comes that the soldiers are returning home, victorious. A great welcome awaits when the husband's riderless horse appears with his mutely eloquent story. A graphic story of the price the pioneers paid for the blessings we enjoy, and particularly of the endurance and sacrifice of the wives and mothers. A picture every American should see and ponder well.

The Chechahcos (8 reels). (Pathe Exchange, Inc.) A story of Alaska in the days of the gold rush. The plot is frankly melodramatic, and not particularly good. Careful cutting would be necessary to make it appropriate for other than an adult audience. The scenery is wonderfully fine and interesting.

Aesop's Fables "If Winter Comes" (1 reel). (Pathe Exchange, Inc.) A very entertaining comic cartoon.

The Lone Wolf (6 reels). (Famous Players-Lasky Corp.) Dorothy Dalton and Jack Holt in the leading roles. A detective story in which some of the most infamous gangs of Paris are complicated in the theft of secret information stolen from the American Government. One of the gang turns out to be a secret service agent. Very interesting to those who like detective stories.

Stockholm (1 reel). A Post Scenic of unusual interest.

Sherlock, Jr. (6 reels). (Metro.) Buster Keaton in the role of the famous detective. One of the funniest pictures of recent release. Keaton never betrays an emotion by any facial expression except that of the eye. A clean, wholesome picture.

Prague (1 reel). A Post Scenic of fine merit.

Code of the Sea (6 reels). (Famous Players-Lasky Corp.) Rod La Rocque and Jacqueline Logan in the leading roles. From the play of the same name. The captain of the lighthouse tender had deserted his post in a terrific storm and a passenger steamer had sunk on the rocks. He died, branded as a coward. His son was hunted by fear and felt he had inherited it from his father. After the most tremendous stress he finds himself master of the tender and at length displays the qualities of a hero. Some of the most remarkable pictures of the sea during storms ever filmed. A thoroughly entertaining picture.

Family Fits (2 reels). A Cameo Comedy. Funny.

Dorothy Vernon of Haddon Hall (10 reels). (United Artists.) Mary Pickford in the leading role in Charles Major's famous story of the days of chivalry. An excellent picture thoroughly worthy of its subject. Appropriate for all ages.

North of Hudson Bay (5 reels). (Fox Film Corp.) A Tom Mix picture, but a departure from his usual offering with his horse, Tony. An adventurous boy goes to the far north, seeking a gold mine to relieve his mother's poverty. Plenty of excitement and a pretty romance. A particularly interesting feature is a thrilling fight with a pack of wolves.

The World Struggle for Oil (5 reels). (Mr. J. E. Butler, distributor.) As described by the producers, this picture is "a story of the mighty offensive for the control of the oil areas of the earth." Adapted from Isaac F. Marcosson's series of articles on oil, appearing in *The Saturday Evening Post.* One sees the method of securing petroleum in ancient times, by skimming oil off lakes, and other ingenious ways, and every subsequent method, down to the drilling of the first oil well in Pennsylvania by Col. Drake, and on down to the huge oil developments of the present time. Entertainment and information are combined in this film in an amazing fashion. This picture would go big with a men's club.

Triumph (8 reels). (Famous Players-Lasky

Corp.) Leatrice Joy and Rod La Rocque in the leading roles. A young idler inherits his father's tin-can factory and a large fortune, on the condition that if he does not stop idling and go to work within two years after the father's death the factory and all his wealth shall go to the manager of the factory. The young president and the manager are both suitors for the hand of one of the young forewomen. Suddenly the rich man finds himself penniless and the manager finds himself rich. How both these young men and the young lady conduct themselves in this topsy-turvy world makes excellent entertainment.

Among the Magazines

Conducted by the Staff

MR. JOHN FARRER gives us his ideas on "When the Movies are Good" in one of the late numbers of *The Ladies Home Journal.* In response to his request, the readers sent in lists of their favorite films. The following titles represent those receiving the most votes:

The Covered Wagon	A Woman of Paris
Robin Hood	Little Old New York
Scaramouche	If Winter Comes
The Fighting Blade	Rosita
Down to the Sea in Ships	Anna Christie

Such a selection shows that people like the best pictures. Mr. Farrer is generous in his praise of "The Thief of Bagdad" and "Dorothy Vernon of Haddon Hall", finding the same quality of youthful zest and impudence in both. He pronounces the former "a marvelous unrolling of magical beauties, a living fairy story". "Monsieur Beaucaire" and "Beau Brummel" show "accuracy of detail and beauty of characterization." Of the shorter pictures of the month, the best, from the standpoint of acting and direction, in his opinion are "The Enchanted Cottage", "The Fighting Coward", "King of Wild Horses", "Girl Shy", "The Hill Billy", "The Signal Tower", "True as Steel" and the three additions to the Yale Chronicles Series—"The Gateway of the West", "Wolfe and Montcalm" and "Peter Stuyvesant".

IN the July number of *The World's Work* appeared an article entitled "School Teachers as Film Censors", which contains many suggestions worthy of consideration. Although other censorships can be destroyed, that exercised by the mother cannot be. The teachers should cooperate with the mothers in keeping the children away from undesirable films. They can do this by assigning an extra amount of home work when such a film is to be shown, by encouraging the children to see only movies of educational and cultural value, and by requiring at regular intervals a list of the films seen by them. Mrs. Charles Merriam and her Committee for Better Films, under the Parent Teachers Associations, have done much in organizing this mother-teacher censorship. However, the writer of the article feels that their suggestions will not work in every family because every mother does not supervise her children in that ideal way, nor will all children do what they are told. The problem is more difficult for the city teachers, who can exercise their supervision only by requiring the submission of lists, than for the small town teachers, whose advice is apt to have more influence in keeping the children from trashy films.

A RECENT issue of *Collier's Weekly* contains a scientific discussion of the all-important question—"Do the Movies Help or Harm Us?"—by George Humphrey, professor of psychology. He distinguishes between the two kinds of thinking: the logical unimaginative thought which is based on the reality principle, and the thought that begins with some contact with reality and formed on the "pleasure-pain" principle. This latter type is supplied by the motion picture, for pleasantness rules the thought process and the thinker's reverying is done for him. He escapes from reality and the prison of everyday life. "As long as this release is temporary, it is probable that the balance is all to the good", for it is a great help to the average business man to find such relaxation. But too frequent attendance at the movies has a dangerous effect, in that the fan forms the habit of thinking pleasantly altogether and not with facts. Especially is an overdose of movies harmful to the young, "who have not enough experience of the world to counteract such mental lotus-eating", as the adult has. In the case of the person who spends all of his spare time at the movies they have become a passion and should be treated as a "symptom, perhaps of mental laziness, sheer weariness or some other underlying trouble." But the symptom may develop into

a disease and it is in this possibility that the danger lies. "Every man must decide his own case for himself".

IN the *Sierra Educational News* for June, Mr. H. B. Wilson, Superintendent of Schools, Berkeley, writes on the subject, "Necessary Equipment for Visual Instruction", emphasizing the necessity for a broad conception of the materials used. He laments the idea so prevalent in the minds of many people that visual instruction has come to mean the use only of the film and moving picture—especially since there are so few films available as yet which have large value for instructional purposes. "Films have been produced for entertainment and theatrical use rather than to teach something, with the thoroughness that the school attempts to do its teaching." He recommends very emphatically a wide variety of materials, to consist of flat pictures, actual objects and specimen models, models, maps, charts, globes, graphs, lantern slides, stereographs, films—for each has its particular value and its particular use—and calls attention to the teaching value of so common a thing as the flat pictures to be found in most textbooks.

"The second point to be emphasized is—that each kind of visual material should be used *when there is need for it.* It should not be used as entertainment nor should it be brought into the lesson just because it is 'the fashion' to use visual materials. Education best takes place when the children of the class are seeking to answer vital questions, solve important problems, remove outstanding difficulties and obstacles and supply needs. The schools' work is to bring help in doing these things. This help is to be had from the regular textbooks, from the libraries, from magazines, from excursions to places of interest and importance, from discussions with mature people, at home and elsewhere, and from visual materials. It is from the standpoint that visual materials supply one kind of help and one approach in teaching that they ought to be used. They are very effective in making concrete and definite what the children are trying to understand. In many ways, they economize the time necessary to grasp a point. The thing to be guarded against, however, is a large amount of visual material which is not used in the intimate, fundamental ways which make possible interpretation and understanding of the ideas which the children are endeavoring to master."

"PHYSICAL EDUCATION", an article by Dr. C. Ward Crampton in the *Child-Welfare Magazine* for August, contains a section on Motion-Picture Films, which he considers "the most effective method of reaching the great mass of people in the United States; not, however, through the socalled 'educational' film which unfortunately is likely to be shown but sparingly to groups of people met for instruction, but by the regular commercial motion picture film, which is shown to the multitude in the moving-picture houses throughout the country".

Dr. Crampton has been working for some months in an effort to bring the message of popular health education to the people by means of the motion picture. He says, concerning his work, "hitherto efforts to produce a health film for this wholesale distribution have failed because they were not sufficiently interesting to compete with Gloria Swanson and Mabel Normand. Nevertheless an effort was made to produce a series of scenarios on exercise which would appeal to the motion-picture producers strongly enough to arouse their commercial interest. We are happy to report that this much-desired result has been obtained. The Pathe Company has accepted the scenarios and is now engaged in producing a series of seven films, in each of which is a single physical exercise for use in the home, which is shown and analyzed. These pictures are taken from a volume, recently published, called 'Physical Exercise for Daily Use'.

"No expense has been spared to make these pictures attractive. Elaborate historical settings from Egyptian, Greek, Assyrian and medieval times are being used. Scenes from daily life have been included, the laboratories of the Post Graduate Hospital and the College of Physicians and Surgeons have been called into service.

"It is expected that in September or October of this year the films will be ready for a run in the motion picture houses throughout the country, in the regular Pathe Review. If this series of films is made a success and the Pathe Company is encouraged to continue its effort, the whole motion picture world will be open to carry our message of health, strength and happiness to all the people of the United States."

THERE seems to be no limit to the varied uses of the motion picture in the industrial

In

DeVry Portable Projector in Ope

esting Facts About The DeVRY

The De Vry is the smallest and lightest projector made that will give a picture of professional size and quality.

The De Vry is the only portable projector made wherein the mechanism is constructed of high carbon tool steel, oil hardened and hand lapped bearings. It is the only portable projector maintaining an accuracy of 2/10,000 of an inch in its working parts.

The De Vry is self-contained and requires no set-up—just plug into any light socket for current. There is no danger of blowing out a fuse with the De Vry, it does not overload the line because it uses less current than the average electric flat iron.

The De Vry has the latest Stop-On-Film feature which permits the film to be stopped anywhere and still pictures shown without deterioration to the film.

The De Vry carries the Underwriters label.

The De Vry is the simplest projector to thread and operate. Two switches on the back of the case control the complete operation. In the De Vry the film is always visible and there is no guessing as to when the reel is nearly finished.

The De Vry has proven its ability to stand the hardest knocks in this country and abroad by years of service. Where extra good results and extra long life are desired—there a DeVry should be installed.

THE DEVRY CORPORATION

1111 Center St. **Chicago, Illinois**

and technical field. The *Scientific American* for June, 1924, carries a note from the *Electrical World* which states—"it has become increasingly evident during recent months that motion pictures have a utilitarian value to engineers as technical keys for unlocking many doors to increased efficiency in investigation and operation. One of the most recent applications of such pictures is to record simultaneously the readings of many indicating meters. In machine or plant tests requiring the accurate and simultaneous readings of many instruments much difficulty has been experienced because of the limitation of time, the number of readings required and the inaccuracy of readings made in a hurry by human observers. By the use of motion pictures it is possible to arrange the meters in a manner to expose the dials to the camera and to obtain a continuous and accurate series of records which can be read and interpreted at any later time in a leisurely manner. In power stations, research and test laboratories and industrial plants this new tool for testers is sure of a welcome, and a little study shows a multitude of other engineering applications of a similar character where it can advantageously be employed."

CURRENT OPINION (June, 1924) comments upon a statement made in *Barron's Weekly,* a Wall Street publication, which says—"The motion-picture business of the next decade will be mostly within sight of the tower of the Woolworth Building, except for tropical sets which can be made somewhere near Miami, forty-two hours from Broadway."

"Various influences are working in this direction. Hollywood's precious sunshine can now be produced artificially. Most of the industries manufacturing picture supplies are in the neighborhood of New York, and the eastern metropolis offers greater facilities for building up casts. The choice is many times larger, mobs come cheaper, and enormous transportation charges are eliminated, we are told."

"Involving investments running into the billions, the movie business ranks seventh among the nation's industries. For the first time, banks are beginning to manifest lively interest in financing moving picture producers. But banks like to be near their investments, and as the banks center in New York, this is taking the studios there also. It is a striking fact that even when Hollywood was in its heyday, the main offices of the great movie combines remained in New York.

"Hit and miss film producers have been falling by the wayside for years, and today twelve firms do 95 per cent of the producing business. This centralization of financial responsibility has stabilized the industry and led several big bankers to consider moving picture production a good investment. The magnitude of the industry can be grasped when it is borne in mind that the American people spent more than half a billion dollars on admissions last year, and that the big companies spent $179,000,000 in one year on building construction. More than 300,000 persons are employed, and their annual pay roll exceeds $75,000,000."

"TELEPHONING our Press Photographs" in the *Scientific American* for August calls attention to "the important achievement in the communication art recently demonstrated by the American Telephone and Telegraph Company and the Western Electric Company"—the transmission of pictures over telephone lines.

The first successful experiment was accomplished on May 19, when photographs taken in Cleveland, Ohio, were transmitted to New York and reproduced almost immediately. The actual time required to transmit a picture five by seven inches was less than five minutes.

"The simplicity of this method is such that an ordinary positive film, which may be supplied by any commercial photographer, is used for transmission. A special apparatus makes an exact electrical copy of each element of area of the picture and transmits it over an ordinary telephone line. This electrical copy passes through the loading coils and vacuum tube repeaters placed in the line just as ordinary speech, and at the receiving end other apparatus reconstructs the picture. A telephone line may, therefore, convey intelligence to the sense of sight as well as to the sense of hearing."

Current Opinion for July carries a thrilling account of the event, quoted from the New York *Herald-Tribune,* in the introduction to which it says, "Exactly thirty-three minutes after a picture was taken the other day in Cleveland, Ohio, it was exhibited, completely developed, to a group gathered in a New York skyscraper room of the American Telephone and Telegraph Building who had watched the picture being spun, flash by flash, upon the sensitive film plate of a complex machine. Perfect in every detail, the photograph had been transmitted over long-distance telephone wires by a new system, which is startling in its possibilities."

The explanation of how it is done is as follows:

At the sending end there is a cylinder on which is wrapped a photographic film carrying a developed picture. On this is focussed a beam of light which brilliantly illuminates an area 1-100th of an inch square. This beam of light passes through the film and falls on a device known as a photo-electric cell, which is mounted inside the cylinder.

At the distant end of the telephone line this current is still further amplified and is made to operate a piece of apparatus known as a "light valve." In simple terms this consists of a time aperture in front of which is stretched a metallic ribbon mounted between the poles of a magnet. The passage of the current received from the telephone line causes the ribbon to vibrate before the little aperture, thus controlling the amount of light which passes through it. This light is brought to a focus on a cylinder corresponding to the one at the sending end of the line. The cylinder also has wrapped upon it a photographic film, ready to receive the counterpart of the picture at the sending end.

This cell consists of a glass bulb, perhaps an inch in diameter, from which two wires extend. These are connected to electrodes on the interior of the bulb. This device possesses the unique property of controlling the amount of electric current which can flow between the electrodes, in accordance with the amount of light reaching the interior of the bulb.

The electric current flowing through the photo-electric cell is amplified by vacuum tubes and is made to control the amount of current supplied to the telephone line. This current is transmitted over the line in the same manner as are the currents which carry the human voice in every-day telephone conversation.

By means of a special synchronizing system the cylinders at either end of the line are made to rotate at exactly the same speed, control current being transmitted over the same pair of wires which carry the "picture current." When the beam of light at the transmitting end passes through a particular spot on the transparent film the beam of light at the receiving end is focussed on an exactly corresponding spot on the film being exposed.

The density of the film at the transmitting end of the line controls the amount of light which falls upon the photo-electric cell. This, in turn, controls the amount of current sent over the line. As the cylinders rotate, the beam of light at the receiving end traces a spiral line around the cylinder. The width of this line at any point is determined by the density of the film at the corresponding point on the original picture at the sending end. Thus the effects of light and shade are achieved and the picture is reproduced in exact facsimile.

"HOME-MADE Movies Libel Us Abroad" by depicting a nation of outlaws is the sensational title of an article in the July issue of *Current Opinion* justified however by a series of synopses of American films released in the British Isles based on a personal investigation by a foreign contributor of the New York *Times Magazine*. Several such synopses may be quoted as typical of the situations on which these film productions are based:

"A gambler's wife is queen of a dance-hall, although secretly she yearns for respectability and adopts a baby which somebody has left in the snow. The dance-hall is burned down by reformers, her husband trades her off to a trapper for a punt of skins, she kills the trapper in the punt and is carried over a rapids with his body, and eventually returns from the mountains in a beautiful frock to find that her husband has been struck dead by lightning in a tremendous thunderstorm. So she marries a respectable husband and the baby grows up amid the homely pop of revolvers."

"Runaway husband lands in jail, where under our curious American prison system he falls in love with a girl prisoner, a charming shoplifter. The two of them frustrate a jail delivery, saving the warden's life, and are pardoned. Out of jail he is recognized by a detective who is subsequently murdered, as a result of which he is again arrested, along with his charming shoplifter friend. He is tried for murder, and after the lawyers in our quaint American way have engaged in a fist fight in the courtroom, he is convicted, marched out to the scaffold and duly hanged. His dead body is given to his friends, who inject a new drug into it and bring it back to life, which obviously results in a happy ending all around."

Hardly consistent with the declaration of Mr. Will Hays on a recent visit to London, where he assured the British public that "steps have been taken to insure that every film leaving America shall faithfully portray American life and aspirations."

The importation into the British Isles of such films as those summarized have caused a marked falling off of British trade in American films. The situation in other countries is as follows:

"In France, which imported 25 million feet of American film in 1920 and less than 5 million in 1922 a police ordinance threatens to shut American productions out of Paris and the Seine Department altogether after this year. It prohibits the use of flammable films—and practically all American films are flammable. In Italy, where few American pictures enjoy

any great vogue, censors appointed by the Minister of the Interior, in viewing foreign films, 'ruthlessly slash any portrayal of crime, any hint of obscenity and anything which might injure the susceptibilities of a friendly government.' "

"THE powerful suggestive influence of the moving picture, and its ability to shape conduct," is shown by an account, given in the "Lancet" (London) by its Paris correspondent, of a curious epidemic of desire to give blood for transfusion, reported from the Laribosière Hospital to the Academy of Medicine. We read:

"Three people came to the Hospital in one week offering their blood for various purposes. The first was a young man of 22 who asked that his blood might be used for transfusion into that of any patient seriously ill. Next, a woman aged 35 desired to make an important communication to the chief medical officer, the communication being the expression of a wish to give her entire blood to a sick person in order that she might be of some use before dying. The third applicant was a young man who found his way to a ward and declared to the interne who received him his desire to lend himself for the performance of some experiment for the advance of medical science which will involve bleeding to death. The explanation why in the Laribosière quarter alone so many people should desire to sacrifice themselves in this special way is explained by the fact that in a cinema near the hospital a film has been shown wherein the heroine offered transfusion of her blood in dramatic circumstances!"

IN an article in *Collier's* entitled "The Movies One Hundred Years From Now," David Wark Griffith says:

"In the year 2024 the most important single thing that the cinema will have helped in a large way to accomplish will be that of eliminating from the face of the civilized world all armed conflict. Pictures will be the most powerful factor in bringing about this condition. With the use of the universal language of moving pictures, the true meaning of the brotherhood of man will have been established throughout the earth. It is not presumed that I believe 100 years from now the pictures will have had time to educate the masses away from discord and unharmony. What I do mean to say is by that time war, if there is such a thing, will be waged on a strictly scientific basis, with the element of physical destruction done away with entirely.

"In the year 2024 our directors of the better order will be men graduated from schools, academies and colleges carrying in their curriculum courses in motion picture direction. Our actors and actresses will be artists graduated from schools and colleges devoted exclusively to the teaching and study of motion picture acting.

"Probably on an average of a dozen times a week persons ask me if I think color photography in the motion pictures will be perfected and made practical. Most assuredly, I do think so. Certainly all color processes in use at present are wrong. They are not arrived at with any degree of inventiveness and they cannot last. Only through one method will color be naturally and properly given to objects and persons in the motion pictures. This is a method which will develop a film so sensitive that it will record the natural tints and colors as the picture is being photographed.

"Speaking movies are impossible. When a century has passed all thought of our so-called speaking movies will have been abandoned. It will never be possible to synchronize the voice with the pictures. This is true because the very nature of the films forgoes not only the necessity for but the propriety of the spoken voice.

"One hundred years hence I believe the airplane passenger lines will operate motion picture shows on regular schedule between New York and Chicago and between New York and London. Trains, which will be travelling twice or three times as fast as they do now, will have film theatres on board. Steamships will boast of first runs which will be brought to them in mid-ocean by the airplanes, and I may add that almost all subjects in our schools will be taught largely with the use of picture play and educational animated pictures.

"By the time these things come to pass there will be no such thing as a flicker in your film. Characters and objects will come upon the screen and they will appear to the onlookers precisely as these persons and objects appear in real life. That much discussed 'depth' in pictures which no one has yet been able to employ successfully will long since have been discovered and adopted.

"Our studios will be great spreading institutions as large as many of the cities surround-

(Continued on page 280)

The Industrial Field

Conducted by
The Screen Advertisers Association

Screening Industry*

BENNETT CHAPPLE
The American Rolling Mill Co.
Middletown, Ohio

ANCIENT man communicated his thoughts by carving pictures in the rocks. Though crudely done it was effective, for all can read the universal language of pictures. Pictures, then, have a stronger appeal to the primitive instincts than does the printed word. Men, women and children react to a picture much the same, for pictures have been for ages a part of our racial experience.

No doubt this long experience has increased the effectiveness of visual interpretation, which fact accounts for the ease of education by the pictorial method. Men who have investigated this method of instruction say that one can teach many times more quickly by the use of pictures than by the use of the printed word.

With the coming of the cinema, it was natural that motion pictures should become a strong factor in advertising campaigns. The rapid strides made by the motion picture industry and its increasing popularity make it an effective medium by which thousands of persons can be reached.

Some idea of this popularity of motion pictures is given by the growth of the industry. There are 10,000,000 people in the United States alone looking at pictures every day. These have become educated to the value of information obtained from pictures, and it is apparent that industry, too, should go more and more to the public direct with its story of achievement.

Motion pictures have two important functions—education and entertainment. The industrial motion pictures must combine both of these. There was a time when manufacturers thought they had to introduce every industrial film with some sort of love story or allegorical sketch. Unquestionably there is a field for skillful adaptation of scenes of this kind to industrial pictures, but the average industrial picture would much better stick to its original story. The fact that humanity is hungry for information is enough. The more practical such information can be made, the more readily will it be received.

There must be a search for this quality. Then there must be neither too much entertainment nor too much advertising. The industrial film must have a real purpose; yet it must not overdo the advertising feature, or the audience will feel that the advertiser had deliberately taken advantage of them.

Films that carry a genuine message of helpfulness can be used in an educational way with customers, employees, salesmen, educational institutions and technical societies. Furthermore, films that show employees how to protect their health, how to avoid accidents, how to enjoy a greater measure of contentment have a universal appeal to workmen and effectively develop the morals of the working force.

The length of the film, too, should be considered carefully. If it is to be shown as part of other programs, the film should be confined to one or two reels so that there will be ample time for the showing. If the showing is before an audience that is particularly interested in the subject, an industrial film may run from four to six reels. The measure of value is *interest.*

The future of the screen in its relation to science and industry is still an unopened book. Think of what could be done with the subject of electricity if the greatest experts of the world would combine in the making of such a film. Think what the field of iron and steel—not only its manufacture, but its ramified uses—offers in the way of scientific and dramatic picturing. Think of the field of mining with its story of buried treasures. Think of transportation—those great arteries of the life blood of commerce.

Here and there individual pictures have been made on these subjects. But there is still room

*Address delivered before the Screen Advertising Association of Great Britain and Ireland, at the London convention of the Associated Advertising Clubs of the World, July, 1924.

for "the million dollar" industrial film, something tremendous, something mammoth, something that will compare with *Robinhood* as a masterpiece of screen delineation. The success of such a picture would lie in the thoroughness with which the work is done, and the brains and money poured into it. It would require the harnessing of the picture camera to the laboratory so that the innermost secrets of the world of science are revealed. It might even call for a new type of scientist—one who has a scientific mind with a motion picture complex.

The great universities have already turned their attention to the motion picture for the massive presentation of historical subjects. Just now there is being shown in the cities of America an historical film prepared by Yale University at a cost of $1,500,000, depicting thirty-three dramatic episodes in American history.

The day is near when industry and science will cooperate in the compilation and masterful presentation of its story by means of the motion picture camera which makes it possible for everyone to see and understand alike.

And seeing and understanding alike, humanity will come to know the interdependence of man, the worth of labor, the joy of accomplishment —these qualities that bring everlasting stability to all mankind.

And when this day comes it will be the most transcendent ever known in the advertising world. Let us work together that the coming may be hastened.

Some Recent Industrial Films

The Story of Bakelite

(The Bakelite Corporation)

"THE material of a thousand uses" more than lives up to its name. The film starts out by answering the question regarding the composition of bakelite, which is shown to be a combination of phenol and formaldehyde. The result of combining these two substances is a transparent, amber-like solid.

Both basic materials are traced to their origin in the forest, and a brief glance at geologic history serves to show the origin of coal in prehistoric forest growth. Coal, heated in a coke oven, gives off gas containing phenol. This vapor, cooled and condensed, forms a liquid containing this substance.

Wood also when heated, produces a gas containing wood alcohol, and this vaporized alcohol when condensed and brought in contact with certain metals forms formaldehyde.

Phenol and formaldehyde are traced through the processes which destroy their individual identities and produce bakelite—a synthetic liquid resin—which forms the base for bakelite products and possesses the peculiar property of freezing solid when heated.

The myriad uses for this hardened resin are suggested in the film—including cigarette holders, fountain pens and pencils.

The story of the making of bakelite continues. The liquid resin is cooled, then broken into pieces and ground fine, mixed with wood flour and baked. After grinding again for hours, further sifting and blending, the powder is ready to be measured and weighed for molds. Five minutes of heat and pressure fuses the materials and pieces are taken from the molds in fascinating perfection of shape and finish. Telephone mouthpieces, radio parts (bakelite is particularly useful in the electrical industry because of its resistance to heat and current), light plugs, auto parts and dozens of other useful and necessary articles emerge from the molds.

Laminated sheets are manufactured into plates, for radio receiving sets, etc. On the whole, the film is an absorbing story of a product with thousands of possibilities done in a manner not too technical to be entertaining for the average audience.

2 reels. Produced by Rothacker.

My Pal

(Cleveland Motor Car Co.)

A SINGLE reel subject, exceptional for its story value, its scenic background and the convincing performance of the chief actor, the motor car.

Ralph Mulford, the well-known race driver, sits at the wheel of the car which starts off on a tour of the Rockies. There are fine views of the Garden of the Gods, and a glimpse or two of the Cliff Dwellings, besides some genuinely amusing incidents which happened en route.

At dusk the auto party sits listening to the radio which brings the word that Doctor Kimball is being sought to care for a child who lies in a critical condition at the City hospital. The city is 100 miles away, the main road blocked by landslides and the only route a burro trail over the mountains to Beaver Canyon.

But the driver is undaunted, and the two men start out for the night race over the mountains. All sorts of difficulties are encountered, successfully, the peak is crossed in a snowstorm, and the speed of the descent will bring many a thrill to the spectator.

Finally the hospital room, the operation successfully performed, and the grateful parents eager to thank the doctor and the driver who brought him to the scene. But the latter modestly replies, "My pal should get it—" and points to the car outside.

1 reel. Produced by Atlas.

The Great Surprise

(National Electric Lighting Association)

A SUBJECT which presented peculiar problems to the cinematographer, but which has met these problems with marked success. It draws the striking contrast between home—so unattractive as to break the health of the mother, and drive the younger sister away to seek her good times elsewhere—and the same home transformed with proper lighting.

With the news of the mother's improving health and the prospect of her return, the family wishes to make the coming a gala occasion, dress up the house a bit, and give it a different aspect. The interior decorator is called in, and prescribes for their greatest need, proper lighting.

When he has finished his work the rooms are transformed in astonishing fashion—and the family suddenly finds home a decidedly liveable, pleasant place.

1 reel. Produced by Atlas.

The Cartoon Industrial

(B. F. Goodrich Rubber Co.)

THE cartoon idea so cleverly done in a picture made several years ago that it is still as apropos as it was when it was produced. *Striking Tires,* made by Bosworth, DeFrenes and Felton for the B. F. Goodrich Rubber Co.

The idea is simple enough—a meeting of the striking automobile tires, broken down and worn out, each suffering from some abuse of careless owners, and all demanding a "square deal,"—but so excellently done in animation, and so entertaining withal, that its lesson will remain in the mind of the spectator long after

ELECTRICITY IN THE MOTOR CAR

A SERIES of films has been brought out by the North East Electric Company to explain the electrical system in the automobile. These films demonstrate graphically the elementary principles of operation of the Electric Generator, Starting Motor and Ignition through a unique combination of animated diagrams, sectional views and glimpses of the units in use in every class of automotive service.

The subjects covered by this series are available in sets of 1 or 2 reels and are furnished on full width non-inflammable stock.

Bulletin No. 1008, giving detailed arrangement of the subjects and containing a booking coupon, is available upon request.

These films are distributed at no charge except for transportation.

NORTH EAST ELECTRIC CO.

ROCHESTER, N. Y., U. S. A.

Manufacturers of

Starter-Generators
Generators
Starting Motors
Ignition Units

Ignition-Generators
Horns
Speedometers
Switches and Regulators

Service Test Equipment

"HAFTONE"

A Practical Motion Picture and Stereoption Screen

"It knows no angles"

used by

Board of Education, Newark, N. J., in 17 schools to date.
Cass Technical High, Detroit, Mich.
Salinas High School, Salinas, Calif.
Englewood High School, Englewood, N. J.
Nathan Hale School, New Britain, Ct.
Ridgewood High School, Ridgewood, N. J.
Lewistown Public School, Lewistown, Montana.
City College of New York, New York City, N. Y.
Iron County School, Cedar City, Utah.
Lincoln School, Charlestown, W. Va.
Mitchell City School, Mitchell, So. Dakota.
Brevard Institute, Brevard, N. C., and many other schools.

HAFTONE screens reproduce in remarkable perfection the delicate halftones and fine detail so greatly desired, which are often entirely lost if a proper screen is not used.

RAVEN SCREEN CORPORATION

345 West 39th Street, New York City, N. Y.

the laughs it occasions have been forgotten.

The reception accorded the picture speaks for its originality of idea and novelty of presentation. It has had a large theatre circulation, and recently was presented for its fourth showing at the Rialto Theatre, New York City. It is now being rented to Goodrich dealers who are at liberty to arrange bookings with their local theatres.

More like it would be welcome.

Films in the Lumber Industry

(Long-Bell Lumber Co.)

THE STORY OF A STICK, produced by the Long-Bell Lumber Company of Kansas City, Mo., previously referred to in these pages, is one of the most concise stories which have been produced in film form to show the processes which change a tree into building material. Another picture, in three reels, entitled *From Tree to Trade* was previously produced by the same company and goes somewhat more into detail in its presentation.

The latter film begins with felling the trees and cutting and skidding logs in the forest, followed by scenes at the lumber mill, where logs are unloaded into the mill pond and drawn up into the mill. Excellent views of the log carriage and sawing operations lead to scenes showing trimming, trade-marking, grading and sorting the lumber. Especially interesting are views of the "drop sorter" which automatically sorts the boards according to length. The film also shows the dry kilns and storage sheds.

Planing mill scenes, pictures of the creosoting plant, the work of developing cutover lands, and scenes on the Long-Bell Demonstration Farm are also included.

The last reel is devoted to scenes in the lumber plant at the foot of Mt. Shasta, where the processes of dumping logs, cutting in the mill, etc., are seen. Something different is introduced in scenes of the manufacturing of white pine veneer in the veneer plant—scenes which are decidedly novel, and a revelation to the average audience. There is a fascination about the paring blade held against the huge revolving log, resulting in strips of veneer 50 feet long. Views of sash and door warehouses and the ideal lumber community follow to complete the subject.

The film was booked to retail lumber dealers, after a series of introductory articles in the *Long-Bell Service Bulletin,* a monthly publication sent to 10,000 retailers. Each dealer is at liberty to arrange for publication of ads in local newspapers and exhibitions in local theatres.

Among the Magazines

(Concluded from Page 276)

ing New York. I think that 100 years from now there will be no concentrated motion picture production such as our Hollywood of today. Films will be made in various cities, most of which will be located near New York

"It will cost perhaps twice as much a century hence as it costs today to see the really first class cinema. It is perfectly proper that it should. Time, effort, energy and preparation put into pictures at that time will have advanced greatly. The average supposedly high-class film in 2024 will be on view at not less than $5.00 a seat.

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School Department

Conducted by
MARIE GOODENOUGH

The Seventh of the Chronicles of America "Wolfe and Montcalm"

ONE of the most dramatic of the *Chronicles* so far released, picturing a contest in which the future of a continent was at stake.

Any comprehension of what happened in that struggle before Quebec must go back to England in the time of William Pitt, the great war minister. To his Chief of Admiralty, Pitt makes the statement that the French empire in America must be shattered or it will be a constant menace to the English stronghold on the continent. "Britain's sword must cut new boundaries, Anson."

On September 12, 1759, General Wolfe is seen aboard the flagship *Admiral* moving against Quebec. As a character Wolfe is admirably drawn—his staunch will triumphing over a physical weakness which he hoped to ward off until he should have played his part.

The scene shifts to the temporary headquarters of the Governor General of New France, Vandreuit, to whom comes the Marquis of Montcalm, reporting heavy firing which he interprets to mean another English attack. Vandreuit scoffs at the idea, secure in the belief that the inaccessible cliffs above Quebec will protect Foulon Fortress.

British infantry attacking the French battery on the heights above Quebec.

After a night of constant bombardment, Wolfe plans to attack. Landing at daybreak on September 13th, Wolfe's little force, the "Forlorn Hope," takes the reckless chance and scales the high river bluffs before the fortress. Graphically indeed does the film show the difficulties of that ascent, rewarded, however, by the confusion of the French garrison at the surprise attack, and the scattering of their forces. Only the prompt action of Montcalm, seeing the English moving forward, rallies the French to a stand on the famous Plains of Abraham.

Wolfe dies as Quebec is captured

Maps are made to do the maximum throughout. A relief map at the first shows the extent of the French, English and Spanish holdings in North America; a map used by Montcalm for the French Governor General shows the danger point which the English had found, and again before the battle scenes, map animation makes clear the movement of the two armies.

History knows well the gallant story of Wolfe and Montcalm—the French leader no less courageous than his opponent, declaring to his soldiers as they advance, "On your conduct today the last hope of New France rests." And history knows the outcome—Wolfe wounded, carried to a sheltered place where he awaits the sentry's report that the French are running. "Then I die content." And Montcalm: "I rejoice that I do not live to see the surrender of Quebec."

Nor does the story end there. Again the scene takes us to England when news of the victory reaches Pitt. "Wolfe has taken Quebec; the point of our sword has penetrated!" Wolfe's death, however, caused the fleet to withdraw, leaving the army at Quebec holding the city, but isolated, and surrounded on all sides by the French. Fortunately for that little force, hemmed in by the enemy, Pitt realizes that the first fleet up the river in the spring will turn the tide.

Tense are the moments of waiting and watching when the little army in the fortress of Quebec strains its eyes for a sail coming up the river. A fighting ship finally appears—scouting, uncertain whether French or English would be found in control of Quebec. They swing out a small boat, and the cry goes out from the ramparts, "English bluejackets."

Briefly the film recounts succeeding events which rapidly bring the story to a conclusion—the retreat of the French, their last stand in America before Montreal and their surrender there September 8, 1760—the real climax to the story of Wolfe and Montcalm.

The map again serves to show the sweep of newly-won British territory, through the St. Lawrence and Mississippi valleys—only the English and the Spanish left in control of the American continent.

Photography is exceptionally fine, and the direction has overlooked none of the dramatic values. The film draws its characters in broad, sure strokes, and leaves them indelibly impressed as vital living figures in one of the greatest of history's dramatic episodes. (3 reels.) *Released by Pathe.*

Suggested Course in Visual Instruction

IT is essential to the success of visual instruction in any school system, large or small, that the individual teacher should be well versed in methods, familiar with materials and practised in their manipulation. Teacher training institutions in increasing numbers are including visual instruction in their courses of study—fourteen such courses having been reported during the past summer in universities, normal schools and colleges in various parts of the country.

The following is a brief outline for such a course, submitted by Dr. J. J. Weber, of the College of Education, University of Arkansas. The course was planned for summer schools, with classes meeting five times a week for six weeks, the course to carry three term or two semester hours' credit:

VISUAL AIDS IN EDUCATION

I. Lectures with Demonstrations

Class Period No.

1. Possibilities of visual aids in education (general).
2. How to utilize the book illustrations.
3. How to utilize the free flat picture.
4. How to utilize the blackboard.
5. Discussion, review, test, etc.
6. How to utilize the stereograph.
7. How to utilize the lantern slide.
8. The picturol and its possibilities.
9. How to utilize the motion picture.
10. Discussion, review, test, etc.
11. Screens, booths, shades, ventilation.
12. Wiring, fuses, current, voltage, wattage.
13. The lamp and the lantern.
14. The motion picture projector.
15. Discussion, review, test, etc.

II. Student Projects

16. Assigning work to individuals.

17–20. Advising and supervising work in:
(1) Drawing graphs, diagrams, etc.
(2) Making charts and posters.
(3) Operating a slide projector.
(4) Operating a film projector, and
(5) Handling slides and films.

21. Every student to master a few fundamentals in blackboard sketching.
22. To make lesson-plans in special subject and build tests and exercises.
23. Discussion, review, check-up.

III. Readings, Discussions, Etc.

24. Administrative problems: Equipment—Costs, installation, fire laws, building plans.
25. Projection, circulation, correlation.
26. Visual aids: Sources, rentals, storage, repairs, etc.
27. Standards for progress in visual instruction.
28. Summaries of scientific studies.
29. Books and periodicals in the field.
30. Final examination (if any).

Prepared by
JOSEPH J. WEBER.

School Film Reviews for September

TRAVEL AND SCENIC

Jean of Heceta Head (1 reel) Educational—One of the best of the *Bruce Wilderness Tales*, which are designed for those general entertainment uses calling for a simple theme in short form, surrounded with the loveliest of scenic settings.

Jean is a figure of no little pathos—a girl whose coast-guard lover pleads with her to set an early date for their marriage, but who is hampered by a family who are selfishly dependent upon her. The inevitable happens—and the lighthouse of Heceta Head has two new occupants—the guard and another girl.

The sea-coast town and the light at Heceta Head, as well as many delightful views of the shore and the ocean make the subject very much worth while from the scenic standpoint. Bruce is particularly able to select the exact background to carry the mood he wishes to convey—as is evidenced by the tragic figure of Jean as she watches the waves break against the high rock cliff—a lonely figure in her despair. Bruce has shown expert judgment also in the selection of the typical old 'longshore types for the incidental characters in the story.

The Homemaker (1 reel) Educational—A fascinating old character—a "Lightnin' Bill Jones" in film form—who with his wife is put out of their cottage by a sheriff's sale. As they walk down the road, their only remaining possessions in a bag they are carrying, he councils, "Now, Mary, don't worry, ain't we always had a place to sleep?"

By the side of a river they come upon a scow with a little shack on it which a boy tells them belongs to nobody—"It used to, but he fell off."

The old couple take possession of the scow, and Matt, seized with a desire to wander, unties the rope stealthily, and they begin to drift downstream with the current. The result is some pretty river scenery. When Molly discovers what is happening, he simply replies, "I just turned it loose, we're cruisin' now." To her terrified query about the possibility that they may be headed for the sea, he answers, "Ain't I took good care of you for thirty years?"

Not so remarkable as a scenic, but a gem of a picture as a character sketch of a likable shiftless old fellow, with a viewpoint and philosophy all his own.

My Boy Bill (1 reel) Educational—The story told by an old man, as he sits on the rocks by the sea and watches the tide come in, of the "years ago" when he lived by the sea with his boy, Bill. The son was his only thought, and he existed just to watch Bill pull in every night.

The lad, however, becomes involved in a quarrel, and one day does not return in his boat at sundown.

The old man, watching through the night and the storm for some sign of the boy, is rewarded toward morning by Bill's empty boat in which only a cap remains.

The portrait of the old man is unforgettable. He sits before the fireplace alone, or gets up to look out at the restless sea where "the booming surf seemed to be calling night and day." Down by the rocks day after day he kept watch until the old eyes became dim and hazy.

A human gripping little story, and some of the most surpassingly beautiful scenes of the sea, rocks and sky that could be imagined. A thoroughly desirable number for any general program. A *Bruce Wilderness Tale.*

Nippon, the Island Kingdom of the Mikado (1 reel) Prizma—The reel introduces one to Japan by means of a number of scenes of the boat which sails across the Pacific to the "Land of the Rising Sun," the lifeboat drill on board, and the sea itself—which is not always what its name implies.

The picturesque fishing fleet along the solitary coast and the peaceful harbor are beautiful, and welcome, scenes. The remainder of the reel serves to show a bit of the lumber industry as carried on by coolie labor, and really unusual views are given of the log rafts 300 to 450 feet long which are floated down the rivers. The river course itself is a succession of beautiful panoramas in fine color effects.

There seems to be little connection between the foregoing and the Boys' Festival, which aims to instil the heroic spirit into the youth of the Empire. Toy makers toil for days on the inflated flying fish which represents the

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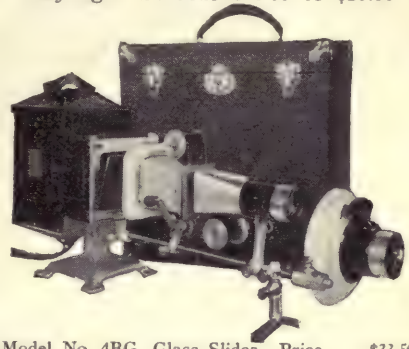

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courageous fighter, and floats in great numbers above the gardens where the festival is held.

Some quaint scenes in conclusion show the old water wheel method of irrigation (which would, however, be much clearer for an explanatory title) and a beautiful forest road through tall trees.

HISTORY

Peter the Great (6 reels) Famous Players-Lasky—When portrayed by no less an artist than Emil Jannings, the Peter of 18th century Russian history becomes a striking figure —arrogant, willful, idolizing, licentious, tender, relentless—the "greatest of empire builders" and the monarch whom Russia feared if she did not love, and lived to glorify.

Introductory maps contrast the Europe of the 17th century, whose eastern boundary stopped short of Russia, and 18th century Europe, after Russia "had been torn from the arms of Asia" due to the power and influence of this same Peter the Great.

The action of the film is somewhat scattered —but serves to draw Peter and his character in sharp relief, in his relationship with his weakling son Alexis, in the conflict with Sweden over sea rights in the Baltic, and his strange meeting with Catherine, the refugee, the infatuation which followed, and in the conspiracy of the Church to place Alexis on the throne, all of which resulted in Peter's death and Catherine's succession to the place of power.

The action does not escape the melodramatic at times, but on the whole, is no doubt a true and certainly a vivid picture of the times. It was directed by Dimitrie Buhowitske and ably acted by a cast of foreign players.

Pre-viewing is recommended for non-theatrical audiences.

MISCELLANEOUS ENTERTAINMENT SUBJECTS

The White Man Who Turned Indian (2 reels) Pathe—One of the *Indian Frontier Series,* which are skillfully and artistically told tales of the early days of the West. They succeed in bringing a genuine atmosphere of frontier life to the screen—a result difficult to attain, if we recall the numerous failures in similar attempts.

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This is a story of the Arapahoes—told by an old chief to McCoy, the friend of the Indians from the Big Horn Basin, Wyo. The former is thoroughly Indian, though born of the White Race, and the story of how it happened furnishes the subject matter for the picture.

Johnny Fox, Jr, of *Covered Wagon* fame, takes the part of the little boy who assumes the responsibility of caring for his older sister who has been injured in the wreck of a wagon, and he pleads that they shall go west. The old ox-team and a two-wheeled wagon furnish the vehicle for their journey, and they are seen at last approaching the village of friendly Arapahoes, a regular stopping place on the trail. Much happens there, when the sister and Jim Keane, a trader, strike up a companionship which arouses the resentment of a half-breed in the camp. Plenty of typical frontier action results, with a fight between the two men which would have ended disastrously for Jim had not the boy come upon the scene in the nick of time.

The story ends happily for Jim and the girl —but it is not quite clear why the boy should suddenly resolve as a result to be an Indian chief, and remain to the present day in his tepee among the people with whom he is happy.

The story is melodramatic, with nothing especially original as to plot, but beautifully photographed from the standpoint of pictorial effects. It deserves better treatment from the title writer, who has put expressions into the mouth of the rough little lad which will disqualify the picture for showing before many school audiences. The theme itself is vastly more suitable for mature minds than for impressionable children, to whose imaginations the melodramatic action is far too stimulating.

The Man Who Would Not Die (1 reel) Pathe—Another of the *Indian Frontier Series* a story told to McCoy by the Arapahoe Chief, Powerful Eagle.

A rather lengthy introduction to the story serves to bring in a cartridge belt, worn by the white man, which the Indian Chief examines, and which brings to his mind the story he relates. It concerns another white man who came to the Indian village in the early days and carried the first gun they had seen that "turned." The Indians were approaching to examine the weapon curiously, when the white man turned on them and held them at bay.

It comes to pass that an Indian maiden, the daughter of their Chief, is infatuated with the white man (Matagorda) who promises her many bracelets if she will go with him. At this point enters old Jed Smith, the good friend of the Indians, who threatens Matagorda if he brings any more liquor for the Indians.

By treachery, Matagorda induces the Indian maiden to follow him. Her Indian lover pursues them and finally confronts the white man. The latter still has the weapon, which he uses freely against his Indian antagonist, but bullet after bullet sinks into the Indian's flesh without halting for a moment his steady advance, until the cartridges give out, and the two men roll on the ground. After the white man's battle is over, the Indian falls wounded, but the story teller asserts that this man still lives, and displays the marks of the white man's bullets in his own shoulder to prove the statement.

Plenty of melodramatic action and none too wholesome scenes between the villain white man and the Indian maiden. From the nature of the story itself, as well as the drunken

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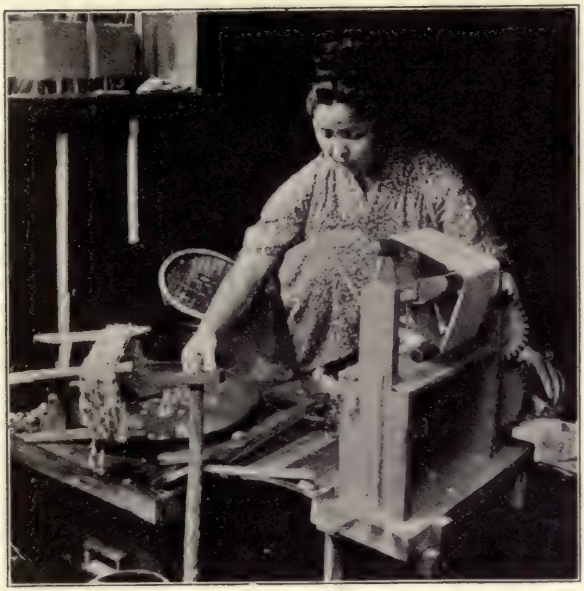

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scenes it introduces, it is not any too desirable material for the immature audience—although one could wish heartily that every child might see the scenes of the Indian council, the Indian village on the bank of a stream, and the really splendid Indian types portrayed.

On Guard (1 reel) Pathe—One of the Grantland Rice *Sportlights,* which depicts various arts of self-defense—particularly fencing and boxing. After the early cave-man tactics of hand-to-hand fighting, duelling represents the method of settling disputes so much in vogue during a somewhat later period.

Several fencing experts are shown in action, and such famous figures as Jim Corbett and Eugene Tunney demonstrate some of the famous blows employed in the ring. Frank Craven also puts on the gloves for a bit of comedy action.

An entertaining reel for sport lovers, and an interesting variety number on a general program.

Editor's Note—The following condensed film reviews complete the list of "Previously Reviewed" begun in the June issue. (See note on page 246 of that issue.)

HEALTH AND HYGIENE

Well Born (2 reels) (U. S. Children's Bureau)—A story with a message regarding the necessity for pre-natal care, the special precautions and measures to be taken during the prenatal period.

An Equal Chance (2 reels) (Nat'l Organization for Public Health Nursing)—Designed to demonstrate the value of the Public Health Nurse as evidenced in one town during an epidemic of the flu. Town decides to maintain the nursing service.

INDUSTRIAL

How Salmon Are Caught (De Vry Circulations)—Showing various methods of fishing for British Columbia salmon. Canadian Government film.

Your Friend, the Railroad (4 reels) (Agric. Dept., N. Y. C. R. R., Chicago)—The care it takes to move (1) Live Stock, (2) Grain, (3) Perishable Products, and (4) Milk, and deliver them to the consumer in perfect condition. Each reel a unit. Good instructional material.

Pay Dirt (2 reels) (Agric. Extension Dept., Iowa State College, Ames, Ia.)—An argument

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Making Telephone History (De Vry Circulations)—The development of this most common means of communication and the story of its growth during the last half century. Made by American Telephone and Telegraph Co.

The Staff of Life (Vitagraph)—The growing of wheat, harvesting, threshing and milling, told logically and interestingly. An *Urban Popular Classic.*

Sunshine Gatherers (Prizma)—Southern California fruits seen in orchards near Monterey, and followed through processes of picking and canning which prepare them for market. Photographed in natural color.

Please Pass the Cranberries (De Vry Circulations)—Filmed on Cape Cod to show the peculiar methods of raising the berry, and preparing it for market.

Keeping Up Railroad Service (2 reels) (Agric. Dept. N. Y. C. R. R., Chicago)—Showing the progress of railroading in this country, and setting forth facts of railroad operation not ordinarily appreciated by the general public. Good instructional or general audience material.

The Romance of Glass (Atlas Films and De Vry Circulations)—Chiefly devoted to modern machine methods of glass-making in use today, with some footage given to proper methods of canning. Produced by Ball Bros. Co.

Where Jungle Meets the Sea (Cosmopolitan Expedition)—A picture story, well presented, of the banana industry in the Caribbean countries, from planting to cutting and shipping the fruit. Recommended for classroom use.

On the Skeena River (De Vry Circulations)—Showing the salmon industry of this river in British Columbia, where fishing is carried on under the supervision of the Canadian Government—particularly the manner of catching the fish and their handling at the cannery. Produced by the Canadian Government.

The Orange Industry (De Vry Circulations)—A comprehensive story of the orange—the life history of the tree, fumigating and "smudging" the orchards, picking and packing the fruit Well adapted for school use.

Electricity in the Motor Car (6 reels) (North East Electric Co., Rochester, N. Y.)—Brief history of the development of electricity introduces its use in motor car operation. Excellent animation adds to the interest of the subject

The Romance of the Lemon (Castle Films)—Citrus fruit cultivation interestingly pictured, and the various processes of caring for the fruit, irrigation and picking operations, followed by preparing for market shown in detail.

Newsprint Paper (Vitagraph)—An *Urban Popular Classic*—the story of the processes which convert a forest into huge rolls of paper. Well done, both in forest and milling scenes.

Shreds (Picture Service Corp.)—Whole wheat and its food value. Nutrition and the relative values of different foods.

Taking to the Tall Timber (Federated)—Lumbering operations in the forests of Vancouver Island, with some glimpses of the mills.

The Big Guns of the Navy (Prizma)—Something of their manufacture from the raw material, and much more of their use on board ship.

Modern Banking (Vitagraph)—An *Urban* number, treating the subject of the daily routine of bank business. Excellent for its exposition of bank usage. Good for class study of the subject.

Health's Foundation (2 reels) (Rothacker)—The story of leather completely and entertainingly told to include also the sources of tannic acid and the processes involved in tanning. Exceptionally good instructional material.

Benjamin Franklin's Return (2 reels) (Rothacker)—Electricity and its varied usefulness in our everyday lives, as well as the story of the conversion of coal into electrical energy. Subject is also available in a single-reel version.

The Power Farmer (International Harvester Co.)—Points out the innumerable ways in

which modern power machinery saves labor for the farmer.

The Power Behind the Orange (International Harvester Co.)—Power farming in the orange industry. Machinery credited with a chief part in transforming southern California desert into productive groves. Story of the orange and its culture carried through until the fruit is ready for market.

Yours to Command (Rothacker)—Electricity, responsible for many of our present-day necessities and luxuries, is followed "back of the button" to its source in coal or water power.

The Land of Cotton (2 reels) (General Electric)—A complete story of cotton with emphasis given to milling and weaving of cloth. Well done for instructional purposes.

ENTERTAINMENT SHORT SUBJECT

Fruits of Faith (3 reels) (Pathé)—Will Rogers in a fanciful story of a tramp who through faith comes into possession of a home and a family—along with a prospector's property. Irene Rich plays opposite the popular comedian.

The County Fair (Vitagraph)—"Maw Plunkett's" observations on what she sees—the humor supplied by the customary brand of rural language.

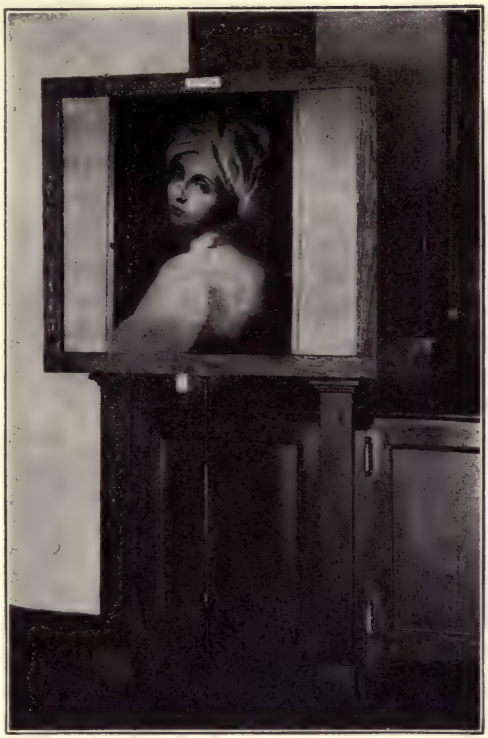
Mud (2 reels) (Pictorial Clubs)—Entertaining comedy involving mud and hard luck, in the story of a poor little boy fond of a fickle little girl, and thwarted by a rich bully whose costly toys are irresistible to the little girl. Produced without offense to good taste.

Weeping Water (Pathé)—An Indian legend of the Oregon country.

Fishing in Many Waters (Vitagraph)—And for many kinds of fish. Chiefly angling for the fun of it.

No Noise (2 reels) (Pathé)—One of the "Our Gang" comedies, in which the gang visits Mickey in the hospital, and makes a thorough investigation of the place. Good entertainment.

Why Elephants Leave Home (2 reels) (Pathé)—An entertaining novelty, showing the many unusual accomplishments of the elephant, but chiefly the "roundup" of the jungle elephants at the Kraal, authorized at intervals by the government. Children will delight in the picture.



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(Dr. A. E. Winship (of Boston, Mass.), one of the foremost educators in the United States, while attending the N.E.A. Convention at Washington, D. C., in July of this year, saw a demonstration of the Trans-Lux Opaque Projector and Trans-Lux Daylight Picture Screen, as did thousands of others, and unsolicited wrote the above and published it in his Journal of Education, edition of July 17, 1924.)

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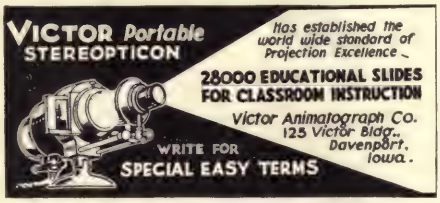

Grace in Slow Motion (Pictorial Clubs)—Slow motion studies of four dances of different types—each seen first at normal speed, then analyzed in slow motion.

Jack the Giant Killer (Pictorial Clubs)—In animation the story of a boy's elaborate and fantastic adventure in the land of giants. Extremely modernized tale which perhaps is not intended to bear a resemblance to the classic story.

Future Greats (Pictorial Clubs)—Various sports shown in practice by youngsters.

Puss in Boots (Pictorial Clubs)—Animation involves the boy and the cat thrown out of the king's palace, and contriving again to win his favor. Light entertainment.

The Daughter of Dawn (5 reels) (General Vision)—What is said to be a true story of the Kiowas and Comanches—an incident of an Indian girl beloved by two braves.

Our Dog Friends (Bray Nature Pictures)—Dogs the only actors and many intelligent "stunts" demonstrated.

Golfing With Jess Sweetser (Pictorial Clubs)—Slow motion helps in analyzing the champion's remarkable form.

Blood Will Tell (2 reels) (Pictorial Clubs)—A sane and wholesome story of an exceptional little boy-actor who is accused falsely of picking pockets, and the home he finds as an outcome.

RELIGIOUS

The Light of the World (7 reels) (Super Photoplay Service. 159 N. State St., Chicago)—A re-edited version of "The Birth of a Race," which takes as its general theme the development of the idea of democracy and freedom from Creation to the present time.

As We Forgive (2 reels) (Pictorial Clubs)—An introductory story with a modern situation parallel to that in Paul's Epistle to Philemon prefaces the picturing of the Bible episode itself, played by the same actors with costume and setting historically accurate. Old story shows solution to modern situation. Recommended without reservations, for church use.

Old Testament Bible Series (General Vision)—Setting forth various familiar narratives of the Old Testament with absolute sincerity and considerable artistry. Backgrounds and settings are carefully chosen and photography excellent in quality—with the exception of occasional unfortunate closeups. Titling uses Biblical language liberally. Several numbers reviewed in the issue of March, 1924. All are in single reels.

1. **Jacob and Esau**—Story of the twin sons of Isaac—the incident of the mess of pottage and the selling of the birthright, the plot of Jacob and his mother to obtain the father's blessing.
2. **Jacob and Rachel**—Jacob's journey to the land of his kinsman and his winning of Rachel.
3. **Jacob and Joseph**—Principally the story of Joseph and his brethren—their antipathy to the favorite son of their faither and their conspiracy to get rid of him.
4. **Sodom and Gomorrah**—The destruction of the wicked cities and the story of Lot. Remarkable realism in the scenes of "brimstone and fire."

The Theatrical Field

(Concluded from page 265)

the help of a lively cast. There are true thrills in the race along some of the most beautiful parts of the coast highway.

RICHARD THE LION HEARTED (Associated Exhibitors)

Scott's "The Talisman" has been excellently filmed with Wallace Beery in the same role he played so magnificently in "Robin Hood." The story is somewhat changed, it is true, but the general outlines are the same, so why be too critical? John Bowers is pleasing as the brave knight of the Leopard, and Marguerite de la Motte and Kathleen Clifford play respectively Lady Edith Plantagenet and Berengaria, the queen.

Among the Producers

Another Forward Step

GENERAL VISION COMPANY will hereafter distribute its films for the church, school, and industrial field through, and in co-operation with the United Cinema Service. F. C. Pitcher, president of the company, today announced that a contract between the two organizations had just been made, providing that, beginning in September, United Cinema Company will distribute exclusively for General Vision Company through exchanges representing this service in the various key cities. Under this arrangement, General Vision product will hereafter be available in all parts of the country, either from its own exchanges or those of the United Cinema Service, in Boston, New York, Buffalo, Pittsburgh, Washington, Birmingham, New Orleans, Dallas, Chicago, Detroit, Des Moines, Salt Lake City, Los Angeles and San Francisco. As rapidly as practicable, distribution will be merged at points where both organizations are now functioning.

General Vision Company came into existence early in the present year as the successors of National Non-Theatrical Motion Pictures, Inc. which had specialized in educational and religious films for the previous three years. It controls such collections as the Holy Bible in Motion Pictures, Tense Moments from Great Authors, Sport Reviews, Burton Holmes travel films, Park Popular Science Series, Columbus and the Discovery of America, the Romance of the Republic, and other educational and religious series and is the producer of text films for school use on biology, geography, history and other pedgagogical subjects. It has been supplying films to Boards of Education for their curriculum work in many parts of the country. General Vision Company will hereafter be responsible for the production and the acquisition of films distributed through United Cinema Service. Don Carlos Ellis, secretary and treasurer and one of the organizers of the company will be in active charge of this work.

United Cinema Company will continue to distribute the Sacred Films and other religious and educational pictures which it already controls and the Graphoscope projector, of which it has the exclusive distribution rights. Wellstood White, president of the United Cinema Company, will be in direct charge of the joint distribution service.

In commenting upon this arrangement, Mr. White said, "The getting together in this way of these two organizations represents a long step forward in the development of the church and school film work. Such combinations eliminate duplication of machinery and effort and are in the interests of progress and efficiency. They are significant of an era of greater stability which has come into this newest side of this new industry."

No changes will be made in the executive management of either company, but a co-operative working agreement has been effected for the purpose of accomplishing certain decided advantages and economies in operation for both concerns.

For Patriotic Pictures

Announcement has recently come from Los Angeles, concerning the organization of the American Patriotic League, pledged to the spreading of American principles and ideals, and the furthering of American traditions. To quote from their literature, "In the opinion of the League, the most practical method by which

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Have you done anything about page 281?
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this can be done is through the medium of the motion picture."

"The American Patriotic League is sponsoring a movement to provide pictures on American History that will be true to fact, the influence of which will be uplifting and stimulating to the patriotism and idealism of the citizens of our country, and to those millions that are, and will be, coming from other lands."

Columbia Pictures, Inc., has been organized and its production plans developed under the patronage of the American Patriotic League, to provide suitable films for this branch of educational endeavor.

Productions on American History from such a source will be awaited with much interest.

New Opaque Projector

MUCH attention has been attracted during the past few months by the opaque projector introduced by the Trans-Lux Daylight Picture Screen, Inc., of New York. It was displayed to educators at the convention of the National Education Association in Washington, June 30th to July 4th, and met with an exceedingly gratifying reception.

In appearance it is a compact box, neatly finished, with many unusual features to recommend it. The opaque projector may be supplemented with stereopticon attachment, fitting it for the use of transparent glass slides, as well as opaque pictures and specimens. The change from opaque to lantern slide projection is accomplished by turning a convenient lever and throwing a switch.

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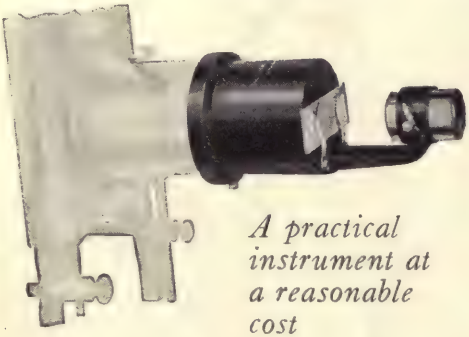

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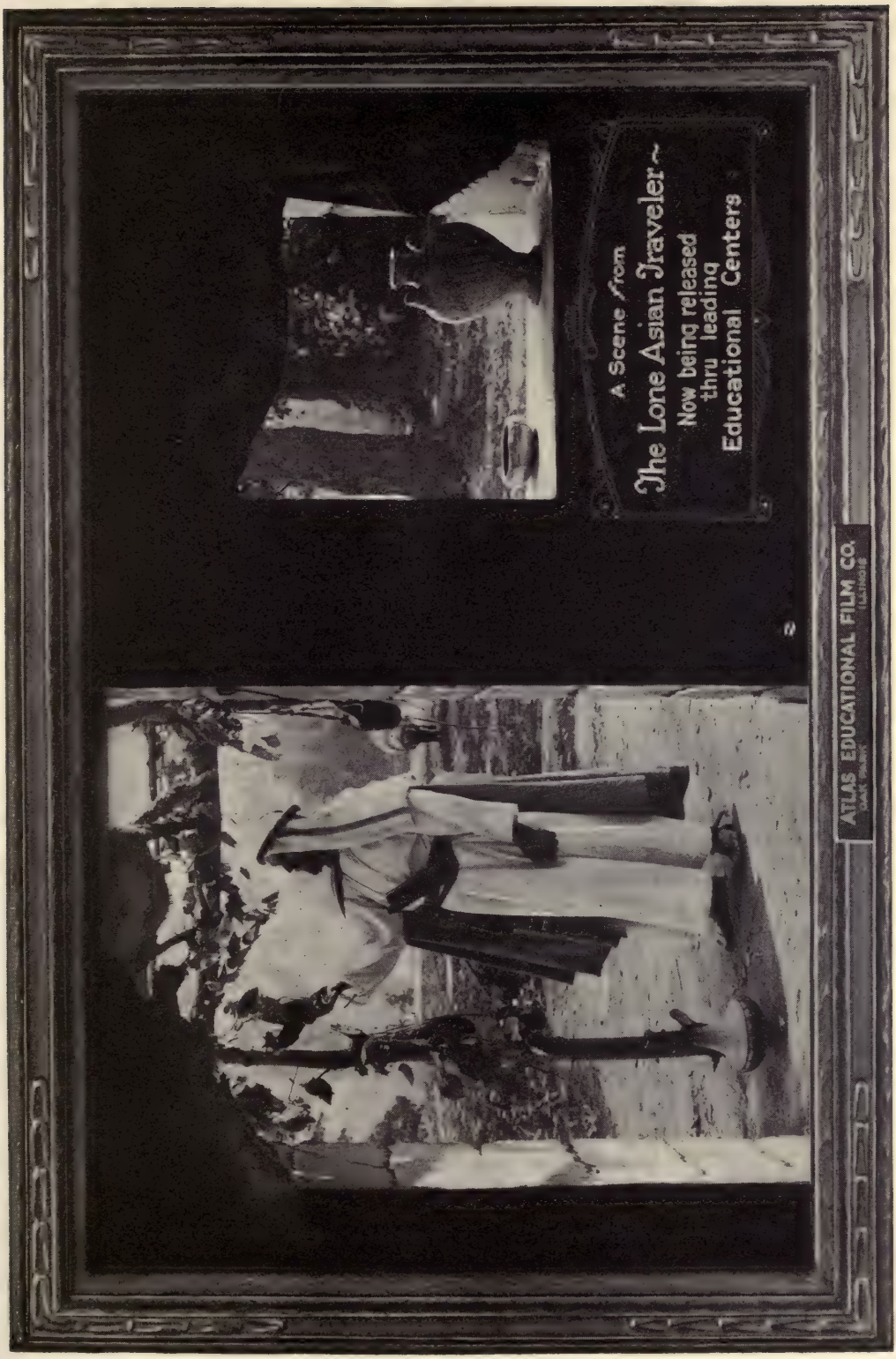
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The Educational Screen

(Including MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, *President* NELSON L. GREENE, *Editor-in-Chief* A. P. HOLLIS, *Managing Editor* FREDERICK J. LANE, *Treasurer*

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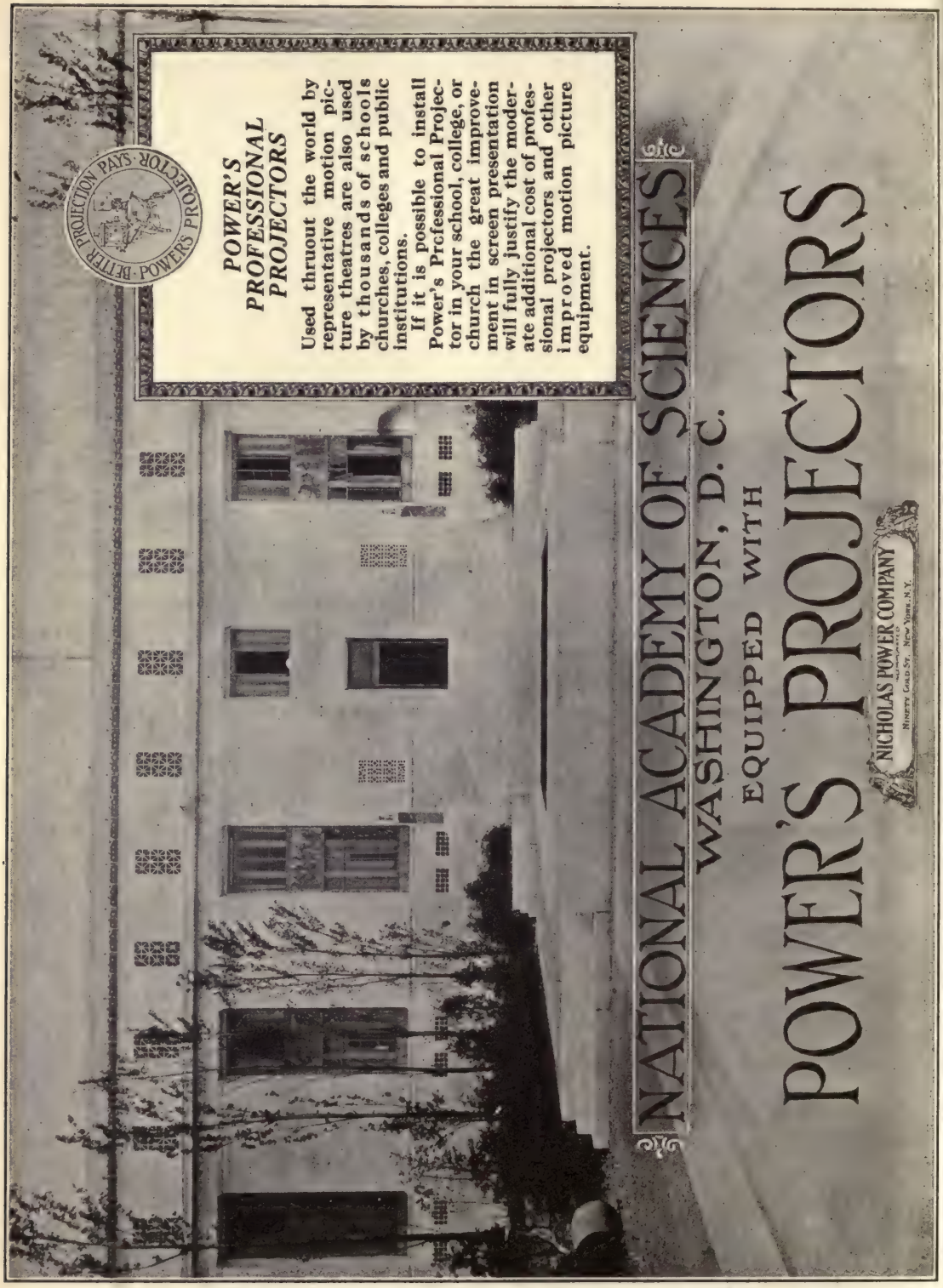
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(Including MOVING PICTURE AGE)

Vol. III, No. 8 Editorial Section October, 1924

School Education

THE great visual aids in use today in education, given in the order of their extent and frequency of use, are perhaps these; first, the blackboard—second, flat pictures—third, maps, charts, diagrams, graphs, cartoons, posters, cut-out designs, flash cards, etc.—fourth, models and specimens—fifth, stereographs—sixth, lantern slides—seventh, the motion picture.

This order does not at all indicate the relative value of the aids named. That is not yet known, and probably cannot be until their use has reached a scale where mass measurements are possible. The decisive factor which determines this order is probably *cost*. It is noticeable how the cost increases steadily down the list. When funds are found to permit of complete equipment in schools, the above order will be changed markedly.

THE EDUCATIONAL SCREEN is interested in all of these visual aids and aims to encourage and promote their use to the maximum of their value. Not one of them has yielded its highest results in our national education—not even the venerable blackboard. Familiarity can also breed neglect.

Visual Education

But this magazine is also interested in all of visual education. It is a process universal and incessant. It is going on outside the schools on a vaster scale than inside—always has and always will.

At least two of the visual aids listed above—the second and seventh—are operating around the world upon the mentality of the nations. The flat picture, in a myriad publications, and the motion picture upon thousands of screens day and night are wielding a world-educative force unmeasured and doubtless immeasurable.

As to the flat picture, the vast total of its influence is unquestionably in the right direction. It has made even the illiterate "read." Furthermore it is wholesome reading. Newspapers and publishing houses have reputations to maintain for cleanness and propriety. Their eagerness to maintain these reputations has proved an effective safeguard against bad pictures. It is significant that these enterprises have attained financial success on a policy of "good pictures."

The motion picture is also a world educative force outside the schools—but its case is unfortunately not parallel. There is little question that the influence of the theatrical motion picture of today, especially upon the younger element of the audiences, is bad to a dangerous degree. The "reputation to maintain" does not seem to operate here. Aside from a few actor-producers who have won, and splendidly guard their reputations for clean pictures, we know of no concerns with any ideas or ideals higher than the box-office. We have it personally from an official high in moviedom that sex-stuff makes the money—and the industry proposes to make money. This stamps the industry as pitifully different from the publishers. On its own declaration it cannot succeed through cleanness and propriety. This is a plain confession of inferiority. In the commercial and social economy of America is there any place for inferiority, that must put out a harmful product to succeed? We doubt it.

The Film Councils of America

Is there any cure for this inferiority-complex? There must be, but apparently it cannot come from within. A new organization has started which aims to aid in the cure. We urge our readers not to miss Mrs. Merriam's articles in this issue, on The Film Councils of America. It is an organization of such sure integrity and such saneness of plan that this magazine is proud to give some pages of space each month to its official utterances.

For some time to come the motion picture industry will insist upon considering The Film Councils of America as its enemy. In reality the Councils will be fighting *for* the movies rather than *against* them. When will the movies change their opinion? When there are enough intelligent people throughout the United States saying to the Exhibitors—"I came to your theatre tonight because you showed a Film Council film. I will be here every time you do show one."

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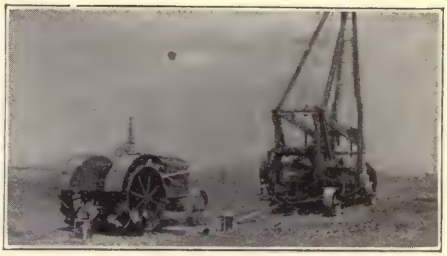

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Aeroplane View of the Visual Aids Field

Joseph J. Weber
University of Arkansas

THE purpose of this series of articles is to answer briefly a few of the more important questions in the minds of interested but uninformed educators relative to the utilization of visual aids in education. Some of these questions are:

(1) What is the meaning of visual education, or of visual instruction, or of visual aids in education? Just what is the scope of each term, and to what extent do they agree or differ?

(2) How can I best inform myself on the subject of visual aids? Are there special periodicals in the field? Is there a wide bibliography available?

(3) What are the different types of visual aids, and what is their comparative effectiveness in teaching? Which situation do they fit best? What subject matter?

(4) How have the problems of administration been solved? Where can visual aids be obtained; how are they to be evaluated; and how should they be distributed? Where can one learn of educational films?

(5) Who are the outstanding personalities in the cause, pioneers, so to speak? Where do they work, and what have they accomplished?

(6) What has been done in the matter of teacher training, and what is the essence of courses formulated to date?

(7) What must be done with the theatrical motion picture in order to safeguard and further the interests of the school and at the same time raise the entertainment standards of the community? What social organizations can best help solve this problem? Finally,

(8) What is the ultimate significance of visual aids in human progress and the advancement of civilization?

What is the meaning of visual education? Of visual instruction? Of visual aids in education? In order to give you a thorough understanding of these different terms, it is necessary that I first formulate my conception of the term 'education' itself. I shall define education from the standpoints of both society and the individual. From that of society, education means *the production, direction, or prevention of changes in human beings;* while from the standpoint of the individual it means *wholesome growth in knowledge, skills, attitudes and ideals.* With this conception firmly in mind, we can now proceed to the consideration of the compound terms mentioned above.

First, what is visual education? Visual education is nothing but education through the eye. It means the modification of a human personality through the medium of directed visual experience; or the acquisition of wholesome learning in consequence of such experience, as is exemplified in acquiring the notions of light, color, or space.

Visual experience can be divided into two classes, real and vicarious. Real experience arises from a conscious response to an actual problematic situation, which may be social, "natural," or the two interlinked. Examples are: currying the favor of another person, being afraid of a vicious dog, or accepting an invitation to go fishing. Vicarious experience, by way of differences, arises from a response to an unreal, or make-believe, situation, which is represented to us by change, gesture, word, line, form, or arrangement. Viewing a motion picture illustrates all of these but "form"; while admiring a painting, playing with a doll, or studying an exhibit, illustrate, respectively, responses to line, form, and arrangement. All of us have had real experiences in regard to the rising and setting of the sun; but very few have gazed through the telescope at the largest star in the constellation of Orion. Yet those of us who have seen a large illustration of Betelgeuse in the Sunday supplements have had a "vicarious" experience. A still better understood example is the illustrated lecture. Countless times, by this means, have I made trips in my imagination to various parts of the world.. Many more

examples might be cited; but let it suffice to say that in a vicarious experience the elements of previous real experiences are suggested by artificial means to the human mind, which recombines them in accordance with the pleasures of the imagination. It is important to add that vicarious experience when directed by the teacher, must always be grounded in real, or actual, experience; else it is no better than mere verbalism—the use of words which children do not understand.

The term "visual education" can best be understood by contemplating its origin and history. When the motion picture had become a proved success in the theatre about fifteen years ago, two groups of people came to see that it had educational possibilities. One group, composed of commercial advertisers, social workers, and a few educators, saw in it the opportunity for a more effective appeal to those whom they were trying to influence. The other group, chiefly producers and distributors, foresaw an extended market for their shelved films and a consequent increase in financial returns from their precarious investments. Thus, before long, in meetings where these people mingled, we came to hear visual education advocated with vigor and enthusiasm.

But, unfortunately, many of the enthusiasts and practically all of the promoters were ignorant of the fundamental laws of learning. They were imbued with the popular notion that learning is merely a funnel-pouring process, and hence dominated by the fallacy that *presentation* is identical with *learning*. In this they were decidedly wrong, of course. Presentation is only a minor step in the learning process. One of the outstanding men in the second group, a famous inventor but a poor psychologist, maintained, if I recall it correctly, that motion pictures, if placed in the schools, would advance civilization ten centuries in twenty years. He, like the others, failed to keep in mind that genuine learning results only from purposeful self-activity in response to the challenging situations of a social and natural environment.

Now, because the term "visual education" has acquired this fallacious connotation, it might well be discarded. Inherently, also, the term is unscientific. It assumes that the various sensory channels are readily interchangeable as stimuli carriers and mutually exclusive, if not actually antagonistic; or, more plainly, that w can seal up our ears and cut off our hands no and learn everything through our eyes. Noth ing, however, could be farther from the truth Education is rarely confined to one sense alon In the vast majority of experiences the appea is multi-sensory. The most common combina tions are visual-auditory, visual-tactile, visual kinesthetic, and visual-auditory-kinesthetic. Fo instance, seeing and hearing a train rush pas spying and petting the family cat, driving flivver, and playing the piano, make this poin clear. Like vision in the case of acquiring th "color" notion, the remaining senses are para mountly important in other specific bits of learn ing. Hearing is thus most important in th study of music. It would be silly to sugges that a violin student try to master pitch in an other way than through the ear. While it i no doubt true that the concept of pitch ca be enriched by visualized sound waves, never theless the visual appeal is nonessential. If th visual appeal can be complementary and thu add to the charm of another appeal, as woul be the case in having a beautiful stage settin for a musical performance, it is justifiable; bu try to force a complete substitution just t nurse a pet philosophy is decidedly unpedagogi cal. Education, like health, life, or intelligence is a unitary process; and all the senses, mor or less and in divers combinations, cooperat in the steady accumulation of learning.

Other fallacious connotations have becom attached to the term. Two especially requir disinfective airing. The first presumes tha visual experience is far more powerful in effect ing learning than are any of the other types o experience—auditory, kinesthetic, and so on One of the now extinct movie house organs once flared the assertion that the optic nerve is twenty-two times as strong as the auditory nerve. All a psychologist can say to this is "Some nerve!" And the second connotation comes from regarding visual education as a brand new discovery that will completely displace our present technique of teaching—a panacea guaranteed to cure all the ills of imbecility, retardation, truancy, and incorrigibility. This is genuinely deplorable and constitutes a final argument in favor of eliminating the term at once from our professional terminology.

To be continued in subsequent issues

Visual Education—An Aid in Teaching

Rose A. Clark
Chairman of Visual Education, Funston School, Chicago, Ill.

HOW can we best educate the child—to show him how to avail himself of the greatest amount of information and experience? This will be invaluable to him as he gets older, both in school and in the business world. We often hear people say, "Give more time to the three R's." How much of the arithmetic we teach is used in business? Just visit a bookkeeper and see all the modern machines for computing interest and figuring all four processes. They are as amazing as the radio. If we teach the child to be able to think things out for himself he will be well able to meet any situation which may arise. Take the doctor, engineer or lawyer for example. Stop and think about his work. Isn't the greatest and most valuable part of it a series of reasoning processes with many stumbling blocks along the way which must be solved or overcome?

The greatest amount of information on any subject is obtained by studying it from as many angles as possible. The child uses all his senses to get his first experiences. Notice the baby, the first thing he does when he gets an object in his hands is to put it in his mouth. As he grows older he relies on his sense of sight more and more. The child is very much excited about his picture books and daily asks his mother to read what it says beneath the picture. Mother comes to his aid and reads what the picture tells him visually. This satisfies him for a few years but he finally begins to inquire what certain pictures say. Then he is ready to learn to read, that he may know what is written about his pictures. We then find him reading the printed page and calling up all the experience he has had to help him visualize the situation depicted on the printed page.

In the Funston School, under the leadership of our very able principal, Miss Gertrude Corrigan, we are strong believers in the problem project method of education. We wonder now how we were ever satisfied to use the question and answer method. The problem project method not only gives the child a wider viewpoint on his subject at hand but also makes him think for himself. He has the added responsibility of helping to get the material for himself instead of the teacher doing all of it for him. Think of a sixth, yes, even a fourth grade child being able to pick out the material which he wishes to use from a page of information. These little responsibilities, added to each year as he grows older, make it just that much easier for him when he has to accept life's responsibilities. In other words the teacher is an adviser or counselor instead of a driver. This does not mean that the teacher can sit and take it easy. Just the contrary, it keeps her up on her toes and on the jump to keep pace to give the needed advice and answer the questions which puzzle them. There is no danger of a teacher ever getting into a rut with this method.

The first step in the study of any subject is to divide the class into committees. Take the study of a continent in geography, for example. Such topics as climate, surface, products, industries, railroads, cities, *et cetera*, are taken up by these committees. Each topic will then need to be looked up in as many sources of information as possible. A child is never satisfied with a little information, as shown by all the "hows" and "whys" he asks. The more he knows about his topic the more anxious he is to know still more about it. The result will be stated not only in terms of facts to be remembered but of skills to the developed and particularly of attitudes to be induced.

Take the iron and steel industry as the project to be studied. The textbook is the first source of information used. This gives the child a nucleus around which his other research will center. The use of only the textbook would give a very limited and meager knowledge of his topic. He will then turn to encyclopedias, atlas, commercial and industrial geographies. The table of contents and index of each book will be used to find out what is told about iron and steel. He will send to the leading iron and steel manufacturers for literature and samples. One merchant gives a very neat and instructive exhibit to each school by asking for it. It is a firm wooden box divided into compartments with a sample of each product of each process in the refining and manufacturing of steel, including a piece of slag and the by-product of the slag. All the leading merchants, railroads

and commercial industries are very anxious to give school children literature and samples wherever possible. This is a good source of one kind of information. This is put into an interesting and readable form and makes a background invaluable for further study.

The child is then ready for another angle of attack, one so well worked out that it could easily be used without any other source of information, one which will will appeal to the child very strongly. This is the stereoscopic view. The children choose from a catalog the views which pertain to the iron and steel industry. The whole process of the manufacture is shown in a series of views while on the opposite side of the card is a description of the view. The pictures often settle many questions which arise in the course of their study. The views also make the material more intelligible.

The committee is then ready to recite on its topic. As soon as there is a picture to illustrate the points made, the stereoscope is passed from child to child. Not more than six or eight views can be shown at one lesson. The view has the added advantage of showing a third dimension which is very remarkable and amazing to the children. This is invaluable to show the size of the huge converters used in the making of steel, and the machinery used to roll out the rails. The recitation is carried on while the views are being used. After each child in the room has seen all the views to be shown, time is given to ask questions or make corrections on statements already made.

The children find that the pictures bring up many questions which can best be answered by more research work. This is done through their increased interest to know more about the subject under discussion. They are referred to the public library where the librarians are always willing to help them. At first they are timid and try to find the material themselves but when shown that they are wasting their time they call upon them for help. This also teaches them the use of the library. Before long they are able to use the table of contents and index of a book very intelligently without assistance.

The next step in the project is the use of the stereopticon slide. The lantern may be used in the classroom without the use of black shades. The ordinary window shade shuts out enough light, even on a sunshiny day, to show a very clear picture. It is not necessary to have a regular screen upon which to project the pictures. The wrong side of a map serves the purpose very well. To make the picture more distinct a drape of black cheesecloth about a foot wide may be made to hang at right angles to the projection curtain. This shuts out practically all light which might fall on the curtain. Usually a few rooms in a school are equipped with black shades and a regular white curtain but this causes an inconvenience to the rooms thus equipped. It means that the class must go to some other room when other rooms wish to use their equipment. We have found this entirely unnecessary.

In Chicago the slides may be borrowed from the Visual Education department of the Board of Education and also from the Art Institute. Our school has arranged a schedule which gives each room in the building the use of a box of slides every other week. This enables the children who are to use the slides to become familiar with them before they are thrown on the screen. This picture has an advantage over the stereoscopic view, especially in a large class in that it is larger and all the children see the same view at the same time. The child reciting with a pointer in hand will point out in detail just what happens in the picture before him. Here is the chance for the child who has added information to give it to the class with the picture to make his point clearer.

The other children in the room are now permitted to ask those who have recited questions pertaining to the subject just given. When these have been answered the class may then correct any errors in grammar or in English.

The child then begins to compare the conditions shown with those in his every-day world. It arouses his curiosity to know still more about the subject under discussion. He will read more about it in story form or have a strong desire to see the conditions pictured at first hand. He will also begin to consider how improvements for the situations shown could be made.

Another valuable step is the making of our own slides to fit the needs of the project. In history, or any other class for that matter, questions may be typewritten on a thin sheet of gelatine and placed between two pieces of glass the size of the usual slide. The pieces are bound together with a glued binding tape. The questions can be answered by the class showing views to illustrate the point to be made. Maps, diagrams, *et cetera,* may be made in a similar way. A thin coating of gelatine is spread on one piece of glass the size of a

slide and allowed to dry. With a very sharp pen outlines may be made and the slide colored as desired. A second piece of glass is fitted over the side which has the gelatine coating to protect it. The two pieces are bound together with binding tape.

It is amazing to hear children give all the steps in the making of a steel rail. It is often hard to believe they haven't seen the process first-hand. We should feel dreadfully handicapped if we were deprived of our stereoscopic views and lantern slides. They are the foundation for a great deal of our oral English as well as furnishing valuable knowledge to the child. It puts him on his mettle to make himself understood.

Museums and Visual Instruction

EDITOR'S NOTE—An article written by Dr. Charles Edward Skinner, of Miami University, describes in great detail the work of various museums and state and city school systems with reference to visual instruction. We are glad to present here that portion of this valuable article which deals with the work done in Museums, because the work of museums, being confined to relatively few of our large cities, does not reach the attention of the country at large, as does the work of the other centers mentioned above.

This discussion shows how important is the museum as a factor in the development of visual education. The emphasis of the museum on the *exhibit elements* of the visual materials is needed to balance the emphasis on slides and films, found in the visual instruction centers.

DR. CHARLES E. SKINNER

Museum Instruction

Museums, especially natural history museums, have long been PASSIVE agents of instruction, usually being a source of information to the occasional visitor. At present, the cities that have museums are making them an integral part of the educational plan.

The Philadelphia Commercial Museum

One of the foremost museums today in the work of public instruction is the Philadelphia Commercial Museum. As an aid in the teaching of geography, particularly commercial geography, this museum has prepared many traveling collections, which are sent free to the schools, to be used for a specific time in classroom instruction. The exhibits are made up of samples of various commodities of commerce, such as textiles, raw and manufactured, cabinet woods, grains, ores, metals, and other materials, which have in them a bit of reality which the text cannot supply. (1)

The American Museum of Natural History

The American Museum of Natural History in New York City has taken an active part in educational affairs since its establishment in 1869. (2) In 1881 a Curator of Education, Prof. Albert S. Bickmore, was appointed. Since his appointment visual instruction by picture and the work of the museum has been much interwoven. Professor Bickmore was an enthusiastic believer in the teaching value of lantern slides and made great contributions to this type of instruction in his famous "Bickmore Slides." Although the technique of slide-making was undeveloped, and photography not advanced as it is today, these slides still are seldom excelled. Their subjects were obtained by special photographers, or by Professor Bickmore himself, in this and other lands. In many cases he sought out and asked from travelers of note, their negatives. Thus he accumulated a mass of the best material available, and began a collection which today numbers over 31,000 slides.

In 1904 was inaugurated the School Service of the American Museum of Natural History. This service includes the circulation of nature study collections in the schools, illustrated lectures for school children at the Museum and in the schools, the lending of lantern slides to

(1) Hollinger, John A. Visual Education Vol. 11; pages 15-20.
(2) Sherwood, Geo. H., Curator of Public Education, American Museum of Natural History.

teachers, guide service and exhibition hall instruction for visiting classes, instruction for the blind, special exhibitions in public libraries and preparation of aids for particular needs of teachers; for example, in art and domestic science classes, and in training schools for teachers.

The oldest feature of the Museum's schools service is the circulation of Nature Study Collections. These collections have been modified and changed to meet the changes in curriculum, but in general they comprise representative specimens of mammals, birds, insects, minerals, woods, lower invertebrates, public health charts and exhibits. The collections are contained in a carrying case about the size of a large suit case, and while attractively labeled are accompanied by a manuscript containing further data for the teacher's use. The collections are obtained by the principal of a school designating the order in which he wishes to receive certain ones. They are delivered by a messenger of the Museum for a loan period of three weeks. Among the newer collections of the Museum are the Circulating Food Exhibit and the Habitat Group collections. The former is a special exhibit prepared to meet an urgent need. It is much used at the meetings of the Parents' Association and carries a lesson on the vital problem of the proper nourishment of the children.

Another feature of the Museum's work is the lecture service to schools. Some of these are given at the Museum, others at local lecture centers. They are in charge of members of the staff of the Department of Education or of the Museum's staff. All lectures are illustrated with colored lantern slides and the film, and whenever possible, with the exhibits of the Museum.

In 1915 the Museum added another type of service, the lending of slides to teachers for classroom work. This is rapidly becoming one of the greatest lines of service that the Museum renders. The excellent collection of slides has been mentioned before, and this is constantly being increased. The slides are loaned free to any teacher in the New York Public Schools. The Museum messengers deliver them and call for them at the end of the loan period, one week. The lack of facilities and projection apparatus limits the extension of this service. However, 182 schools are being served regularly at present. As an index to the value the teacher places upon the use of the slides the following figures are given: In 1919, 1,470 slides were loaned; in 1921, 3,963. That the teacher appreciates the service which supplie the Nature Study Collections is shown by th fact that in 1918 there were 629 collections i use, and 869 in 1921. The number of pupil studying these collections in 1918 was 790,34 while in 1921 they were used by 1,247,515.

The St. Louis Educational Museum

The museum best known, perhaps, for it active school work is the Educational Museu of St. Louis. This Museum supplies visual help of many types to the public schools of tha city. It has exhibits picturing the life of vari ous peoples, their occupations, homes, an dress. It furnishes many nature study collec tions, in one year sending out 12,000 exhibit of birds alone. It distributes apparatus for th performing of simple experiments in elemen tary science, and outlines for the many experi ments which may be made by the pupils. Th experiments all serve to clear and give con creteness to many scientific truths otherwis abstract. The Museum carries exhibits whic familiarize the pupils with many industrial proc esses and products, as agriculture, mining, fish ing and manufacturing. It makes exhibits o the exceptionally worthy current work don by the pupils in the manual arts. This featur serves both as an inspiration and suggestio to pupils and teachers. In addition to all th exhibits the Educational Museum supplies abou seventy per cent of the public schools with fou motion picture films a week.

These are a few figures which show th enormous amount of work done for the school by this museum in 1920: An average of 1,00 collections were transported to and from th museum each day. During that year 80,00 groups of material were delivered by the mu seum to the St. Louis schools, with an averag expense per pupil of only fifteen cents.

In the Museum, the entire first floor is give over to these traveling exhibits, which ar packed, boxed and arranged on shelves read for transportation. The second floor has fou large "catalog" rooms in which are glass case containing sample exhibits of the 1,200 differen collections. The teacher may here see the ma terial and choose directly from it instead of th printed catalog.

From the figures quoted above some idea may be had of the appreciation of the work o the St. Louis Museum, and in the words o Assistant Superintendent Rathmann, "There would be a general cry of indignation if th

(Concluded on page 308)

Official Department of
The Visual Instruction Association of America

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

Visual Instruction at the Washington Convention

Illsley Boone

WHEN the hosts of teachers from all over the country assembled at Washington from June 28 to July 5, it was to attend the most brilliant convention that the National Education Association had ever held. The address by the President of the United States, the reception arranged at the home of the Association in Washington, and the sessions and exhibit held in a model high school building all tended to give memorable character to the conference. Among the features which aroused special interest was the emphasis given to the subject of visual instruction. The annual meetings of the newly created Department of Visual Instruction are held at the Summer Conferences and this year was the first of such meetings. This fact alone served to quicken interest in this field of educational endeavor.

The programs of the Department of Visual Instruction and of the Visual Instruction Association of America were so arranged as to dovetail nicely the one with the other. On Tuesday and Thursday afternoons the Department program was followed by a practical demonstration of class room motion pictures under the auspices of the Visual Instruction Association. These sessions were held in the handsome auditorium of Central High School and aroused a great deal of interest, many enquirers later seeking further information at the Visual Instruction booth maintained by the Association.

On Wednesday morning at the Savoy Theatre, which was very kindly placed at the disposal of the Association by Mr. H. M. Crandall, owner of a number of the Washington theatres, presented a demonstration of the Washington method of Visual Instruction. Dr. Frank W. Ballou, Superintendent of Schools of Washington, was asked to preside, and Miss Elizabeth Dyer conducted the demonstration with the assistance of a representative group of Washington school children. This demonstration was really remarkable because of the fact that the particular picture which it had been anticipated would be used was found to be unavailable at the last moment. The picture therefore, that was used was one upon which the children had had nothing in the nature of a special training. Their interest and attention, followed by ample evidence in the subsequent recitation that they had absorbed a deal of information, interested the large audience.

The demonstration was followed by the annual meeting of the Association in which reports of the past year's activities were rendered and election of officers took place. The official board was re-elected and a number of new State Vice-presidents were chosen.

On Thursday afternoon the annual meeting of the Department of Visual Instruction of the National Education Association was held and

the report of the nominating committee was presented. An amendment from the floor to the effect that Ernest L. Crandall of New York be the nominee for Superintendent of the department was carried after which the report was approved and adopted. The Visual Instruction Association, which has been conspicuous during the last few years in bringing the subject of visually instruction to the fore, naturally feels gratified at the recognition thus given to Mr. Crandall, under whose leadership the Visual Instruction Association has grown from a handful of interested educators to a national organization, rendering a national service to all educators interested in the extension of this phase of teaching.

This report would not be complete without reference to the fact that several thousand visitors came to the Visual Instruction booth, received copies of the Visual Instruction Handbook, and such further information as they sought. The Visual Instruction breakfast on Thursday morning, which has become an established custom at the Conferences, was a most successful informal gathering of people having like interests and a common endeavor.

The Study of Current Events Through Motion Pictures in Junior High School 64, Manhattan

LOUISE F. SPECHT
Assistant to Principal

THE intelligent use of the motion picture in visual instruction has awakened so intense an interest in the teaching of school subjects that its value as an educational aid no longer needs defense.

"Pathe News," the films featuring current events, were supplied weekly for a course of fifteen weeks to sixth and seventh grade pupils in J. H. S. 64, Manhattan, through the co-operation of the Bureau of Visual Instruction.

The aim of the teachers and supervisors was to increase the educational value of these films by using the "lure of the movies" in such a way that facts and events might be easily remembered and then used to interpret the social sciences.

The means used to accomplish these ends were:

1. A study period of 45 minutes, instead of a formal assembly period. This period was used exclusively for the study and presentation of the films. Two reels were usually shown.
2. A teacher assigned as lecturer to present a problem, ask questions, explain terms, summarize, quiz and conduct contests.
3. Outlines on the films for the teachers. These were used by the teachers to prepare the children on the screen topics. They were also used after the pictures were seen as reference material in the class room study of current events, history, civics, geography and composition.
4. Tests. These were used to evaluate the educational worth of the pictures.

The procedure was as follows:

Outlines bearing the captions and legends of the pictures were sent by the Bureau of Visual Instruction a week or two preceding the period in which they were to be shown. These outlines were given to the teachers so that they might have class room study and supplementary reading on the most important topics. This preparation provided an appreciative background and awakened an interest in what the children expected to see.

In the auditorium the lecturer announced the special features of the day's program. He trained the children to associate time, place and event. He sometimes presented a problem or asked questions which were to be answered after the pictures had been seen. For example, the day the pictures on the Immigration Law were shown he asked, "Which people will the screen show disapproving of our law?" "How will the new law affect them?" "What features in the picture show their attitude?" etc. The pictures were then shown with very little comment. Experience has proven that a lecture accompanying the pictures detracts excepting when the remarks are timely and when emotionally or intellectually they interpret what is immediately on the screen. However, as eighty per cent of the children of J. H. S. 64 speak a foreign language at home and about forty per cent are foreign-born, it has been found helpful

to the interpretation to have difficult captions pronounced and explained in terms of the features on the screen. At the end of the two reels the lecturer questions the children orally on the most important events and facts witnessed. These are sometimes discussed, supplemented by newspaper items or related to topics being studied in history, civics or geography.

During some period of the same day or the day following the class teacher uses the motion picture topics as program and subject treatment permit. Two tests were given during the past term, one as part of the mid-term tests and one as part of the finals. The tests are based on the outlines and pictures shown during the first two and second two months of the term. The teachers and supervisors think that although the results are satisfactory they would be better if the tests were given at the end of each four weeks.

In preparing these tests the teacher and supervisor in charge of visual instruction have selected the most important topics screened. They have tried to use the same terminology and expressions as those found in the screen captions and legends.

Results show that children in all classes responded according to their mental capacity. The individual differences were most marked in Part II of the final test. The children having high intelligence quotients received the highest scores, those of average intelligence, average scores, dull normals and ungraded the lowest scores.

In March, 1924, selected pupils in J. H. S. 64 entered the *Evening World* Current Events Contest. The best response was tenth in the contest. The next month the highest contestant ranked third in the contest. In May a bright boy in 7A won the first prize.

Teachers and supervisors agree that the use of motion pictures as educational aids illumine and supplement the subjects of the social sciences. They provide opportunities for vicarious experiences that are vivid substitutes for the direct experiences.

Mid-Term Test on "Current Events" Motion Pictures (Given to 6th and 7th Year Classes in April, 1924)

FILL in the blanks with the names of the correct countries:

1. The Olympic Games took place in Chamonix, ...
2. ..... leads in the ski races held in the Olympic Games.
3. Great crowds attended Lenin's funeral in Moscow, ...
4. Great hordes of locusts have destroyed the crops in southern .....

Underline the correct word:

5. (Harding, Wilson, Lenin) was buried at St. Albans.
6. American soldiers and sailors practiced warfare at (Quebec, Shanghai, Panama).
7. Severe eruptions recently occurred from a volcano in (Rome, Switzerland, Hawaii).
8. New York City recently welcomed the (American Army, the Pacific Armada, the American Marines).

Fill in the blanks:

9. Thousands of ..... protest against the aid given to Separatists in the Ruhr.
10. Washington, D. C.—President Coolidge declares ..... are unprepared for independence.
11. The Governor General of these islands is .....
12. The very latest sport in Florida is .....
13. The town of ....., forty miles from Teapot Dome fields, grew overnight when oil was discovered.
14. Lakehurst, N. J.—The new captain looks over his "ship." Commander Lansdowne examines the ..... undergoing repairs in the hangar.
15. America's most powerful warship, the ....., returns from a tour of European parts.
16. Name five of the peoples that inhabit the Near East at the present time.
    1—
    2—
    3—
    4—
    5—

Fill in the blanks:

17. The invasion of the ..... caused a great many children in Armenia to become .....
18. Thousands of orphaned children are being .... and ..... by the Near East Relief.
19. The older girls are taught to ..... The boys assist in ..... Part of the time is spent in work, and some time is given to play. As much time as possible is given to learning .... and .....

(Test on Current Events Motion Pictures Seen During May, 1924 Given in June, 1924)

Part I (60 Points)

Underline the correct word:

1. (Hayes, Carter, Mundelein) the discoverer of the tomb of Tut-Ankh-Amen recently arrived in New York.
2. General Ludendorff of Germany was (convicted, acquitted) of the charge of treason.
3. (Governor Smith, Mayor Hylan, President Coolidge) officially opened the 1924 baseball season by tossing the ball between the Washington and Philadelphia Athletes.
4. (Charles G. Dawes, Harlan Fishe Stone) succeeded Harry Daugherty in the Coolidge Cabinet.
5. After three months study abroad (Denby, Dawes, Warren) submitted a report on the problem of German reparations.

Fill in the blanks:

6. Old comrades and friends of ..... gathered at his tomb in Arlington to commemorate the fifteenth anniversary of his discovery of the North Pole.
7. King Victor Emanuel is welcomed by rejoicing inhabitants celebrating the annexation of ..... to Italy.
8. The new U. S. envoy to Mexico, ..., presented his credentials to ....., the president of Mexico.
9. The newest republic in Europe is .....
10. Great crowds hail democracy and wave banners in the streets of the City of .....
11. The new secretary of the Navy in the Coolidge cabinet is ..... He took the place of .....
12. Every minute of every year steam pours out through Nature's Safety valves, the fumaroles. Steam shafts are sunk down to the great natural boilers below in the oil wells of .....
13. The noted democratic leader, ..., died in New York at the age of 65.

Part II (40 Points)

14. "King of Swat" autographs his first ball pitched in the American League. What is meant by "King of Swat"? What does "autograph" mean?
15. How many airplanes were there at first in the American squad that is flying round the world? What happened to Colonel Martin?
16. Why doesn't Japan like the Immigration Law recently passed by Congress and signed by President Coolidge?

Museums and Visual Instruction

(Concluded from page 304)

Educational Museum were to cease functioning."

The Field Museum

The Field Museum of Chicago in 1911 inaugurated a system of museum extension to the public schools of Chicago. The work of this system is based upon the fact that the city-born and city-bred boy and girl are complete strangers to the commonest plants and animals of their environment, and that although they live surrounded by great industrial plants they have few or no means of understanding their processes and products. Therefore, the Museum aims that through its nature study collections these boys and girls shall know the natural history of their own neighborhood, and through the economic exhibits the manufactured articles in daily use or coming under their observation.

A schedule is made for all the schools of the city for one year. This schedule is so arranged that each school shall have five deliveries of three cases, one each of zoology, botany and geology.

The cases are made of wood and glass and are of different depth for different types of exhibits. They are twenty-four inches long and twenty-one inches high with a depth of four inches for the economic exhibits, showing raw and finished products or the various stages of manufacture. A seven-inch depth accommodates the moth and other insects together with their environment, while the ten inch case contains the habitat group of birds, snakes or smaller mammals. The background of the cases is usually an enlarged photograph showing the normal environment of the exhibit. The foreground contains sand, rock, mud, water, or whatever the environment demands. Attached to each end of these cases is a framed label. This label states in simplest language and in an interesting way the most important facts about the exhibit.

Teachers, pupils, and parents of the pupils all bear testimony to the effectiveness of the work of the Museum's extension system. Calls from various city organizations, trade schools, and other quarters outside the regular field of service are an indication of its usefulness. And the fact that other cities, and even the Japanese government has asked for loans of cases in order to establish similar systems makes it evident that the value of this type of visual aids is rapidly gaining recognition.

Official Department of The Film Councils of America

F. Dean McClusky, *Vice-President*
Mrs. Charles E. Merriam, *President*
6041 University Ave., Chicago
Melba T. Baldwin, *Secretary*

The New National Organization

THE Film Councils of America has just been incorporated. Its future possibilities of influence toward community welfare are unlimited—depending solely on how many of the thinking men and women of America accept the invitation to membership.

I am resigning as chairman of the Better Films committee of the National Congress of Parents and Teachers because I realize, after two years' service as their chairman, that this problem is now too great to be handled as a single department of any one organization, and it can not be solved until all the people of these United States, both men and women who are interested in its solution, get together in a definite program of action.

To promote this end, we are now building the new organization devoted entirely to this moving picture problem. Believing that "In unity there is strength," and realizing that this is the day of specialization in all walks of life, we feel sure that this problem—perhaps the greatest of all social problems of the hour—can be solved only in this way.

We hope that you will feel the need of this new venture and will join us in this great work. It will need devoted service to build it up and make it effective, but it can be done if those who have proven themselves honest and fearless will respond.

The Film Councils of America is a new organization, devoted to the "movies" alone, yet absolutely independent of the industry. Very few new organizations, if any, have ever come into being under as good auspices and can boast immediately of a national organ. We are very proud to accept the offer of the Educational Screen to become our official organ. The former reviewing committee of the National Congress of Parents and Teachers will become the reviewing committee of the Film Councils of America. We will continue to review the new films and try to give parents and welfare workers some idea of the films the boys and girls should see and should not see. These lists will be published in the Educational Screen each month, as usual. For those who need the lists oftener, some method will be worked out so that the lists will appear before the movie reaches your community.

A standard card will be supplied by the national organization for use by every member of the Film Councils to record their approval or disapproval of the individual films they see. These cards will be collected by the local council and sent to the national office for classification and filing. This file will become an invaluable record of serious public opinion on the work we are doing as reviewers and endorsers. We can also give the producers and exhibitors concrete evidence of the sentiment towards their pictures in the minds of an important part of the public from which they seldom hear. We also will have some statistics to show and print, which will point in a very different direction from the statistics constantly put forth by the industry to prove that the public wants salacious films produced, and thus justify the production of them.

Membership in the Film Councils will be one dollar and a half a year, which will include a subscription to our official organ, The Educational Screen. If a person is simply interested in joining the movement, without receiving the literature, membership will be fifty cents a year. We have kept the fee down to the very lowest possible figure so that all who are interested in the cause may find it possible to join in the effort we are making towards procuring clean and wholesome recreation in the motion picture theatre.

With the nation worried because of the many crimes committed, it seems to us who are seeing all the films produced, that we are only reaping what we have sown as a nation: for no nation can give its boys and girls vice and crime for its chief recreation and not reap what it sows. We can not make heroes on the screen of the men and women who take the law into their own hands and kill when it suits their fancy and then expect our boys and girls to control their emotions and trust to the laws of the land to right their wrongs. We reap

what we sow and the pity is that we are not fully awake to one of the great reasons why we are reaping the harvest of crime at present.

We feel that the reason the people have not been able to get results has been because we, the sufferers, have never been united in our efforts. No cause can win until it has unity of purpose. There has never been a cause that had more pitfalls in the solution than this moving picture problem.

The one thing we must be sure of now is that no one connected in any way with the motion picture industry is in our organization. The game of the producers has been to put some of their paid workers into every organization which opposed them at all and then to create a feeling of distrust amongst the other workers. It has been tragic to see how the industry has been able to put into places of responsibility, especially into the departments controlling moving picture action, the wives of attorneys for the industry and others who could be relied upon to do their bidding. And then we would wonder why the women's clubs were not attacking this problem in the way that we would expect mothers to attack one of the gravest dangers to the youth of the nation. And what a pity to see the mothers of the nation afraid to attack this subtle propaganda of vice and crime. Our children are being trained in a detailed knowledge of vicious conduct and then the nation wonders at the record of our criminal courts. You cannot make vice and crime the chief recreation of the youth of the land and expect anything else to happen.

Will you be unafraid and join us in this movement to unite all the sentiment of the country into one great protest against this exploitation of our youth, and to demand the production of clean and wholesome pictures? We must not be fooled into thinking that the industry has any moral or legal right to portray vice and crime in lurid style because "it pays better than wholesome pictures." The bootlegger might give that as his excuse for bootlegging but no sane man or woman would say that his excuse was ample reason for allowing him to continue with his trade. They would laugh at his audacity and prosecute him for breaking the law. The government is supposed to have a right to regulate every industry in the nation but the moving picture industry. And the peculiar thing is that so many intelligent men and women are fooled into believing that the motion picture industry should be a lone exception. For nearly fifteen years now the movie-makers have encouraged the belief that they are above the law. They have been tremendously successful with their propaganda.

Will you help the childhood and youth of America? Will you do your bit? Your bit is to organize your community into a film council. It can be done at first with just a few trusted people—four or five. Divide up the work amongst these trusted ones. Much can be done by correspondence and your treasury will soon supply the small funds necessary to carry on the organization. Write to national headquarters to learn in full detail what *you* can do in *your* community.

Again, may I repeat, it will need devoted service to make the Film Councils of America effective, but great things can be accomplished if those who have proven themselves honest and fearless will respond. Will you help—not us, but the boys and girls of America?

The Movies and the Public

FOR the past three years, under the National Congress of Mothers and Parent-Teachers Associations, we have carried on our motion picture work on the theory that demand creates production. Any industry which caters to the public, generally allows this demand to enter very decidedly into their future output. By our reviewing and selecting, we aided and educated thousands of people to choose their pictures discriminately, and other committees throughout the country were doing the same. The industry realized that the majority of people were demanding clean and wholesome pictures, for had it been otherwise, its representative, Mr. Hays (keen politician as he is) would not have rushed out to Hollywood this summer to put the producers on record once more for clean pictures. That very act of his was proof of this public demand.

Any industry which hopes to survive surely ought to have something worth while to offer the public each month. The movie industry, in all its power and self-sufficiency today, may laugh at that statement, but they need only to recall the fate of the liquor interests and then perhaps they can more clearly realize that there is a hand writing on the wall even though it is not visible to them.

My connection with the National Congress of Parents and Teachers was severed in June and it was in June that we published our last list of recommended films. You would naturally think that today—four months later—we would have a very extensive list of worth while films to offer you. But the worth while films, founded on worth while themes, can be told you in very few words, and the interesting thing is that the independent producers, i. e., those not connected with Mr. Hays' organization—are the chief producers of these clean pictures. Mary Pickford, Douglas Fairbanks, Douglas MacLean, and Harold Lloyd are giving us today our cleanest and most worth while pictures.

Listen once more to the movie ads—taken from the daily press of Oct. 14 (today), and figure out for yourselves why the industry goes on record for clean pictures and titles and then gives us these:

"In Every Woman's Life"
"Circe, The Enchantress"
Elinor Glyn's "His Hour"
"Her Love Story"
"Three Foolish Weeks"
"Three Women"
"Youth for Sale"
"Gambling Wives"
"Sinners in Silk"
"The Girl in the Limousine"
"Lily of the Dust"
Suderman's "Song of Songs"
"Unguarded Women"
"The Desert Sheik"
"Wine of Youth"
"Neglected Women"
"Behold This Woman"
"The Siren of Seville"
"Another Scandal"
"Tiger Love"
"Wandering Husbands"
"The Tenth Woman"
"Open All Night"
"Slanderer"
"Innocence"

Can you give me the answer as to why they go to the trouble of announcing to the world that they stand for clean pictures and titles and then give us these new productions? I think I can. They know that the civic, religious and welfare leaders of this country are so busy with their own duties that they do not spend much time at the movies. They assume that you will see their announcement in the papers, that hence they are on record for clean pictures and titles, and that you will not take the time to verify their performance. That is why they have been able to fool welfare leaders for so many years with their promises which they have never expected to fulfill. This is one reason why we are sure that it is vital at present to organize the people of the nation who are interested in child welfare, and have a group pledged to keep in touch with the local theater and to know what is being given to the boys and girls who are seeking recreation.

The industry realizes that the movie theater is the poor man's club and if its backers are interested in drawing the poor man's sons and daughters into lives of vice and crime, there is no easier way to do it than to portray to them constantly such scenes as they are now portraying. The situation is so serious that no matter how busy we are with other things we should all take time to enlist in this field and stop further exploitation. It is simple enough if we all band together, for "united we stand, divided we fall." The industry uses that slogan to gain their ends. How can we expect to battle with a powerful organization if we do not also unite our efforts? A representative of the industry, speaking for the industry, admitted this summer that the salacious films do not pay

(Concluded on page 329)

Film Council Recommendations for October, 1924

For the Family From 10 Years Up

Dorothy Vernon of Haddon Hall—With Mary Pickford (United Artists).

For High School Age From 14 Years Up

Yolanda—With Marion Davies (Metro-Goldwyn).

In Hollywood—With Potash and Perlmutter (First National).

Beau Brummel—With John Barrymore (Warner Bros.).

Monsieur Beaucaire—With Valentino (Famous Players).

For Adults

Bread—With Mae Busch and Robert Frazer (Metro-Goldwyn).

The Sideshow of Life—With Ernest Torrence (Paramount).

In

DeVry Portable Projector in Oper

esting Facts About The DeVRY

The De Vry is the smallest and lightest projector made that will give a picture of professional size and quality.

The De Vry is the only portable projector made wherein the mechanism is constructed of high carbon tool steel, oil hardened and hand lapped bearings. It is the only portable projector maintaining an accuracy of 2/10,000 of an inch in its working parts.

The De Vry is self-contained and requires no set-up—just plug into any light socket for current. There is no danger of blowing out a fuse with the De Vry, it does not overload the line because it uses less current than the average electric flat iron.

The De Vry has the latest Stop-On-Film feature which permits the film to be stopped anywhere and still pictures shown without deterioration to the film.

The De Vry carries the Underwriters label.

The De Vry is the simplest projector to thread and operate. Two switches on the back of the case control the complete operation. In the De Vry the film is always visible and there is no guessing as to when the reel is nearly finished.

The De Vry has proven its ability to stand the hardest knocks in this country and abroad by years of service. Where extra good results and extra long life are desired—there a DeVry should be installed.

THE DEVRY CORPORATION

1111 Center St. **Chicago, Illinois**

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You believe in The Educational Screen—its present service to our common cause and its opportunity for greater service still. That opportunity grows as our circulation grows. We have made hardly more than a beginning of covering the field. You will approve, therefore, our plans for still more rapid growth in the coming year. You have a definite part in those plans and in the results that will follow.

You know two or three people in your community who are, or could be, seriously interested in visual education and in the great problem of the theatrical movies. Whether they be ministers, educators, club leaders, social workers,—or merely thinking parents —they should know that there is such a magazine in the field as The Educational Screen.

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Don't leave it to the "other fellow." He often forgets.

THANK YOU

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Chicago, Illinois

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Address .....

Name and Position.....

Address .....

Name and Position.....

Address .....

.....

Reader's Name.

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D.D.

"What Shall We Do with the Movies?"

(A Questionnaire Sermon)
CHESTER C. MARSHALL, D. D.

THE editor of the Church Department recently preached a sermon on the movies, using as topics of discussion a list of nineteen questions which he had prepared and sent to men and women in all ranks of life, including clergymen, educators, welfare workers, motion picture producers, exhibitors, and newspaper men.

The sermon attempted to give the essence of the hundreds of replies on each question, and the editor believing the results to reflect rather fairly the best thought upon this vital subject ventures to print a part of the discussion in three or four installments in the Church Department of THE EDUCATIONAL SCREEN.

Question 1—What kind of picture do you prefer?

An effort was made to ascertain the general type of picture people preferred. Only two correspondents stated that they did not care for pictures at all. A very great many wrote that they liked pictures of all kinds, provided they were clean and wholesome. One said the kind he liked best at any particular time depended upon the mood he was in. Most of us would probably agree with him. Educational pictures received the largest vote, but I take it that many included in this classification, feature pictures such as Griffith's America, the Yale Historical Pictures and Nanook of the North. Feature pictures ran second in their popularity, with scenics and comedies tied as a close third.

Question 2—What kind of feature pictures do you prefer?

The vast majority answered that *any* feature was acceptable providing it was clean and wholesome. Almost everyone stipulated that it must not be a sex or triangle picture. This class of feature did not receive a single vote. Pictures with a good moral ran first, historical dramas second, with mystery pictures and love stories tying for third place. Many expressed a preference for great dramas dealing with life issues.

Question 3—What good effects upon the social, moral, economic life do you attribute to the movies?

The answers are included in the following points. They afford a financially cheap entertainment for those who could not afford more expensive forms of entertainment. The whole family can attend the movies together for the cost of one member of the family at most any other sort of entertainment. This brings the family together in its play hours, and solidifies the family life. The movie theatre is the poor man's club of today—the best he ever had. The people of the remotest hamlet can see as good pictures as the denizens of Broadway for a mere nominal sum. They stimulate thought, widen the horizon, disseminate knowledge, and bring the farthest corners of the earth to our neighborhood theatre. They give one the opportunity to turn away from the exactions of the work-a-day world and rest the mind. Good comedies and mystery plays drive away the blues. Pictures develop a love for the beautiful, create a desire for beautiful home furnishings, bring young people together indoors for harmless diversion, and afford at almost all hours of the day or night, and always nearby, entertainment for all in decent surroundings. All the above effects presuppose that the pictures seen are good and clean.

I want to quote from a letter written by a newspaper editor who takes a somewhat more hopeful view of pictures than the average represented in my correspondence. He says, "I have seen many inferior, mawkish, impossible pictures but very few which failed to make virtue profitable and vice unprofitable. Pictures are not constructed primarily to teach an ethical lesson although they usually do convey such a lesson. The good picture shows phases of of life,—shows them truly—so that they can be understood. Take for instance the libertine. I am sure the screen presents a better picture of this type and offers a profounder warning than the spoken word could manage. I believe

young women who go to pictures are on the whole better equipped to take care of themselves in this area than those who do not."

It would be unfair to the movies not to give them credit for the influence they have had, though perhaps unintentionally, in helping create temperance sentiment. Through the years the pictures have shown all sorts of vice, crime and brutality as being caused by drink. Pictures contributed, at least, indirectly, in a most powerful way to making America a dry nation.

Pictures at their best have afforded inspiration to millions. More than once I have heard people say, when speaking of a particular picture, "It made me want to be a better man." When pictures have such an inherent power for good as that, as well as affording excellent entertainment and relaxation, I say, "Blessed is the man who can give us a good, sweet, wholesome picture to rest our bodies, refresh our spirits and make us want to be kinder and better men and women."

Question four:—"What evil effects upon the social, moral, economic life do you attribute to the movies?"

It is easy for one to become immoderate in this kind of diversion, as in any other kind. In such instances it makes for extravagance, trifles away a great deal of time, stultifies thinking, tends to destroy the taste for reading or serious avocations. Many times it inculcates false standards of morals and life, tends to rowdiness of manner, incites to law-breaking, promiscuous love-making and sex-transgression. Suggestive pictures inflame the imagination. Too many harrowing and melodramatic pictures create an abnormal thirst for the tragic, and incapacitate the mind for concentration without ever increasingly powerful stimuli. Too frequent indulgence becomes a form of dissipation and produces an unhealthy discontent with one's environment together with a desire to win success and luxury in some quick and spectacular way. Many pictures tend to make youths think that evil is good, or at least that it is easy to escape the consequences of evil doing. Bad pictures sometimes incite to crime and violence.

They sometimes make a travesty of home-life, marriage and religion. They err grievously in portraying life totally in conflict with our best American ideals and traditions. One of the very worst effects of the harrowing theme is that it creates a maudlin, sickly sentimentalism and emotionalism which, finding no proper outlet, tends to neurasthenia and other serious abnormalties. In short, the inherent possibilities of pictures for good are limitless, and they are equally limitless for evil. For both reasons we cannot afford to ignore them.

To be continued in subsequent issues

Film Reviews

(By Dr. Marshall personally)

Peter Stuyvesant (3 reels). (Pathe.) Chronicles of America series. The early days of Nieuw Amsterdam (New York) most interestingly portrayed. Peter Stuyvesant with his wooden leg, choleric temper and domineering tyranny is true to life. The inhabitants chafe under his high-handed methods and intercede with England to capture the fort and win control of a continent. An excellent picture.

Declaration of Independence (3 reels). (Pathe.) Chronicles of America series. A realistic portrayal of the growth of the sentiment that culminated in the Declaration of Independence, in which Adams, Franklin, Jefferson, Thomas Paine and others play their part. Seeing this picture will make the events leading up to the signing of the Declaration of Independence live as the reading of volumes could not do.

$20 a Week (7 reels). (Distinctive Pictures, Inc.) Distributed by Selznick. Adapted from Edgar Franklin's novel, "The Adopted Father." George Arliss in the leading role. A brother and sister live together. The sister adopts a child which so angers the brother that he adopts a father (George Arliss). The father is a nondescript seedy old gentleman who soon bores the brother more than the adopted child. The brother has implicit confidence in a conniving general manager of his corporation and his "father" attempts to save him from financial disaster. There is considerable suspense and delicious comedy, but George Arliss' contribution alone would make the picture well worth showing. Appropriate for entertainment anywhere.

Daddies (6 reels). (Warner Bros.) From Belasco's play. A group of men had pledged themselves during college days to bachelorhood and independence. The mother of one of these men convinces the group at their reunion that the only way they can pay their debt to society is by each adopting a war orphan. After much goading they consent, and she makes the selections. The orphans arrive, and the "fun" begins,—and the complications also. Every in-

cident affords either a chuckle or peals of laughter. One of the very richest comedies ever released. Decidedly refreshing entertainment. There may possibly be two or three titles slightly objectionable, and the first scene where they are toasting the club might be examined.

The Reckless Age. (7 reels). (Universal.) A comedy-drama of a Count who is engaged to marry an American heiress. He insures against failure of the wedding to come off. The insurance company sends an attractive young man to Florida to see that the company's interests are protected. The most embarrassing complications ensue and in the end both the young man's and the insurance company's interests, which have sadly conflicted, are duly satisfied. An excellent picture with Reginald Denny in the leading role.

Among the Magazines

Conducted by the Staff

CHARLES A. McMAHON, Editor of the *National Catholic Welfare Journal,* comments in the September *Child-Welfare Magazine* upon the approach of a new crisis in the attitude of the public toward the motion picture, brought about by the prevalence of the filmed sex novel, and "the mad rush of certain motion picture producers to corral the output of such writers as Elinor Glyn, Gertrude Atherton, Warner Fabian, Joseph Hergesheimer and others, and the presentation in movie form of the sensational themes of their novels."

"A box office appeal for motion picture patronage of the screen adaptations of these books —an appeal promoted by dishonest, misleading and highly sensational advertising—is not the least offensive feature in connection with this whole nasty situation. That this reversal of policy on the part of certain motion picture producers is fraught with grave dangers to the whole industry is acknowledged by those who have closely observed the screen output during the past few months. That the public is beginning seriously to question the integrity of purpose of those manufacturers who some time ago promised the public a clean motion picture product cannot be longer doubted."

Mr. McMahon calls to mind the pledge of the National Association of Motion Picture Producers and Distributors, officially transmitted less than two years ago by Will H. Hays, president of the association and speaking for the motion picture industry, "to establish and maintain the highest possible moral and artistic standards in motion picture production and develop the educational as well as the entertainment value and general usefulness of motion pictures", and the establishing of the Committee on Public Relations as a channel of intercommunication between the producers of motion pictures and the patrons of the same. He adds: "notwithstanding this pledge, last season witnessed a number of flagrant violations on the part of members of this association. This season has witnessed an even greater number of violations".

In marketing their product the motion picture producers are continually imposing upon the public, asserts the writer who states the case as follows:

"In the case, however, of more than one such picture of the type mentioned due in part to the censorship requirements of certain states, it has been found that the product exhibited was in no manner as 'snappy' as the sensational posters and advertising had indicated. Except for a general 'lowbrow' appeal and a certain insidiousness to which ordinary censorship procedure could not be made to apply, the films themselves, while far from innocuous, were as lacking in the anticipated 'kick' as legalized beverages under the Volstead Act. In the case of this type of picture, producers and exhibitors rely entirely upon sensational exploitation—lurid posters, highly suggestive drawings, curiosity stimulating catch-lines, and in nearly every instance the advertising of compromising situations or some form of nudity—to attract the filth seeker as well as the inquisitively unsophisticated. In other words, to use familiar film phraseology, the posters and other advertising were used to induce the people to pay their good money at the box office. Once in the theater, it did not take the average movie fan long to see through the deceit which had been practised upon him.

"There are, however, discriminating patrons of the screen who resent such methods. Recently in San Francisco one of the daily papers there received more than twenty cancellations of subscriptions as a protest by self-respecting readers following the publication of advertising

carried in its columns exploiting a certain obnoxious film. The advertisement utilized a drawing and carried lines calling attention to scenes in the picture depicting roadhouse orgies staged by society buds and college youths. The film was supposed to show the effects of the present jazz music upon the younger generation. The picture, while of low moral tone, was not nearly as bad as indicated by the advertisement and was dropped by the paper following the receipt of the cancellations mentioned."

It is not to be expected that under such production and exhibition tactics the long-suffering public will continue its traditional passiveness. "Even those who have sympathetically regarded the problems of motion picture production and have advocated a constructive policy of motion picture reform, are beginning to lose heart. Many, while regretting being compelled to advocate such a policy, may, in pure self-defense, be compelled to resort to drastic legislation as the only remedy. If the 'inoffensive affirmative censorship', advocated by the *Christian Science Monitor,* proves ineffective and inefficient, the public may be relied upon to find an effective cure.

"The decent, self-respecting people of this country—and their percentage of the population is not as small as some producers would have it—will not much longer tolerate the selfish commercialism which has prompted certain film manufacturers to regard their incorporated standard of production ethics as 'a mere scrap of paper'. This element of the public can get along without the lurid sex novel and the sensational sex movie."

The writer raises the question, "Will the producers heed Mr. Hays' warning and measure up to their responsibilities to the public or will they have to be clubbed into respectability through the invocation of the big-stick method of legalized reform which all constructively thinking Americans heartily dislike?" and adds that he himself "would be the last man to wish the future of the motion picture hampered by unreasonable regulations and restrictions. On the other hand, to see the American people continually imposed upon by motion picture producers and exhibitors actuated only by a selfish commercialism is a thing which no self-respecting and public-spirited person can tolerate or condone. The future of the motion picture industry is in the hands of the industry itself. If those who are responsible for its policy and product recognize their responsibility to the American public and measure up to it, the exceptional possibilities of the motion picture as an instrument of education, entertainment, and even of art, may be speedily realized and its development go forward unhampered. If the industry fails in this responsibility, the force of enlightened public opinion will supply the remedy necessary to correct the moral lapse to which this article especially refers or any others of which the industry may be guilty. In other words, to the extent that it needs reform, public opinion may be depended upon to reform the motion picture and the people responsible for it.

"The screen has tremendous possibilities as a useful medium, as an instrument of education and entertainment. It has, on the other hand, equal possibilities for evil in weakening or destroying the moral fiber of the youth of this and other countries. In this latter connection, the filmed sex novel is, in the opinion of a great many observers, more than offsetting the positive preachments delivered from all the pulpits in the land. The fact that 50,000,000 people are found in the motion picture theaters in the United States every week becomes a matter of serious concern when one stops to speculate upon the benefits or evils resulting from such attendance.

"What, then, is the public's duty in the circumstances? First of all, fathers and mothers should see that their children do not attend 'movieized' exhibitions of the sex novel. Further than that, parents themselves should not patronize such showings. Religious, civic, educational and welfare organizations should organize community sentiment in protest to manufacturers and exhibitors of such pictures. Scrutiny of newspaper and other advertising of off-color photoplays is another duty of the public. The San Francisco incident illustrates an effective method of procedure in such cases. Objectionable posters or billboard advertising should be reported to police authorities. If any community will, through its representative organizations, serve notice upon local theater managers that it does not desire the lurid sex movie and follow up such notification by withholding its patronage whenever such pictures are booked, the sex photoplays, as far as their particular locality is concerned will soon cease to be a menace. Censorship via the box office is the surest and quickest way of curing the situation. If, however, the public is indifferent or negligent, legalized censorship may prove to be the only remedy."

JAMES A. MOYER, State Director of University Extension in Massachusetts, delivered an address before the Department of Superintendence at the recent convention, which is published in *Home, School and Community* for July, as well as in various other publications. Mr. Moyer's "Three Principles" show such sanity and restraint that we are glad to reprint them again for the benefit of our readers:

Three Principles

I should like to propose three principles for the use of films, both those which we hope to see produced and those which we are trying to use at the present time.

First, that the moving picture, however much we value it as a teaching aid, must not be used for the treatment of subjects which could be presented as well or better by ordinary methods. As advocates of extensive visual instruction, we must not lay ourselves open to the suspicion of being faddists, nor must we give the skeptics any ground for supposing that the moving picture is an unnecessary luxury.

Second, that the moving picture should be recognized as part of the teaching process, and not as a whole educational unit by itself. That is, the film should not be expected to accomplish in the few minutes that it is being shown the whole task of fixing its message in the student's mind.

Whenever possible it should be followed by review questions in the classroom or by a discussion of closely related subjects, and in some cases it should be preceded by a preparatory discussion of the topic which it treats. I suspect that many of the films which we now reject as useless would be found valuable if they were so used in combination with other methods.

Third, that abstract ideas wherever we encounter them in the curriculum should be made definite and concrete by means of the moving picture; and further, that, using the film as a model, we should train the student to create imaginatively his own concrete pictures corresponding to abstract ideas. I believe this to be of prime importance. It is a principle of logic that an abstraction can safely be dealt with only in the light of the realities which it represents. This principle we acknowledge when we use visual aids to present to the student abstractions in a definite form.

To Develop Picture Sense

It seems to me that we can now employ those same aids as a means of suggesting to the student a mental process; or, in other words, as a means of developing his picture sense. Specifically this can be done by asking him to plan a set of slides, or a moving picture film on home life, the nation, community health, thrift, courage, law, and like abstractions. The resultant habit of seeing the reality behind the abstract idea cannot fail to have for him a value toward clearer and truer thinking.

Neither these principles nor the suggestions that I made earlier have the advantage of being new; but they do indicate, I think, the shortest and most effective approach to a generally workable system of visual instruction. Briefly stated, the solution of our problems lies in the direction of consistent economic support of those films which meet our needs, the application of modern educational methods in films produced for the schools, and the deliberate, thoughtful fitting of visual aids into our regular teaching program.

THE September number of *The Expositor* has some timely editorial advice to ministers on the uses to which the stereopticon can be put, under the slogan "Use the Stereopticon This Year":

While we are enthusiastically in favor of motion pictures for church use and use them in our church work, we wish to emphasize the value of the stereopticon. Almost everyone enjoys looking at good pictures on the screen at an evening service, if the lecture is not too long. Illustrated lectures are educational and what people see with their eyes and have enforced home by words in connection they are going to remember for a long time.

What can a minister do with his stereopticon?

1. He can teach missions in a way that will be most effective. Let him secure slides from his denominational headquarters. They are usually colored beautifully and contain vast ranges of scenery. These lectures not only show the value of missions but they give information about many parts of the world.

2. He can teach the people the things they need to know about the Holy Land, the Life of Christ, and the Life of Paul. A very large number of Christians know nothing at all about the conditions of the world when Jesus lived. Many do not have any idea how Jesus probably looked. For those who have never seen the modern colored lantern slide depicting Biblical life there is a great experience in store. This is particularly true of children and young peo-

ple. Sunday schools are using such pictures now to great advantage.

3. A great deal of good can be done by showing pictures of churches, cathedrals, religious landmarks, portraits of religious leaders and such subjects. There is no end to the educational possibility of the lantern slide. You can have slides made of any subject that can be photographed. You can buy slides and rent slides on any subject. If you care to do so you can use the stereopticon at your annual meeting. There are blank slides now made upon which you can typewrite figures or any message you desire. There are glass slides upon which you can draw with a special ink. We do not know of an instrument more useful for the average church.

4. The stereopticon offers still another possibility. The minister can give illustrated lectures outside his own church and pick up quite a little extra money. It would be best to concentrate upon one theme, collect the best slides possible on that theme and master the subject in a really first-class lecture. You can almost always arrange for a lecture on the 50-50 basis and in one season get enough money to pay for your outfit. This is a dignified, educational and useful way to add something to the exchequer.

The Industrial Field

Conducted by

The Screen Advertisers Association

Teaching the Oil Field Worker Safety Through Pictures

GRADY TRIPLETT
Houston, Texas

In teaching safety to workers in the Texas oil fields, the Petroleum Safety Council has found the moving picture an effective medium. Although its use was restricted in 1923, the first year of the council's activity, its success was so pronounced that the scope of the film as an agency to prevent accidents has been widened for 1924.

These films have been made with oil field workers as the actors. Thus they have been allowed to see themselves and their fellow workers going through the activities, similar to those which resulted in serious accidents, with the lessons in safety both evident and timely but without the necessity of moralizing or even having the faults which caused the accident pointed out by a superior.

The Petroleum Safety Council was fostered by a few of the oil producing concerns of Texas. With the exception of the films shown, its activities have been restricted to the concerns cooperating. But the films were shown to all workers in the fields, regardless of company affiliations.

The moving picture made it possible to teach safety without preaching it. Reports of the most serious field accidents were studied in determining which of them to use for filming. When a report offered the prospect of successful filming the camera and photographer were dispatched to the scene, some official of the council going along to serve as a director.

If possible the workers on the job at the time of the accident were consulted before the picture was made. Every detail leading up to the accident was developed through these workers. Often in the course of these consultations, the error or negligence that made the accident possible was suggested by one of the workers. The whole of the preliminary work was so handled that the workers would bring these facts out rather than to have them pointed out by some one not present at the accident.

When ready for the film, the field workers were pressed into service as actors. They were put in capacities and positions identical to those they had at the time of the accident. Just as the workers had volunteered suggestions as to the cause of the accident, they were anxious to have this brought out in the making of the film. If necessary the picture was so made that the cause of the accident would be apparent, even to persons not familiar with the procedure in work on the derrick floor of a drilling well. The films were shown, often in school houses, sometimes in churches, and even in the open. Often the only means of showing a film was to stretch the screen in the open air between two

oil well derricks. Some spot with sufficient free space was selected. The screen was placed high, so persons could stand or sit on the ground to see it. Electricity for the projection was furnished by the generator for lighting some drilling well. Despite this crude means of exhibition, workers and their families came in scores to see the film through.

One showing in a lumberyard was a test of the interest oil field workers had in it. The showing was scheduled for a school house in Electra, Texas, one of the older of the oil field towns of North Texas. A conflict in dates forced the finding of another place for the showing. All efforts to find another building failed. Some of the workers instrumental in making part of the film were consulted.. They selected a convenient lumberyard. Permission was obtained for showing there. Then the workers set out to inform all fellow workers. They went through the streets of the town, using a megaphone to advertise the change in places. A committee was dispatched to the school house, where those bent on seeing the film were directed to the proper place. More than 300 persons saw the film that night.

All of the Texas oil fields were covered by the film showings, as well as a few of the cities near the fields. It is estimated that 10,000 persons saw the film in 1923.

That the money was well spent was revealed when representatives of the companies met in January 1924 to broaden the scope of safety work among oil field workers. One company reported a reduction of 72 percent in its compensation costs for 1923 against 1922. Another member concern reported a similar reduction of 63 percent, while a third reported 50 percent. Executives of the oil concerns estimate that employees compensation savings through the reduction of accidents were reduced $150,000 for Texas oil companies in 1923. All of this, however, is not credited to moving pictures, as the Petroleum Safety Council used other methods of teaching safety and the member concerns carried on individual efforts to promote safety. But the moving picture is credited with being the most important single agency of the whole program of the council.

The saving in dollars is the only means of measuring concretely the effect of the effort. That, of course, was not held up to the workers in efforts to teach safety. The money saving had no part in the film. The film was intended and made to hold out the value of safety to the worker himself.

Success of the efforts of the Texas oil concerns has led to the formation of the safety division of the Mid-Continent Oil & Gas Association. Moving pictures will lead its safety work in 1924 when the oil fields of Kansas, Oklahoma, Arkansas, Louisiana and Texas will be covered. For this 16,000 feet of film will be made in these oil districts in 1924. Accidents of 16 different types have been selected as the basis for the pictures. Around each of these a plot is to be woven. This may require the using of persons other than workers for the leading parts. But the workers are to be pressed into each of these plots in some capacity. Where a film is shown, it is to have the attraction of men seeing themselves as others see them.

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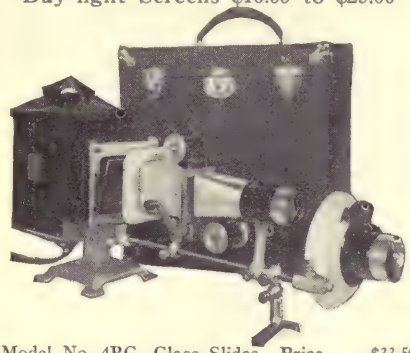

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Stunt-a-Month-Simpson

(Oakland Motor Car Co.)

A NEW twist with an automobile picture, furnishing plenty of excitement, and calculated to demonstrate the remarkable performance of the car it advertises.

The story concerns the future agent, Simpson, who first visits the factory at Pontiac, Michigan, where a brief trip through the plant shows something of how the Oakland is made, and thoroughly convinces him of its worth. Back home again, he proudly displays his agent selling agreement to his fiancee, and loses no time in fitting up his salesrooms and giving demonstrations to prospective buyers, emphasizing the good points of his car.

To stimulate business, the new agent resolves to put on some one spectacular "stunt" every month, which shall prove the worth of his product. Stunt No. 1 is a demonstration of 4-wheel brakes on a pavement which has been made sufficiently slippery by a generous application from the hose of the fire department—and so it goes until the whole town is talking about it, and Jim decides to try the greatest stunt of all—an attempt to beat the limited to Addison—a feat which has been tried without success by several big cars.

The remainder of the picture tells how it was done—from the start at 4 A. M. on the outskirts of town—the fording of the river at the dam to avoid a detour—the car and train racing neck and neck, dodging at crossings—and finally the finish, when the car comes in first. A great reception awaits the machine and its driver at the end of the trip.

It hardly needs to be added that the feature of the next month was the departure of Jim and his bride in the Oakland, off for their wedding trip.

2 reels. Produced by Atlas Educational Film Company.

Screen Advertisers Association Meets

THE largest and best convention in the history of the Screen Advertisers Association was held in St. Louis Thursday and Friday, October 2nd and 3rd, with members present from New York, Pennsylvania, Ohio, Illinois, Texas, Louisiana, Washington, D. C., Michigan and Missouri.

Mr. Earle Pearson outlined plans for the activities of the Associated Advertising Clubs during the coming year, and James P. Simpson reviewed the history of the Screen Department since its beginning in 1917. Other papers were also given as follows: Community Advertising in America and Europe, by Charles F. Hatfield, President of the Community Advertising Association and Secretary of the National Advertising Commission; and Theatre Circulation, by A. J. Moeller, of the Moeller Theatre Service, Inc., New York City.

A significant report was presented by a committee on the Preservation of Prints, composed of Mr. George Blair, Mr. Herman DeVry and Mr. George Zehrung, recommending measures to secure a longer life for prints in the non-theatrical field. The above-mentioned members were created a permanent committee to prepare a booklet of instructions to non-theatrical operators, to be published under the auspices of the Screen Advertisers Association.

The final session of the convention afforded opportunity for the screening of several recently completed industrial subjects.

The Spring meeting of the Association is to be held in Cleveland, Ohio, early in March, 1925.

School Department

Conducted by
MARIE GOODENOUGH

Visual Imagery in Geography

With Blackboard Demonstration

PRESIDENT WALLACE W. ATWOOD
Clark University

THE laboratory for the student of geography is out-of-doors. The study in a broad sense is a nature study. Man is seen adjusting himself to an ever-changing environment. Primitive peoples make that adjustment almost helplessly. They are virtually controlled by the geographic factors in their environment. For their building material, for their foods, and for their clothing, they look to the natural resources that are easily available.

In a more complex society man overcomes somewhat the difficulties put in his way by geographic factors, but each time he does so it is at an additional expense. In the end he must adjust himself to his environment. The development of domestic and foreign trade, the development of international relations, are resultants due largely to man's effort to find a market for his surplus material and to secure in exchange articles produced in other geographic regions.

The new geography becomes therefore a study of the great drama of civilization. It is in a sense a study of actually living, moving, pictures; and vivid imagery is absolutely essential. Nothing has more forcefully impressed upon me our dependence upon methods for visual instruction than the study which I have recently made to improve the teaching of geography to the blind. Their misfortune handicaps them perhaps more in the study of geography than in any other of the branches of study commonly followed in our public schools. I now believe that we depend upon the help of the eye for fully 90 per cent of our imagery in the teaching of geography.

A properly selected picture deserves careful study. It may serve as the basis for an entire lesson. The art of reading maps is of the greatest significance and that art should be developed until the comparative map study becomes an integral part of every course of study. Concrete objects from a museum are often very helpful. Hand-work by the students and handwork at the blackboard while a lesson is proceeding are also very effective. The picture that grows as the discussion develops has an appeal of its own. When it is completed it may be quickly erased; while it is growing it has a remarkable power of holding the attention of all those in the class on one thing at a time. It is perhaps but a diagram, but the power of emphasis which comes through a well-made diagram is difficult to equal with spoken words. The power of emphasis which comes with the perspective drawing is even greater, so that the actual working up of drawings while the lesson is proceeding is an art that teachers of geography should develop. We might err by trying to use too many pictures, or too many maps, or too many drawings in a single lesson but we are almost certain to commit a serious error or fall far short of the greatest possibilities in a lesson on geography if we attempt to give that lesson without some special means for producing vivid visual imagery.

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ST. LOUIS, MO.

Abstract of Address by President Wallace W. Atwood, Clark University, Worcester, Massachusetts, also Director of the Clark School of Geography, at the N. E. A. Meeting, Division on Visual Education, July 1, 1924.

The Eighth of the Chronicles of America "The Gateway to the West"

BASED on the volume of the Yale Chronicles entitled *The Conquest of New France,* the story goes back to 1753, when parties of the French had made their way down the Ohio, claiming dominion over its valley. Beautiful scenes show their boats shooting the rapids, the parties landing here and there to meet the Indians of the region and offer them gifts to secure their allegiance during the inevitable struggle with the English, and telling them that

Washington, defeated by the overwhelming number of French troops at Fort Necessity, is assured by Governor Dinwiddie of his confidence.

thousands of French soldiers are to be sent to help them keep their hunting grounds.

Scenes at the English court make it plain why England is doing so little to support her colonies in their conflict with the French. Pitt succeeds in arousing the Prime Minister sufficiently to inquire what action is being taken on the message from Governor Dinwiddie of Virginia that the French are encroaching on the Ohio. The Prime Minister's reply that the Governor of Virginia is to be *given permission* to expel the French brings a retort from Pitt that England should send troops who could be of some active assistance.

In the autumn of 1753, an old mansion of Virginia, surrounded by a fine old Southern garden is the scene of a conversation between Governor Dinwiddie, and an old aristocrat of the colony, to whom he confides the order he has received to command the French to withdraw and expresses the wish for a messenger adequate to the job. The other names Washington, already even as a young man the master of Mount Vernon.

Dinwiddie's message to the French, received at Ft. Le Boeuf in December, 1753, demanding that their forces withdraw, arouses little but mirth—and Virginia's challenge is met by parties of the French coming out of Canada in the spring of the following year.

Corbin, the old aristocrat previously mentioned, tells Washington that he is persuading Governor Dinwiddie to make the former commander of an expedition against the French. And so it happens that Lt. Colonel Washington, leads a small force against the French encampment on the Ohio. They make their way over the ridges of the Appalachians toward the stronghold of the French at Ft. Duquesne, the key position at the forks of the Ohio. Washington halts at Great Meadows (its position is shown on the map) in Western Pennsylvania, about 65 miles from Ft. Duquesne, where a stockade is built.

In a beautiful spot, a sheltered glen close by, the French have concealed their forces. An Indian chief brings Washington the word that he had discovered the hiding place of the enemy, and Washington decides upon the attack "which was to change the course of history."

The struggle between the forces of the English and the French, trapped in their glen, is admirably done, with perfect realistic effect.

Washington prevents a massacre of the wounded by his Indian allies.

The story goes on to relate the retaliation of the French, and Washington's advance to sole command of the English forces by the death of

THE HERALD PICTURES
The Stream of Life
A Maker of Men
Climbing Life's Hill
Lest We Forget
Inspirational Pictures par excellence
By Rev. James K. Shields
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AMOEBA TO MAN SERIES
A set of one hundred lantern slides many of which are hand colored. To illustrate the various forms of life in the study of biological subjects.
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Price per set $60.00
Also California Wild Flowers and Sea Life
THE VISUAL EDUCATION BUREAU, Inc.
177 Golden Gate Avenue
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SLIDES — PROJECTORS — FILMS

Colonel Fry, the commander. The position of the English becomes untenable due to the outnumbering of their forces five to one and Washington concludes that he must retreat. The French overtaking them, however, force a stand, and the youthful commander's little army halts at Great Meadows, where the meagre fortifications of Ft. Necessity were hastily thrown up. Here on July 3rd, he resisted the attack of the French, but was forced to surrender the following day—a date he was to make immortal. His hardest task remained, however—to face the Governor, fearing the latter would not understand, but knowing full well he had done his duty to the best of his ability.

"I was forced to abandon the campaign, sir. I'm sorry."

To which the Governor replies, "Out of your defeat will come Virginia's victory. War must follow, and out of war, undisputed possession of the Ohio valley."

The young Washington himself seems to the writer an adequate embodiment of the youthful hero of his country, and does his part with becoming reserve. The action of the picture is well worked out, with artistic effect, and makes vivid a crucial period in the development of the expanding colonies.

3 reels. Distributed (theatrically) by Pathe. Non-theatrical distribution by Yale University Press.

A New University Film

ALUMNI who have seen the new University film, "A Day at Illinois," are delighted with it, and have so tirelessly told their friends of its merits that it has been dated up for some time ahead. It is a 3,000-ft. production, directed by Clarence Welch, and gives a better impression of the University than any motion picture before made. Some of the scenes are in color, and all of them bring back the old days with a rush.

The film is built around the visit of a father and mother, who come to the campus to see their son and daughter. They are met at the Illinois Central station, and proceed in an automobile to the University district. Coming down Green street, they turn up Wright and stop at the Union building. The father reads the Daily Illini and comments on an article and picture he sees in the paper regarding a student who has brought his airplane to school. The son asks his father if he is "game" to take an airplane trip and see the campus from the air. The father agrees and the party go out to the landing field. Father and son climb into the ship, telling the mother and daughter to meet them at the armory. ("Father" is A. N. Talbot, '81.)

Each section of the campus is then shown from the air, after which there are introduced views of the various buildings and activities centering around them, as seen from the ground. Returning from the sky trip, the plane lands on the parade ground back of the armory, where the party is met by officers of the military department. They are shown the armory, the brigade at drill, how the students build pontoon bridges, cavalry stunts, etc. Then the party visits the greenhouses of the floriculture department, the stock-judging pavilion and other places of interest. In the afternoon they attend a football game, where they meet President Kinley, Judge Landis, and others. Incidentally, the pictures of the game itself are excellent, and the band, marching in block I formation, is the best ever produced in pictures.

The Latest Government Bulletin on the Movies

WE cannot too often refer to the service rendered to American education by the Bureau of Education, Department of the Interior, at Washington. Among the numerous publications of this Bureau, which covers the whole field in its many phases, are to be found some of the best contributions to our knowledge of visual education and the progress it is making in American institutions.

The most recent of these publications is "Bulletin, 1924, No. 8," entitled "Visual Education Departments in State Institutions," prepared by A. P. Hollis who was formerly in charge of visual extension work at North Dakota Agricultural College, later a member of Professor Freeman's Committee of Research on Visual Education under the Commonwealth Fund, and now, we are happy to add, Managing Editor of THE EDUCATIONAL SCREEN.

This Bulletin contains 36 pages, about 14 of which present most interesting tabulations of the mass of material gathered from the institutions concerned. It constitutes the most comprehensive survey of the subject covered by the title that has yet been made. The Bulletin is obtainable at 5 cents per copy from the Superintendent of Documents, Government Printing Office, at Washington.

Part I of the Bulletin is concerned with the "Professional Status of Visual Education Officers" in (A) State Institutions, and in (B) City School Systems. Elaborate data are given regarding these officers: Title, Duties, Qualifications, Salary, Rank, Assistants, and Budgets available for the work. There is detailed discussion of each item as well as full tabulation of all items in clear visual form.

Part II treats the "Evaluation and Distribution of Visual Aids" under the same heads (A and B) as above. The chapter titles alone are impressive as to the range and completeness with which the subject is treated....Proportion of expenditures for rental, purchase, and manufacture....Courses given in Visual Instruction ....Legal Requirements and Legal Troubles.... Chief Sources of Films....Films produced in Institutions....Films of highest educational Value....Correlations of visual aids with courses of study....Kind of Films used.... Custody of Films and Slides....Types of Visual Aids most used....Visual Aids most useful....Proportion of Visual Aids distributed to different groups.

The discussion of each tabulation brings out numerous points of unusual interest, such as the variation of purpose in film-showing, the variation in the character of films used, the preference of the Extension Departments for films, the preference of School Systems for still pictures such as slides and stereographs, etc.

An outstanding feature of the work is the "Blue Ribbon List" of films chosen by the University Extension Divisions as the 29 best educational films to date. A similar list of choices is given by the City Schools Systems, and the comparison of the two is enlightening.

The reliability of the work is attested by the fact that the findings are based on a nationwide questionnaire, sent to 74 cities and 78 higher institutions of learning. The returns were extraordinary, as is shown by the following quotation from the introductory chapter of the Bulletin: "Replies were received from 40 cities, or 55 percent of those sent out, and from 54 State institutions, or 68 percent. Sixty percent of all questionnaires were returned. The institutions that did not return the questionnaires were invariably those that did not have departments of visual instruction. The returns were, therefore, 100 percent from the qualified institutions."

The Lone Asian Traveler

(1 reel)

(Atlas Educational Film Co.)

This is the kind of Educational-Industrial we like to call attention to. It combines just enough of the historic and romantic at the beginning of the action to stimulate interest in the mechanical process illustrated.

The scenic introduction centers around a lonely Asiatic traveler patiently driving a donkey over the mountains. He carries milk in bottles made of the sheep's stomachs. The long and precipitous journey agitates the milk, which combines with traces of rennet in the sheep's stomach, and a pleasant-tasting cheese is the result.

Starting from this interesting background, the modern process of making cheese is shown with a fine series of close-ups. The photography is very clear and the subtitles enable the novice to get a very satisfactory picture of an important industry—a valuable study for classes in domestic science, chemistry, or animal husbandry.

©K. V. Co.

Placer Mining near the Yukon River, Alaska

VISUAL EDUCATION
made practical for
Daily Classroom Use

Stereographs and lantern slides arranged and classified for primary and intermediate grades, Junior and Senior High Schools, and accompanied by carefully edited, indexed guide books, are now available.

Write for Literature or Demonstration by one of our representatives.

KEYSTONE VIEW COMPANY, Inc.
MEADVILLE, PA.

School Film Reviews for October

First Americans (1 reel) Pathe—A subject which can be heartily and unhesitatingly recommended—for its excellent views of Indian life, so presented as to make ideal material for classroom use, while at the same time it furnishes a film number of unusual interest for auditorium programs.

The reel starts by explaining that the early Americans were called Indians because Columbus thought that he had reached India—and it goes on to show what most of us think of when we say "Indian." The native people vary widely, however, in different parts of the country, as the picture proves, by showing first the Blackfeet Indians of the West, carrying their household goods with them and setting up camp, erecting tepees, etc., all the work of which is done by their women. Present-day Indian braves learn their tribal dances at an early age, some of which celebrate religious ceremonies. Next come the Indians of the Southwest in their pueblos (beautifully photographed) where these people live on land they have possessed for centuries. The pueblos are shown in fine scenes, and the film calls attention to the people themselves, who like all desert dwellers, wear many layers of thick clothing to protect them from the heat of the sun, and earn their livelihood by farming their lands in peaceful fashion, and hauling their grain to neighboring villages.

The women of the pueblos are seen husking corn (a scene every teacher will welcome) and mixing the meal at the outdoor oven, spreading it on the hot stones and baking it. Indian women are also shown making baskets or working with a bead loom and displaying some of the products of their skill.

Not the least interesting portion of the reel is that which pictures the old cliff dwellings of the Southwest (an accompanying map shows the location) where dwelt the ancestors of the Pueblos, who built up here their ancient civilization. Panoramas of the cliff houses are shown, and their locations on the side of deep canyons for protection is made clear. The "town hall" was a feature of every village, and tourists are seen inspecting the Community House, the

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has established the world wide standard of Projection Excellence
28000 EDUCATIONAL SLIDES FOR CLASSROOM INSTRUCTION
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VISUAL EDUCATION AIDS
Film Roll Slides 6c and 8c per slide
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(Sample film slide free)
Educational and Religious Slide Sets
BIBLE EXTENSION SOCIETY
352 W. Locust St., N. S. Chicago, Ill.

"oldest structure on the continent of America."

An unusually valuable collection of material on a subject which does not often appear in film form.

The National Rash (1 reel) Pathe—A Grantland Rice *Sportlight* on the subject of golf, and its hold on the American public. Done with a refreshing whimsically humorous viewpoint, it introduces the history of the game, the honor of originating which is laid at the door of a Scotch shepherd who "swung at a loose stone with his shepherd's crook—and Golf was born."

The form, rhythm and power displayed by finished golf players are filmed both in normal and slow-motion photography; and some of the secrets of the art of Sarazen are illustrated by the champion himself. The "duffer" at the game, who "plays and pays," furnishes much of the humor, which throughout is legitimate and genuine.

A good film for non-theatrical showings.

Dark Timber (1 reel) Educational—A *Bruce Wilderness* story, to scenic setting, of a lumberjack and his dog, caretakers of a "little one-horse sawmill," a stranger who mistreats and finally kills the dog, and of the Game Warden who interferes in the quarrel between the two men. A subject in which the scenic setting, what there is of it, which is not too much obscured by the action, steals the honors, with its glimpses of fine timber country and the sluice in which the logs are being carried down. Much of the final action of the picture takes place in that same sluice, into which the Lumberjack puts a boat, as a means of escape. The Warden overtakes him and keeps him at the point of a gun during the long slide down to the sea, when suddenly by a quick move the situation is reversed.

There are great views of the sluice-way and wonderful vistas of forest country as seen from the descending boat, with wide views of the bay and mountains. A program number for those who like their scenery mixed with narrative.

Moon Blind (1 reel) Educational—A rather far-fetched imaginative story—which quite fittingly turns out to be only a dream—of two prospectors in the mountainous wooded country of the west, one of whom is afflicted with moon blindness, "from sleeping in the moonlight." He finally wanders off over precipitous heights and dangerous snowfields from which he is rescued with difficulty by his partner.

There are some long views of the valley from the neighboring slopes, and splendid scenes of timber country to recommend the reel. A *Bruce Wilderness Tale.*

Japan (1 reel) Prizma—Not only a recounting of some of the picturesque and beautiful features of Japanese scenery, but a real glimpse of her people as well. Of the many lovely views of the "land of the cherry blossoms," a number are devoted to her gardens, the deer parks, and impressive Fujiyama without which no picture of Japan would be really complete.

What distinguishes the reel, however, are the sidelights on Japanese life, showing the picking of tea at Osaka (the workers in their broad sun hats and the plants covered with a roof of matting to protect the tender leaves and spreading the leaves to dry. Japanese umbrellas are made by artisans whose calling is said to be ancient and respectable. Other Japanese laborers are seen at work in the rice fields, and fishermen with full-sailed boats speak for the sea-faring element of Japan's millions.

A city street presents a novel sight with its array of movie banners—for the cinema has won popularity there. The geisha-girl entertainers are seen in contrast with the young girls of the remoter districts who carry heavy loads—typical of a country where man-power transportation still predominates.

WANTED—REPRESENTATIVES—SALES PEOPLE

We want 50 reliable representatives to act as our distributors for the largest religious photoplay ever accomplished.

"FALLEN GODS"

this is positively the final achievement in Motion pictures and can only be compared with

"THE TEN COMMANDMENTS"

This massive production has been produced at a cost of over a half million dollars and is ready for distribution after October 1st. All prints have been made on standard safety stock and can be run everywhere without booths.

All applicants must be able to furnish reference, state experience, etc.

THE CATHOLIC LYCEUM BUREAU, 1220 Vine Street, Philadelphia, Penna.
State right buyers—territory open, write for terms, etc.

The Movies and the Public

(Concluded from page 311)

from the box office standpoint even—that the public does not demand them. Then it is our business to find out why they persist in blaming the public for the production of them and say that they are catering to the public demand. Any community can very easily stop the exhibition of these pictures. Theaters are licensed by the community, and it is a tragedy to think that the payment of a few paltry dollars into the city treasury will put a quietus on the community's conscience.

I have given you the titles of many new films. In case you may think that the industry might have fallen down on the names but might be acting honestly on the themes, I am going to quote from one of their trade journals and give you its own version of the films. That may be much more effective and impressive than to give our own reasons for not endorsing these particular films.

"**His Hour**—Elinor Glyn still sticks to the fame she won for her famous 'bed of roses' shown in Three Weeks. The scene in the sleigh is even more voluptuous. A sexy, weak picture. It depends upon the people you (the exhibitor) cater to. Where a sex film **sells itself** you can readily **cash in,** but where you cater to family trade, you will have to watch out.

"**Wine**—The story is cheap and sensational, consisting chiefly in a series of wild and wet parties participated in by the flapper heroine and her jazzy playmates. Will undoubtedly clean up where they want sensationalism.

"**Circe**—It has a great array of the proverbial 'Wine, women and song.' Director Leonard has certainly jazzed it up. The gay parties staged by the modern Circe for her litter of male admirers are no tame affairs.

"**Sinners in Heaven**—A desert island—self marriage. Heroine decides the sky will be the cathedral, the birds their choir, their hearts the priest, etc.

"**Love of Women**—Based on interlocutory divorce.

"**Broken Barriers**—Will need to be pasteurized if used as a family film. You (the exhibitor) may play up the theme with catch lines on free love.

"**Lily of the Dust**—Contains a fade-out showing Lily's body quite nude as the colonel thinks he sees her. If your (the exhibitors') people are not inclined to be finicky and don't mind the dusty lily as a type, they may enjoy this. Squeamish mothers, with adolescent daughters—there are some—may object."

Remember I am quoting the above literally, from trade journals of the motion picture industry. They are *not* the remarks of reformers nor my own statements regarding the films.

MRS. CHARLES E. MERRIAM.

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Among the Producers

Micro-Photography in Motion Pictures With "Cold Light"

A LONG stride forward in the development of visual education has been accomplished by Louis H. Tolhurst, who is rendering a splendid service in bringing to the attention of the world the marvels of microscopic life.

Mr. Tolhurst is a young California scientist and native of Los Angeles, who for more than eight years has been struggling with the problems of microscopic motion pictures. One by one he has solved them, including the invention of the Tolhurst light, which is of extraordinary brilliance, yet practically devoid of heat. Hitherto experimenters in microscopic motion photography have been limited to the presentation of non-living specimens because the intense light has engendered such heat as to kill the tiny specs of life.

The fact that all movement before the lens of the camera must be lateral developed another vexing problem involving speeding up the camera shutter to double the number of exposures required in taking ordinary motion pictures. So instantaneous is the action and movement of insect life—such as the darting spider moving across the web to catch an enmeshed fly—that the usual sixteen openings and closings of the shutter per second would not catch the action. In some cases the Tolhurst camera is speeded up to thirty-two shutter operations every second.

The microscope upon the plane of which the moving insects are photographed by a cinema-camera, is specially designed and is capable of an infinite number of movements to accommodate the caprice of the most irreponsible bug. All angles and adjustments are possible instantaneously. Eighty-two separate devices, some of them of very complicated construction, have been designed by Tolhurst for the proper and painless manipulation of the tiniest of insects and for the holding and presentation of the smallest of microscopic organisms.

The first of the one-reel subjects, which are being produced and released by Sol Lesser of Principal Pictures Corporation, was devoted to the bee. Safely invading the hive, the beholder was shown the mysteries of life as it is developed in a colony of about 50,000 bees. Beginning with the laying of the egg, the biography of the bee was carried through to the end while the singular instincts and mysterious relations of the "individual" to the "Colony" were brought out.

The second picture exhibited the life of the spider, with a sequence showing how the spider is the benefactor of man in reducing the number of disease and germ-bearing flies. The footsteps of an "infected" fly were shown as they spread typhoid abroad.

The third picture produced was a picturization of the life of the ant. The most remarkable thing about this reel was the sequence showing the strength of the tiny creature—how if its size were proportioned to a man's bulk, it could lift 240,000 pounds.

The film devoted to the ladybug shows how that benevolent creature makes possible the growing of citrus fruit in Southern California, by destroying the insects which infest the trees.

An idea of the delicacy of the apparatus required in microscopic motion photography, is gained from the fact that Mr. Tolhurst is able to focus on the life that swims in a drop of water that has been held and compressed between the surfaces of two pieces of plate glass tightly clamped together. In this microscopic "trace" of water, microscopic life lives, moves and has its manifold being and swims about. The distance between the two plates of glass is, microscopically, so great that the swimming organisms farthest back from the camera and the microscope are out of focus. That's why adjustments of one ten-thousandth part of an inch are necessary.

Already ten of these one reel subjects have been made, each of them showing with marked detail the effect these tiny creatures have on the lives of human beings.

Herm in Florida

Charles F. Herm, pioneer in cinema biology and micro-photography has closed his Pelham studio in New York and is devoting himself to producing biological motion pictures dealing with plant and animal life in Florida. He has organized the Florida Institute for Cinema Biology, located in Rio Vista, a suburb of Daytona, besides acquiring a plot of land to be used for botanical experiments and animal husbandry. His plans call for the building of a marine biological laboratory on the Atlantic Coast and a

botanical laboratory for the study of Florida plant life. A studio, conservatory and exhibition hall will be erected and the activities of the Institute will be open to the general public —thus making the production of educational films a popular project for the people of Florida.

Lecture Course on "Science of Life" Being Prepared

UNDER the direction of Surgeon General H. S. Cumming, the United States Public Health Service is preparing a series of lectures for use in high schools and colleges to accompany "Science of Life", the course of visual instruction covering the subjects of General Biology, Communicable Diseases and Personal Hygiene, originally prepared under Government supervision and produced by Bray Screen Products, Inc., for general education use.

The visual training course is now available in both still and motion picture form, the twelve reel motion picture "Science of Life" having been reduced to a miniature still picture edition for the Brayco, a machine using strips of standard film instead of glass slides.

Fallen Gods

(Fink Catholic Lyceum Bureau)

Perhaps the most spectacular motion picture since the "Ten Commandments" is the production of "Fallen Gods." It is a massive spectacle, carrying with it a religious atmosphere, yet with the powerful appeal of present day feature plays. The photoplay has been produced at a cost of more than a half million dollars. While the usual statements of production cost are overdrawn, the only way one can be convinced of the outlay is to view the story and realize the truth.

The story opens with a picture of Our Lord on the Sea of Galilee with the apostles revealing to us the words of the Bible, "Go thee into the highways and byways and teach the true God." Carrying out the words of Our Lord, we are introduced to Francis Xavier, the saint and hero, who promises to follow Christ in poverty and chastity as a missionary to the end of his days, making sacrifices for the sake of Christianity.

From Lisbon, Portugal, the young crusader starts with a fleet of five ships, sailing for the coast of India. It was a severe voyage involving many hardships on the part of all aboard. Going on the journey Xavier first landed on the

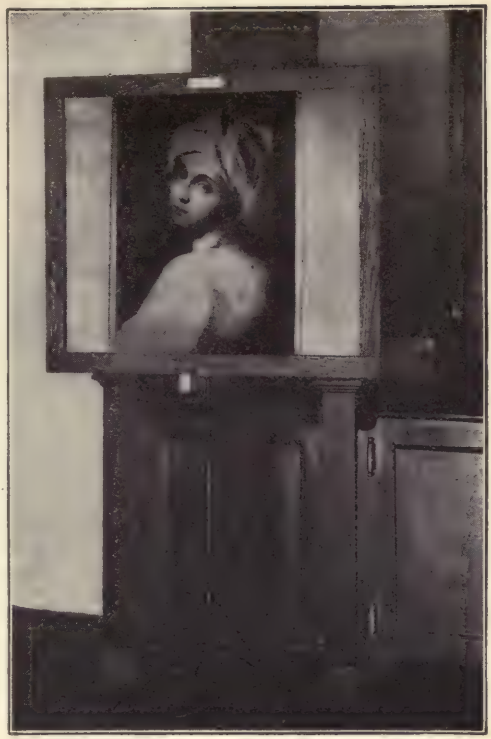

Illustration (from photograph) showing the Trans Lux Opaque Projector in actual use. The picture shown on the Trans-Lux Screen (No. 2 size) is the projected image of a POST CARD.

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(Dr. A. E. Winship (of Boston, Mass.), one of the foremost educators in the United States, while attending the N.E.A. Convention at Washington, D. C., in July of this year, saw a demonstration of the Trans-Lux Opaque Projector and Trans-Lux Daylight Picture Screen, as did thousands of others, and unsolicited wrote the above and published it in his Journal of Education, edition of July 17, 1924.)

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coast of Africa, a city of Mohammedans. In this city were seventeen massive mosques but not a mark of Christianity. It was here that Francis met his first adversity for his bitter persecutors were very obdurate. Enduring reverses Xavier persevered and after thirteen months' travel he finally landed at Goa, India. Here he went through the highways and byways visiting the sick, the lepers, the prisoners and, most important of all, instructing the children. As a result schools were opened, the crucifix was placed in the home, and the word of God was spread everywhere. It was the birth of Christianity wrought by the ever-persevering missionary, Francis Xavier, Saint and Hero.

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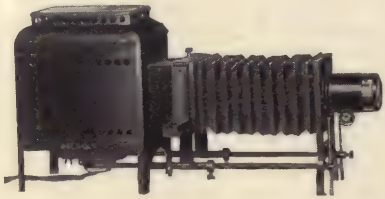

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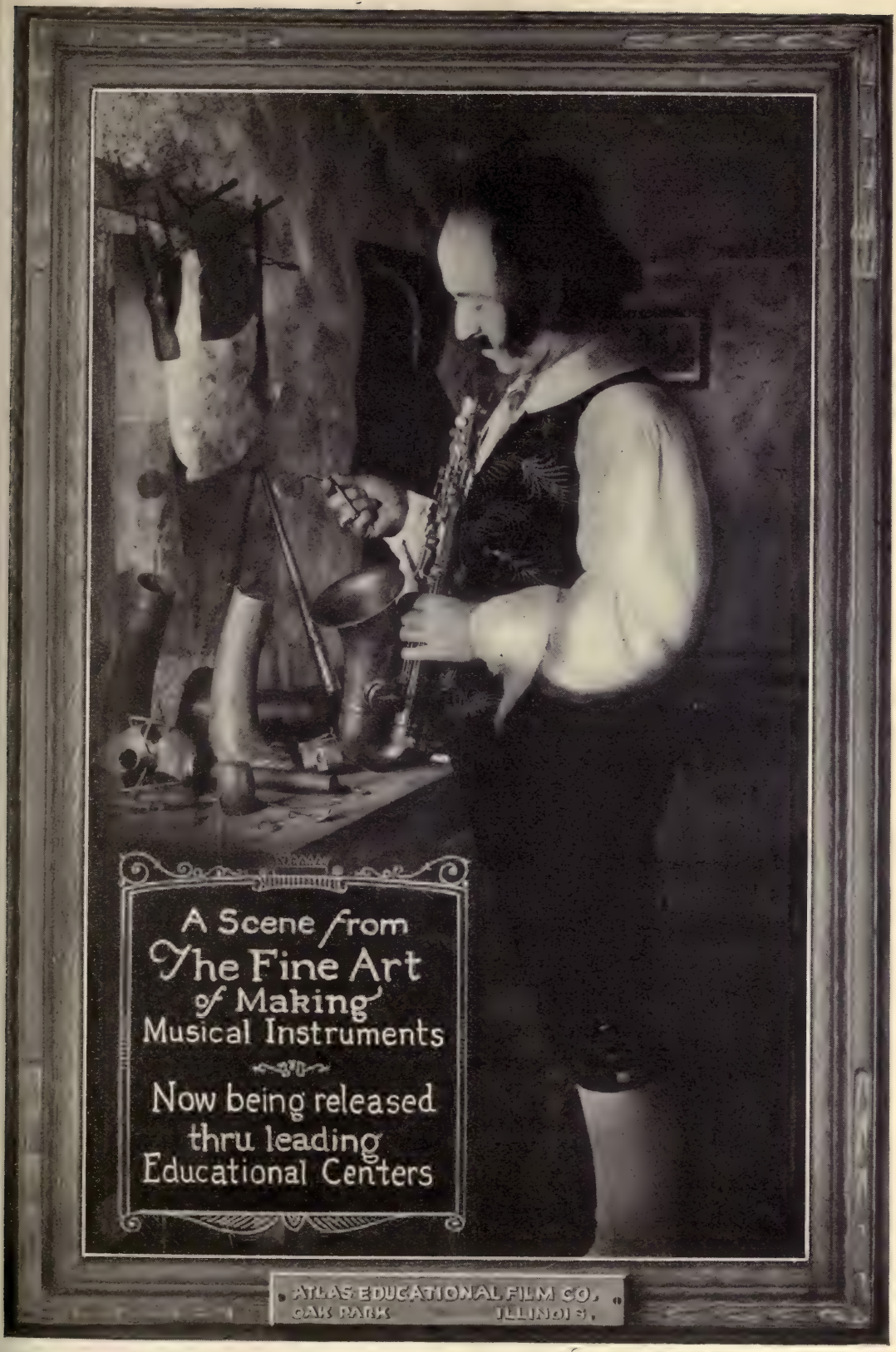
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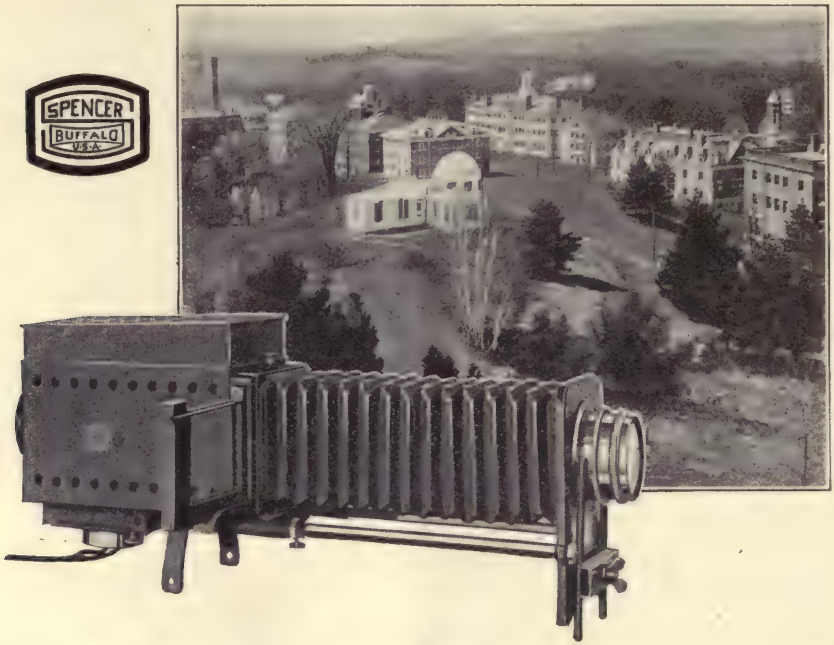

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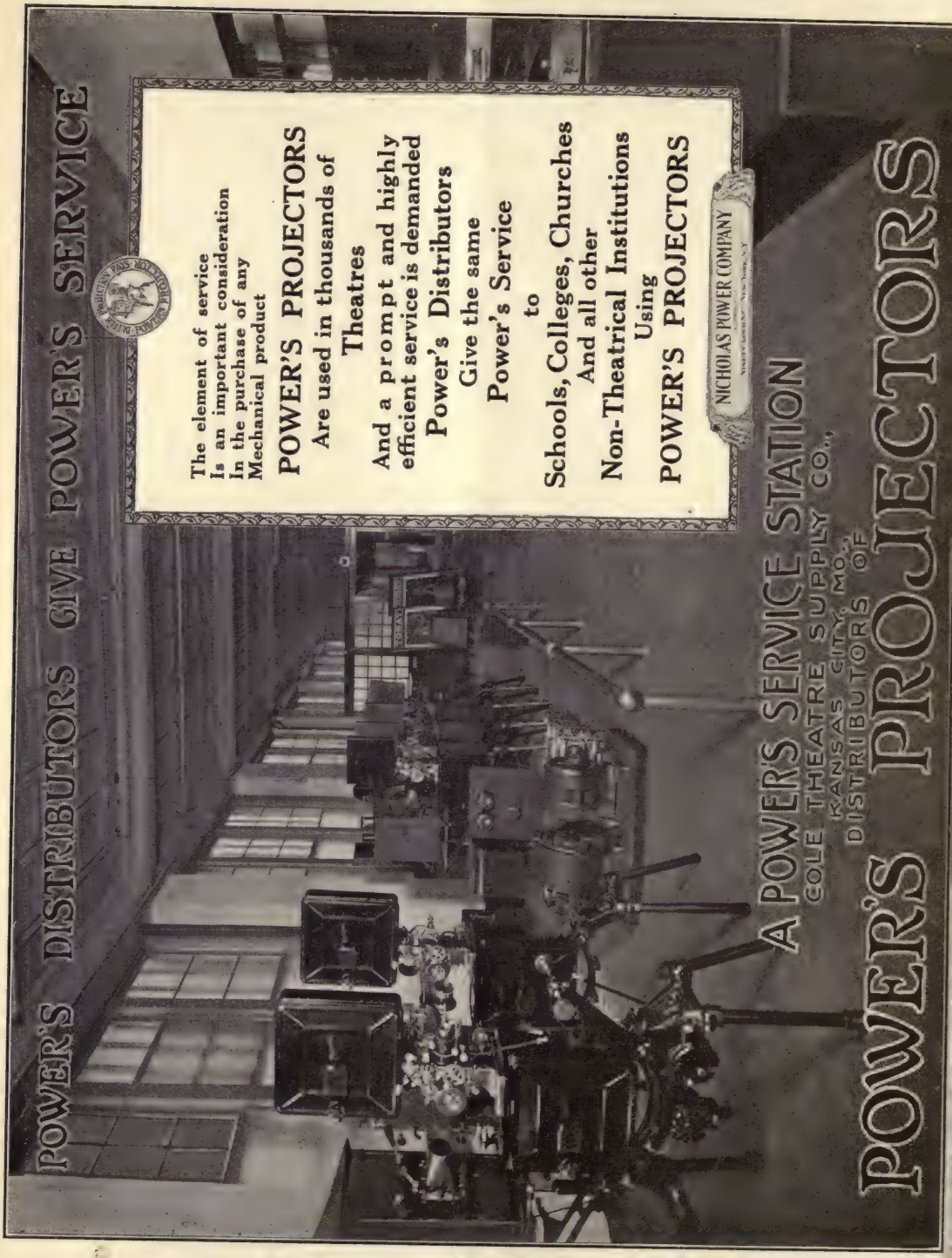
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Aeroplane View of the Visual Aids Field

(Concluded from the October Number)

Joseph J. Weber
University of Arkansas

NEXT, *what is visual instruction?* Some of us who have seen "visual education" wax pompous as an educational fad, and grown tired of its sham display, have tried to substitute for it the term "visual instruction." This sounds less blaring and more professional; and altogether it is a big improvement. But it, too, is liable to the charge of being unscientific. In the first place, it is ambiguous. It has several meanings. To the literally inclined readers it may mean training the child to care for his eyes and to try to strengthen his vision. To the injudicious apprentice teachers it often means presenting all the subject matter of the school in the form of motion pictures. To a few more advanced enthusiasts it means presentation not only through the motion picture but through any of several other visual aids as well. Finally, to the keen progressive educator it means training the pupil to observe accurately and perceive intelligently; or, stated differently, to select significant elements in a visual situation and interpret their interrelationships skillfully. But this ability, we know, is primarily a matter of experience; for without experience a pupil may be able to see, but he can not perceive, while with a store of experience, it is unnecessary or even futile to attempt to train him in visual perception. Perception depends upon the so-called apperceptive mass; and, in the last analysis, he who advocates visual instruction intelligently advocates sense realism —sense realism in the form of basal experience whenever feasible and, if not, vicarious experience.

Let me illustrate all this with the following situation: A boy who has a garden gets certain basal experiences from planting, cultivating, etc. He, moreover, gets vicarious experiences from seed catalogues, reports about other gardeners, and the like. Consequently, when he visits a strange garden he perceives and interprets more intelligently than he would have done otherwise. Experience, and experience alone, can give him this visual power, all formal visual instruction to the contrary notwithstanding.

Not only is the term "visual instruction" unscientific because ambiguous, but, like its predecessor, it has also come to connote placing the sense of vision on a pedestal and worshiping it as the golden calf. In reality what all of us honest workers in this new cause have in mind when we speak of "visual education" or "visual instruction" is merely the utilization of visual aids in the work of the school and the community. There is a term which fits elegantly into this conception. It is "visual aids in education." The term expresses exactly what we mean; so why not substitute it for all the others?

Visual aids in education? What is the full meaning of this phrase? Well, since I have already defined the term "education," all that remains now is to formulate a definition of the term "visual aid." What is a visual aid? *"A visual aid may be defined as the representation of an object, a situation, or a relationship in either two-dimensional line or three-dimensional form, which representation, when it accompanies language, tends to make the latter more interesting, intelligible, and impressive.*

"Illustrations will make this definition clearer. The blackboard drawing of an automobile is a representation in line; that is, the actual object is suggested to the imagination by means of chalk lines upon a plane surface. On the other hand, the toy model of a house is a representation in form, the model being shaped after a real house, presumably in reduced but correct proportions.

"Not only are objects thus visualized, but also situations, trends, and relationships. For example, an Eskimo life situation can be depicted in line by a picture or in form by an exhibit. Moreover, a trend, such as the gradual change in price-levels, can be delineated by a graph or a diagram or symbolized by pins and strings on a bulletin board. Finally, a relationship, such as that involved in, say, square root, can be visualized by a blackboard sketch or by a collection of wooden blocks.

"The term 'aid,' when applied to any con-

crete medium, implies that it must somehow be helpful in the realization of a definite aim. In accordance with this, a 'visual aid' in education is assumed to be helpful in the work of the schools. Professional opinion, scientific investigation, and practical experience—all unite in support of this assumption. Visual aids, it has been found, illustrate oral or written language concretely, and hence make it more charming and memorable."*

How to inform yourself on visual aids in education? Here is a plan that can be followed either entirely or in part. First of all, write to the Department of the Interior, Bureau of Education, Washington, D. C., for Library Leaflet No. 18, March, 1923, "A List of References on Visual Education," and inclose five cents. This bibliography will guide you to the most important contributions up to 1923. Next secure the files of the following periodicals: THE EDUCATIONAL SCREEN, from January, 1922, to date, published at 5 South Wabash Avenue, Chicago; Visual Education, from January, 1920, to date, published at 327 South LaSalle Street, Chicago also; and, if you care, you may also try to obtain the files of the extinct Moving Picture Age, which is now a part of THE EDUCATIONAL SCREEN. THE EDUCATIONAL SCREEN and Visual Education are the only two existing magazines in the field today; the latter is rather popular in its appeal, while the former is more academic and professional. Next you may get a few books. They are: Weber, Joseph J., Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction, published in 1922 by THE EDUCATIONAL SCREEN; The Berkeley Monograph on Visual Instruction, also published by THE EDUCATIONAL SCREEN; Ellis & Thornborough, Motion Pictures in Education, published in 1923 by Thos. Y. Crowell Co., New York City; and Freeman et al, Visual Education, published in 1924 by the University of Chicago Press. Finally, you may consult the recent issues of the Reader's Guide for articles in periodicals not mentioned here.

What materials are commonly considered visual aids? Visual aids comprise artificial objects, models, and exhibits; globes, maps, and charts; graphs, diagrams, and cartoons; paintings, picture prints, and book illustrations; photographs, stereographs, lantern slides, and motion pictures; and last, but not least, the time-honored blackboard.

What is their comparative effectiveness in school work? For elucidating concepts involving dynamic ideas—behavior, movement, perceptible change—the motion picture is the best visual aid we have; but for other purposes, contrary to popular opinion, its value is surpassed by visual aids that effect realism with perspective, stand still for accurate observation, stimulate reflective thinking, or lend themselves more readily to being correlated with subject matter. If perspective, solidity, and striking realism are important factors in developing a concept, the stereograph is the best visual aid to use. In fact, for relatively unfamiliar pictorial content it is far better than its nearest competitor, the lantern slide, and should give way to the latter only when group appeal becomes a necessity. For illustrating the great majority of material relationships the lantern slide is best suited. Not only does it make large group instruction practicable, but the picture on the screen stands still and thus yields to the control of the teacher. In order to explain a situation thoroughly, it must be brought to a standstill to enable the observers to grasp all the elements and engage in reflective thinking. The suggested action of a still picture is thus preferable to the motion picture because it permits unhampered discussion. Even dynamic ideas can best be understood if the motion picture is slowed down to the snail pace of reflective thought.

But in the absence of motion pictures, stereographs, and lantern slides, the teacher should not become discouraged. She is really fortunate, in a sense, because then the entire class can turn sense realists and make a project of the hunt for visual materials. Success is bound to await them, for game is plentiful in this field. The textbooks are filled with good illustrations, magazines like Popular Science or the National Geographic could not be richer in content, kodaks can be made to click unceasingly, the natural and artificial environment can be drawn on without limit, and models can be made and exhibits arranged in unending succession.

For the visualization of immaterial ideas—principles, comparisons, trends, relationships—nothing is better than graphs, diagrams, and the better type of cartoons. Cartoons can easily be clipped from newspapers and magazines. Diagrams and graphs should be home-made. Every teacher should be able to draw graphs and direct her pupils in the art of graphing. And in the long run, if our teachers while in training would only be taught the art of blackboard

*The Educational Screen, March, 1924, page 96.

ketching as well as they are now trained in he art of writing themes and term papers, the blackboard would make the need for slides and novies almost negligible. Some day we may ome to see that the chalk talk stands supreme n the field of vicarious sense realism.

What visual aids fit best into each subject? In he study of geography the various visual aids hould be used as follows: motion pictures to lepict the customs and activities of peoples rom other lands, stereographs for closer obervation of these life situations, lantern slides or kaleidoscopic views, and magazine illustraions for complementary considerations. The ilm "Nanook of the North" is an excellent moion picture for the study of Eskimo life and iving conditions. As regards stereographs, in recent bulletin of the University of Texas, I ave formulated a few practical suggestions on he use of "The Stereograph as a Visual Aid"; hree lesson plans are sketched, on geography, anguage, and nature study, respectively. Write or it. A. W. Abrams of Albany has written valuable literature on the use of lantern slides; nd the Society for Visual Education of Chiago has well-prepared syllabi on the use of the Picturol, a recent modification of the lantern lide. The National Geographic Magazine hould be in every school. Geography has its greatest opportunity in photography because nly vicarious realism is practicable beyond the ealm of simple home geography. We can not ransport our pupils to the Panama Canal; instead, we must bring the canal into the classoom.

The next-best opportunity for the use of visual aids, especially in the lower grades, is language study. Visual aids are more helpful in he learning of object names. Imagine how nuch you have learned from your day dreams over mail order catalogues. Not only are visual aids valuable in the acquisition of noun notions, but almost equally so in the learning of adjectives, verbs, and other parts of speech. It is surprising how many action words can be earned from pictures, and from still pictures t that. Look at any cartoon and contemplate ow much action is condensed there in a few ines and curves. Try to describe the action n the entire situation and see how much space t will require in comparison. Motion pictures ave no place in language study. They prevent he imagination from picturing the action. You can teach more language with "Washington Crossing the Delaware" than you can with any educational film on the market. Paintings, art prints, illustrations, stereographs, lantern slides; in fact, all still pictures of challenging content thus make excellent materials. Blackboard sketching also has great possibilities. When I was teaching English to foreigners in the New York City night schools, I depended almost entirely upon the blackboard for visual illustration.

In general science, where hidden relations must frequently be visualized, there is nothing better than the diagram; and where comparisons of abstract facts must be made, graphs are best. If dynamic principles need be elucidated, animated films prove helpful. None of these, however, should supplant the laboratory. Doing and seeing together are more conducive to learning than seeing alone. In biology and related sciences animated motion pictures, such as "When Life Begins" or "Circulation of the Blood," are very enlightening and even tactfully convenient. But the laboratory and especially the natural environment must not be slighted. After all, the latter, together with the blackboard, constitutes enough visual material in the hands of an ingenious teacher. In history the motion picture has great possibilities, as is proved by the Chronicles of America films. The same is true of literature. The film "Robin Hood" strengthens both these contentions. In the practical arts, wherever visual aids can be used to suggest improvements in arrangement or skills or provide imagery for putting meaning into new words or phrases, they should be utilized. But again it must not be forgotten that the arts are acquired by motor activity mainly and not by mere vision.

The Educational Screen concludes its third volume with the next issue (December), which will contain a complete index to Volume III, (January to December, 1924).

Geography Visualized and Vitalized

Stella E. Myers
Public Schools, Chicago

THE New Geography is a subject of great possibilities. It is not a stereotyped study of people and places, but is the investigation of activity, always interesting to children over six years of age. This activity is that of a man as he responds to the stimulus of his environment. Facts about a country are not classified for filing away in the memory, followed by the same monotonous treatment of another country, and then, another, until the whole surface of the globe is properly covered. On the contrary, pupils work out the problems with which mankind has been confronted under the stress of one geographical condition, or another. These conditions are similar for like situations the world over. Slight variations add to the interest if they are encountered in the study, but these minor details are not sought after. By this means, the major problems of life on such a planet as we have, are solved

Reeling Silk from Cocoons, Kiryu, Japan

and stand out in perspective, the chief data being distinguished from a mass of unimportant minutiae. Learning by rote is eliminated, and the amount to be stressed is greatly decreased.

It is not within the power of the human being to image that, the elements of which he has not already become acquainted with through the senses. As the subject of geography takes the student into remote localities, it is clearly helpful to furnish him with concrete material for the imagination. Pictures are the most serviceable means, considering their availability. The writer will attempt to give an account of their use with a seventh grade class in a

The Famous American Bison That Once Roamed in Countless Thousands Over Our Vast Prairies, California

suburban school of Chicago, that of Forest Park.

Such subjects as the following were chosen:

How Man Adapts Himself to Life in a Mountainous Country.

Here the Alps, the Pyrenees and the Scandinavian Mountains were chosen as typical of high altitudes, and how they affect human life. The Swiss were the people mainly studied in the Alpine district.

How the Silkworm Helps to Clothe Mankind.

How Rice Helps to Feed Mankind.

How Volcanoes Change the Life of Man on the World.

How Children Help in the Work of the World.

How the Cotton Plant Helps to Clothe Mankind.

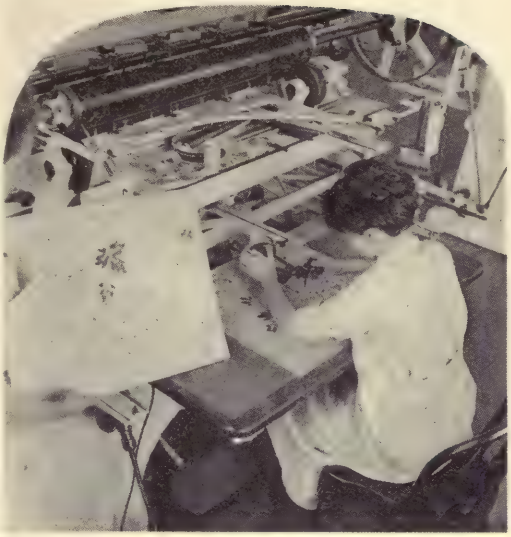
The Journey of Wool from the Back of the Sheep to the Back of Man.

The general plan of development was as follows: A presentation of the subject, largely based upon the material printed on the back of the stereographs used, was given by the teacher. The pupils listened intently without taking notes, according to the technique used for presentations of new subjects in the University of Chicago Laboratory Schools. The presentation enables the teacher to adapt material to her particular class; then the pupils know what to emphasize in their study.

This was followed by a study of the stereographs, both pictorially and verbally. As there are usually many less views used than there are pupils, they are started around the room at intervals of two or three seats. The order is usually not important for the study of each child, if only he gets an opportunity to study all the stereographs. This is secured by having a regular plan for passing the scopes and views. Whenever a child has a view that he has already seen, the view has passed every child and the one first to receive it a second time, returns it to the front of the room. When no one is using a view, they have all been studied. If the children wish, they take a few notes from the stereographs, but it is not a popular action to retain one stereograph more than a few

An Active Volcano in Java

minutes. If a pupil desires, he may take some extra time later in the day when not otherwise engaged, to use the views. This is rarely done, except to settle some point in dispute, or for special preparations for some individual



Copying Design on Copper Rolls for Printing Cotton Cloth, Lawrence, Mass.

performance; for the oral presentation, followed by the pictures with an opportunity to pick up from the description any uncertain point, seems sufficient.

A test is then given, usually a combination of the true and false type, the completion type, and the multiple answer type. The statements are read to the class, and the appropriate notations, or words, are written on sheets, which are half letter size from right to left and regular letter size in length. Each sheet before the testing has been indited by the pupil with the desired heading, and with numbers on the left side corresponding to the number of questions to be given. The papers are collected in one-half minute and the correct statements are then read by the teacher, a committee, dependable for scoring, making out guide sheets, while the other pupils are alert to see how nearly correct their answers may have been. At the first opportunity the scorers indicate errors, and write the number of incorrect results on each paper. Then a per cent standing of the class, as a whole, is computed. In the individual scores there is great interest taken, as well as in the total standing.

The names of the five or six pupils making the highest score (the lowest numbers marked on papers) are placed on the board. These are given an opportunity to study further and to make the lantern speech, when the slides, duplicating the stereographic pictures, are thrown on the screen. Content, manner of

Reproduction of a typical stereograph 1½ inches shorter than actual size. The back of this stereograph is reproduced on the opposite page

making the speech, and the form of English used are criteria in deciding upon one of the speakers for the spokesman of the room if a call may come for a lantern lecture to be given in another room, or for a public program. Cataloging cards are filed for the successful speakers, one or more for each subject, with a red star for fulness of content and proper manner, and a gold star for correct English. These cards are at hand constantly on the teacher's desk for ready reference. It is desirable to have alternates in case, the first speaker should be absent when a call comes, or should get stagefright at the last moment, or should forget some of his main points. In the latter case, the second may supplement the original speech.

It is not intended that the study will necessarily be limited to the material provided on the back of the views. Library books are available and many points are added to those, given in the presentation, by the pupils making the lantern talks. In fact, descriptive matter from the "human geographies," of which we have quite a number of duplicate copies, is usually included in the teacher's presentation. Pupils have ready access to these or other works if they may have some free time while the views are being passed for study. Also, during the presentation of the teacher, pupils use their own texts and other books, consulting maps, finding illustrations of anything mentioned, or referring to graphs. If they have something particularly fitting, they come to the front of the class and mention the subject and reference. Sometimes four or five are in line awaiting their turn. If the supplementing is carefully done, it is no more of an interruption to the teacher than a good illustration is in a text-book. If there are many geographical places to be located, one student volunteers to follow them on the wall map silently with the pointer only. In the study of the subject of Wool, for example, the following places were located without comment unless some special difficulty called it forth; Idaho, Iowa, Argentine, Illinois, Kansas, Australia, United States, Greece, The Peloponnesus, England, India, Indus River, Kashmir, Norway.

Lantern talks by the students have been found to be one of the strongest incentives yet discovered for the use of correct English. It is understood that poor English disqualifies any one for a public appearance. The children try to get members of their families to remind them when they make slips, as they realize that they cannot break bad habits if they only practice twenty-five or thirty hours per week while they are in school, and let the bad habits have sway at other times. They think that vacation is an unfavorable time for their English.

An advantage of this manner of visual work is the constant review without monotony. Each time the subject is covered, there is a newness of form with sometimes additional supporting

589—(15986)
SHEEP ON RANGE, QUEENSLAND *Lat. 28° S.; Long. 146° E.*

No part of the world is better suited to sheep raising than Australia. In the interior are grassy plains much like our western plains, and here great droves of sheep roam at will living on the natural pasturage. Notice the high weeds among which the sheep are standing. Even the forests or bush (as they call them in Australia) furnish good pasture lands, for instead of being covered with decaying leaves the forest floor is carpeted with grass. In many cases leaves are so placed that the sun strikes the edge instead of the broad surface, and the shade is never very dense. The winters are so mild that animals can graze all the year round.

The sheep on the ranges of Australia are of the breed known as merino. They have very fine wool, but they do not make the best grade of mutton. Formerly Australians raised them for the wool only, as they were too far from the markets of Europe to ship meat. The discovery of methods of cold storage transportation has changed this, and now Australian mutton can be sent all over the world. A great improvement in the sheep has taken place; they have been bred to produce both better wool and mutton. Today Australia and the adjacent islands produce more wool than any other continent. It is mostly sent to England to be made into cloth. In the early days sheep ran at large on government land. Now most of the land belongs to private owners, is fenced off with wire, and each sheep station has its own run or ranch.

This scene was photographed in the winter, for there is a light covering of snow on the hillsides. The winter, however, is very short and mild; the summers are long and very hot. *In what months does Australia have winter?*

Copyright by The Keystone View Company

Explanatory and informational material given on back of each stereograph. This reproduction shows the reverse side of the stereograph on opposite page

ideas. This, with the vividness of the pictures, makes it almost impossible for a normal child to fall very low in his results. Although the picture on the screen is the same as that of the stereograph, its enlargement affords a different spectacle; there is also the added phase of a community of interest at the time that it is being observed. The pupils are always very anxious to see how the small pictures will appear when thrown on the wall. They are also very critical if the operator ever makes a mistake in getting the sides of the view reversed. The children, too, like to see how good a standing one of their own number can make.

The operation of the lantern is left wholly to a responsible boy of the room, who was very carefully instructed at first. He has two others who may, if need be, take his place. He, however, is held entirely responsible for the operation and condition of the machine, and if it is moved to another room, he oversees the installation of the lantern in its new position. One boy has put in an electric signal to be used by the speaker when he wishes the operator to show another slide. This has been placed in several different rooms when the lantern has been set up there. Whenever the lantern is to be used, a simple order is given to certain boys in charge of the curtains, one boy manipulating the curtains of two windows; at the same time, the lantern operator is getting his slides. This requires only about two minutes.

The slides, which have recently been studied, are filed by subjects, the order of presentation for each speaker being included with his set. The stereographs, recently used, are placed by subjects in pockets of a vertical file, which is hung on the wall. If a statement of the speaker is questioned the stereographic reading is at hand for authority. The room is never darkened so much that it is not easy to read while the curtains are drawn. Frequently, during the screening, someone wishes to illustrate his

Tilling the Soil as in Ancient Days, Egypt

point by a blackboard drawing. The light of the lantern is then thrown on a space of blackboard near the screen.

The close connection between the countries of the world has recently made it necessary to know about many new neighbors. Understanding them leads to pacific relations with them. Hence, the study of geography is of the very greatest importance, both for industrial reasons and that we may have favorable conditions for material and social living. Since the world is physically united, the only possibility for existence is in social harmony.

One of the interesting observations to one who has used pictures with the various ages of children, is that all profit from the same material according to their individual capacity. Kindergartners and High School seniors may often witness the very same pictures with profit to all. This introduces possibilities of a new basis for socialization of school work. The oneness of spirit among all sizes of children is a result that should tell in civic cooperation later on. Sometimes our seventh grade children have explained pictures on the screen to the pupils of the first grade. Occasionally, the tiny tots would be asked if there were anything in a new picture that they wished the larger children to explain. There are always some to volunteer to go to the screen and point out such features. Usually they are well chosen. The older child enjoys enlightening the younger one. The intermediate and eighth grades also have enjoyed the picture talks of these children of the seventh grade. Thus a fraternal spirit is encouraged throughout the school.

The Menace of the Movies

JOHN J. BIRCH
High School, Schenectady, N. Y.

THE moving pictures have become the universal agents for entertaining the American people. There is scarcely a village, however small, which does not contain a moving picture theatre; in the large cities they exist in great numbers. The vast popularity of the industry becomes apparent when one is informed that more people attend moving picture theatres in a day, than dine in all the hotels and restaurants of the United States in the same space of time. Of that number, fifty per cent are persons under twenty-one years of age.

Subjects for Pictures

But the obnoxious fact is not that the American people are attending the theatres in such vast numbers, but that the films being shown are in many cases detrimental to the young people who see them and a menace to society in general. The appeal of sex; suggestive and indecent scenes; the irreverent treatment of churches, clergy and religious customs; the distorted views of life; gruesome murder scenes; the *modus operandi* of criminals and the shooting and taking of poison and other scenes which may incite to murder, suicide or crime are the common indictments against them.

The supply of film which has for its subject the deception and ruin of young girls is increasing. Such are made, leased and shown with but one end in view, namely, the flaunting of sex vice before the public for purposes of commercial gain. The underworld is raked and sieved in search of themes for pictures. The manufacturer goes into sordid, foul and forbidden corners of the criminal's rendezvous to bring forth what is to be found there and place it before the people because of his desire to profit in money and gain by pandering to prurient tastes.

In similar disregard for propriety, is the widespread and constant tendency to acquaint the frequenter of moving pictures with the process of child-birth. Adolescents are fed upon sex stories and are incited to sensuality and passion. It is inserted in pictures for the purpose of supplying what the producer calls, "a punch," but which when shown, for public entertainment becomes indecent and obscene. It is profoundly offensive to womanhood as well as to right-thinking men. Such can have but one result, if it be not checked,—the demoralization of our young manhood and womanhood and the breaking down of our social standards in greater or less degree.

In some instances, the producers and distributors of improper and indecent sex and vice pictures have been able to obtain the support of the so-called purists and reformers on the ground that such pictures "teach a great moral lesson." But careful investigations have proven that the audiences who witness them have not gone for the purpose of being taught a "Great

moral lesson" and that the effect of such pictures instead of being beneficial is baneful. It is almost invariably true that if there is a good feature picture on the screen it is immediately preceded or followed by others so bad that the good effects are largely dissipated. Sometimes there is a picture with a moral, but often the lesson is so deeply covered with filth that it is difficult to search it out.

There is also a class of people who are continually contending that art should have a free reign in the production of pictures. Under the guise of "Art" they would drag in all the improprieties of life. Those who enter a protest against such shameless exhibitions and harem indecencies, showing the lowest thoughts and actions on the part of degraded humanity, are accused of attempting to pull down the temple of Art. But for those who are the patrons of real art,—who believe it to be the expression by man, of his highest thoughts and noblest aspirations, such pictures are insults.

The Secretary of the Pennsylvania Board of Censors said some time ago that about fifty per cent of the moving pictures are cheap melodrama or have to do with crime; twenty-five per cent are comedy and are often vulgar, and about five per cent are wholly good. Another authority holds that twenty-five per cent show murders and suicides; ten per cent intemperate drinking and drunkenness and twenty-seven to thirty per cent show robberies, gambling, poisoning, blackmailing or crimes of the underworld.

The industry has become so vast, and the moving pictures so popular with all classes of society, that some method must be taken to rid them of the detrimental effect which they are having on the people. They could, under proper direction, be made one of the greatest and most potent educational and entertaining forces and yet retain the wholesome "thrills" of life and delete the viciousness of degenerate thought and unmentionable action.

The Posters

The psychology of advertising has been most acutely studied and cleverly applied by the publicity agents of the movie industry in their creation of advertising posters. Very often these are more objectionable than the films themselves, when they emphasize the sensational or sensual aspect. The majority of them are illustrated, but it is also from the text where damage is done.

In some instances, bathing girls have appeared in the streets or in the foyer of theatres, but allusion is not made so much to this special advertising scheme as to the placing upon highly colored posters, which flare in front of moving picture theatres, of sensational and even lecherous scenes to arrest the attention of the passersby. It may be that the views depicted do not appear in the film at all. Such is often the case.

In examining some of the newspaper advertisements of moving picture theatres the exhibitor's own statements may be found regarding the appeal of his merchandise. One of the ads reads:

"He married you in a fit of rage because I jilted him and sent you here to disgrace his family. He married for hate, then fell in love with his own wife."

Certainly that is delightful material with which to feed the minds of our young people who are just formulating their first ideas of married life!

On another illustrated poster were the words: **"Beauty! Passion! Splendor!"** with the picture of a young woman, hands upon her breast, standing nude, except for a tiger-skin girdle.

One observes by this, that sex appeal has an attractive commercial side. It is not entirely for art's sake.

Closely allied is another ad which reads: **"See the wickedest woman in the world, in a powerful, passionate, pulsating photoplay in five reels and a wriggle."**

"She learned the truth about men by bitter experience. Setting forth the snares and pitfalls of life among the artists' studios of New York's Bohemia,—Greenwich Village." Too often the movies select a character and use it as a type. In the picture, the woman learns the truth about an individual, and people are led to believe that types are all the same.

And still the ads continue with their alluring headlines: **"She was a victim of those who market in the souls of weak men and women for gold,—a startling sensation!"** There are vile things in life and the movies seem to have taken upon themselves the mission of advertising many of them.

"A jazz riot! The spirit of jazz turned loose in five frolicking reels of mad merriment. The queen of the shimmy shakes a wicked shoulder in the spectacular Broadway cabaret scene."

There is not a single advertisement which has been quoted that is exceptional. To be convinced, it is only necessary to pause for a few

minutes in front of a movie house and see those which are on display; or glance through the daily papers to read still others.

A picture which is made to bear the name, "Tainted," "The She Devil," "The Scarlet Woman," "The Sin Woman," etc., by its very title appeals improperly for public support. Often when a film story is adapted from a well known play, opera or book, it is given a new name selected for commercial purposes. "La Gioconda" when pictured becomes "The Devil's Daughter"; "La Tosca" is made into the "Song of Hate," "The Jewels of the Madonna" is offered as "Sin" and "The Admirable Crichton" as "Male and Female," etc.

Effect on Children

The evil effects of moving pictures upon the young people becomes a psychological one and concerns itself with the reaction upon the child's mind. The average adult cannot interpret those reactions in terms of his own susceptibilities, because of the vast differences in age and experience. One respect in which a child's mind differs from the adult's is in suggestibility; another is lack of ability to foresee and weigh the consequences of a different kind of behavior and in the lack of capacity to exercise self-constraint. Imagination is less controlled and checked in reference to realities. These make the child especially susceptible to evil influences.

Parents often wonder why their children's minds are not clean; why girls want to smoke cigarettes and paint their faces and wear immodest clothing. Many others are asking why the church cannot reach more children and make them more interested in the clean and simple concepts, which are the true and lasting things of life. It is natural to seek one of the prime causes in the influence of the motion pictures.

Judge Ben B. Lindsay of Denver, Colorado, probably knows more about juvenile delinquency than any other man in the country. He declared within a year, that "the two greatest causes of crime in America are the high-powered automobiles and the crime-suggesting motion picture."

Mr. G. L. Sehon, of Louisville, Chairman of the American Prison Association's committee on juvenile delinquency, said recently: "There can be no denying the baleful influence of scenes too often depicted on the screen. Court records almost without number, trace juvenile delinquency directly to this source."

Moving pictures containing scenes vividly portraying defiance to law and crimes of all degrees, may by an ending which shows the criminal brought to justice and the victory of the right, carry a moral lesson to the intelligent adult; but that which impresses the mind of the mentally young, and colors their imagination is the excitement and bravado accompanying the criminal act while the moral goes unheeded. Their minds cannot logically reach the conclusion to which the chain of circumstances will lead the normal adult.

Also in consideration of the young one must not fail to include that large class of unfortunates designated as mentally deficients, or those of retarded mental development. They are individuals, who, though physically and chronologically adults, are still children mentally. This type of humanity is well known to furnish a large quota to the ranks of criminals. Newspaper offices and police courts of almost every city in the country could add interesting incidents of how youths have been led to crime by improper moving pictures.

An ex-police commissioner of New York City recently made an impassioned speech in which she said that her experiences among criminal girls in New York City convinced her that immoral pictures were largely responsible for their downfall. Crime, vice, salaciousness and indecent suggestion occupies a very important place in the film industry and the unsophisticated mind becomes lured to it. Many children's nerves are upset by sham-horrors and their pennies wasted on stuff which ought to be labelled "poison."

Detective Wm. A. Pinkerton, who has had considerable to do with crime and criminals, and understands their psychology of crime as well as any man in this country, says he is certain the "shocking features of the moving pictures are like throwing more fuel upon a fire already hard to control." Detective Pinkerton objects to the reproduction of train hold-ups, bank burglaries, acts of pocket picking, counterfeiting, black-hand advertisements, highway robberies and the white slave traffic. Every conceivable crime is pictured on the screen, under the gaze of curious, impressionable boys and girls. It is not strange that some of them carry into action the food of their thoughts.

(Concluded on page 349)

Official Department of
The Visual Instruction Association of America

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"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

No. 13. The Stereopticon View as a Device for Providing Intensiveness of Pure Sensation

At the close of our last article we recorded the following opinion—"For the purpose of providing intensive impressions, as an aid to that accentuation and that indelibility that make for permanence of retention and readiness of recall, the stereopticon is the best device.

In justification of this opinion, let me first cite an observation, in itself almost self-evident, made earlier in the same article—"A sense experience may be mentally or emotionally intensive, or it may be intensive as sensation itself; or, quite obviously, it may be both: Clearly the desideratum is to combine mental or emotional intensiveness with physical intensiveness, or the intensiveness of pure sensation."

Now, if our psychology is correct, and I think it is, namely that intensiveness of sensory impressions makes for permanence of retention and readiness of recall, then I am convinced that the stereopticon is the one visual aid ideally designed to combine the two elements or aspects of intensive sense experience which we have discussed at some length.

Let us consider the matter first from the standpoint of pure sensation, that is, the mere physical intensiveness of the sensory impression itself. When pupils are shown stereopticon views, there is generally a more or less complete suppression of all other sense impressions for the time being. The pictures are generally shown in a darkened or semi-darkened room, in quiet surroundings, with the spectators seated in reposeful positions. Accordingly, there are relatively few distracting sense appeals competing with the impression made by the image on the screen. Add to this the intensity of the light by which the image is produced and it will be readily seen that viewing pictures under these conditions affords a peculiarly intensive sense experience, from the physical standpoint alone. I think that this is true even of what is known as "daylight projection." There is coming into more or less extensive use a translucent type of screen, by means of which through the use of a special lens, the image is projected from behind the screen and shines through the latter, instead of being reflected by it. One of the advantages claimed for this type of projection is that less light is lost by diffusion than in the case of the reflected image. At any rate, it is possible to use these screens in a fairly well lighted room, with much better results than are ordinarily obtained from the usual type of reflecting screen. Now, it might seem that the impression from such an image would not differ greatly from that received from

any ordinary still picture, such as a photograph, print or painting. This is not the case, however, as anyone who wishes to can readily ascertain by experiment. The writer has observed this again and again. The superior luminosity of the image on the screen over all other articles in the room will inevitably hold the attention of the beholder, even though there may be a multiplicity of interesting and attractive objects that would seem calculated to prove distractive.

Indeed, I know no better term to apply to these bright images of the screen, whatever type of screen is used, than the word fascinating. Regardless of the element of agreeableness, or the opposite, light in itself possesses a certain physical fascination for everyone. This is not only distinctly observable in all very young children, as every mother will attest, but appears to extend pretty generally to the animal kingdom as a whole. I think everyone has at some time been either acutely or vaguely conscious of this effect of the stereopticon image. It fairly rivets attention. One is disposed to gaze at it steadily and fixedly, quite independent of the inherent interest of the subject depicted.

In addition to this fascinating and compelling effect of mere light, as such, there is the element of contrast which helps to heighten the intensiveness of the sense experience. One finds oneself noting the high lights and the darkened spaces, the light and shade, quite regardless of the effect of these upon the composition as a whole.

From this standpoint of purely physical intensiveness alone, for whatever that may be worth psychologically with regard to its effect upon retention and recall, I know of no other device to compare with the stereopticon.

One might cite the stereoscope. It is true that with this little instrument, the rest of the world is pretty effectively shut out. On the other hand the image obtained by means of the stereoscope, while it is by no means defective in luminosity, is not particularly striking in this respect. Its charm and its value lie rather in its simulation of three dimensional vision. This, to the writer, produces an effect that is rather stimulating than fascinating. I think I have already described how in my own case this illusion seems to release motor impulses, the impulse to move out or to reach out among the objects so realistically portrayed, and how I also have observed indications of this effect in children. Add to this the kinaesthetic sensations incident to the handling and adjustment of the instrument and the pictures, and you have, not a disturbing, but an exciting element which renders this little device very appropriate at an earlier stage of the recitation, but somewhat impairs its effectiveness when considered solely as a device for inducing the quiescent, reflective state desirable for fixing material for retention and recall.

Again one might cite the motion picture and inquire if it does not present all the attributes and advantages here attributed to the stereopticon view. I think no one who knows me will charge me with underestimating the value of the motion picture as a visual aid. I am afraid, rather, that I am one of a group that rests under the suspicion of overestimating the value of that superb device. Yet I do not think it can compare with the stereopticon view for the specific purpose which we now have in mind. There are various grounds for this belief, some of which may be found pertinent at another point in our discussion. For the present, let us confine ourselves to the purely physical aspects of the question. In just the degree that the stereopticon view, with its steady luminous image, and its fixed and outstanding contrasts, makes for concentration, in just that same degree the motion picture, with its fleeting images, its varying luminosity and its fluctuating contrastive values, makes for excitation. The one leaves you rapt and quiescent, decidedly receptive. The other puts you on the qui vive, renders you alert and provokes rapid cerebration—whether of a sort that is valuable or not depending, of course, both upon the picture and the habit of mind of the observer. Accordingly, while it is of immense value later on in the learning process, or later in the recitation, I do not deem it the ideal aid to retention and recall.

Indeed, I should go a step farther and say that for this particular purpose, the stereopticon image may sometimes be superior to the real object itself. Upon the face of it this seems such a bold proposition to assert, that we should be careful to make clear just what we mean by it. It is far from our intention to assert that it is better for all purposes to show a pupil a stereopticon view of a real object than to show him the object itself. On the other hand it is entirely conceivable that, on the purely physical grounds already cited, the exclusion of other distracting sense appeals, the fascination of high luminosity, superior contrastive values, and the like, a stereopticon view of

an object may make a more intensive and therefore a more lasting and more indelible appeal than the same object viewed under less favorable conditions. And I should say that this might conceivably be true, whether the picture represented scenery, buildings, machinery, persons, animals, plants or other detached objects. It is very clear that the real object often has to be viewed in the midst of many distractions. It is equally clear that there are almost inevitably distracting kinaesthetic reactions in the viewing of real objects. The mere act of going to see them, or of taking them in hand, has its psychological value in another direction and at another stage in the learning process, but is here rather a detriment than a help. There are still other grounds for urging this superiority of the stereopticon view over even the real object, purely for the purpose of fixing retention and facilitating recall, but we have confined ourselves here to those that have to do only with pure sensation.

Altogether, then, it is our conclusion that, from the standpoint of pure sensation, the stereopticon view provides a degree of intensiveness of sense impression that is difficult to equal by any other device. And if that be true then it is manifestly the ideal visual device for aiding memory, other things being equal. Our next task should be to show that other things are not equal; but that, on the contrary, the stereopticon view possesses further advantages for this purpose, in that it is also peculiarly adapted for providing sense experiences that are mentally and emotionally intensive. This aspect of the question we shall consider in our next article.

The Menace of the Movies

(Continued from page 346)

A commission in Chicago prepared questionnaires upon the effect of movies upon the children and sent them to all the Superintendents of the city schools and the Directors of Parochial Schools. The teachers conferred with the pupils in their particular rooms and reported to the principal who replied to the questionnaires. More than 40,000 pupils were interviewed. Prof. Ernest Burgess of the University of Chicago studied and analyzed these replies and tabulated his findings:

The Commission says: "A study of the tables which are to be found in the report of Prof. Burgess demonstrates conclusively that motion pictures have the following effects on the children at the present time:

1. Interferes with school work.
2. The moral effect is bad.
3. The view of life and life's duties are false and distorted.
4. That the sex and vampire films appeal to the children.
5. That there is less respect for authority than heretofore.
6. That the children from seven years up are precocious about the sex question.
7. That there is a noticeable disregard in reference to the marriage ties, and a bad effect on modesty and purity.
8. That the children disregard the home, and are dissatisfied therewith.
9. That the physical effects on the children, as a whole are harmful; the eye-strain is severe, the nerves affected decrease vitality, dull mentality, etc.
10. That the effect on the rising generation, as a whole is bad.
11. That the average attendance of children of school age is two to three times a week.

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The Theatrical Field

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MARGUERITE ORNDORFF

Theatrical Film Reviews for November

WANDERERS OF THE WASTELAND (Paramount)

With nothing novel to offer in the way of story, the producers gave this Zane Grey western a touch of variety by presenting it entirely in color. While as a whole the picture is not optically satisfactory, because color processes as yet are far from perfect, there is no question that some of the desert scenes are exquisitely soft and delicately tinted. This atones in some measure for the mediocrities of the plot. Jack Holt, Billie Dove, Noah Beery, and Kathlyn Williams are foremost in the cast.

TESS OF THE D'URBERVILLES (Metro-Goldwyn)

Brought up to date, the Hardy classic exhibits a number of absurdities. For instance, the villain, played by Stuart Holmes, is of a stock pattern that according to tradition was popular twenty years ago, and Tess herself is that trusting, clinging type of young woman that may have bloomed lustily even up to the period of the world war, but certainly no longer exists. In short, the picture is old-fashioned in everything but its dress, and the resultant incongruity is not convincing. Blanche Sweet as Tess has some fine moments, and Conrad Nagel is satisfactory as Angel Clare, but on the whole the picture, which was heralded as Marshall Neilan's finest, is a distinct disappointment.

MONSIEUR BEAUCAIRE (Paramount)

Very much like a Watteau panel come to life—this picturization of Tarkington's romantic and fragile little tale. The film story resembles the original in little more than the bare outlines, but the producers have put much care into the setting and dressing of it. That is to say, Mrs. Rodolph Valentino did, as it was she who designed the whole production. For the most part, therefore, the picture is a changing procession of exquisitely costumed, graceful people, who go through a prescribed series of attitudes and facial expressions intended to fit the printed titles. Not that all this is not entertaining in a way, but—well, if you must know, it's *too* beautiful, and you get sick and tired of it before it's over. Rodolph Valentino "comes back" in this picture, having been off the screen for a couple of years, but his work is not exceptional. He has, naturally, the center of the stage, and he uses his opportunities as well as any skillful actor would—no better. Personally I thought the work of Bebe Daniels as the Princess and that of Lowell Sherman as the King went much ahead of Mr. Valentino's.

BEHOLD THIS WOMAN (Vitagraph)

A movie star falls in love with a backwoodsman, and in spite of the jealous efforts of the wealthy idler with whom she has trifled in other days, she wins the man she loves. The story is carefully handled, but after all is rather tawdry stuff. Irene Rich plays the woman, with good support from Charles Post, Harry Myers and Marguerite de la Motte.

THE ENEMY SEX (Paramount)

All about a chorus girl who lives by her wits but remains "a good girl," and who, having her choice among careers, wealth, love, and social position, chooses for no apparent reason to marry a confirmed drunkard and reform him. There are a sufficient number of salacious titles and questionable situations to make it interesting to exhibitors. If it proves anything at all, I should say it proves that James Cruze, who directed "The Covered Wagon," and has made a certain type of film satire with enormous success, is about as bad as anybody else when he undertakes this type of picture. Betty Compson is featured.

NEVER SAY DIE (Pathe)

Douglas MacLean's expressive countenance deserves far better comedy material than this. But it might have been worse. As a wealthy man who is expected to die at any moment, he obligingly marries his friend's fiancee in order that she may inherit his fortune. Complications arise when he refuses to die on schedule time.

MANHANDLED (Paramount)

Probably Gloria Swanson's best, up to date. She emerges from her long succession of fashion-plate pictures with a new and altogether captivating personality. As Tessie, who clerks in a bargain basement and is smiled upon by the proprietor's idle son, she has some good opportunities and gets the most out of them.

Among the surprises in Miss Swanson's repertoire is her imitation of Charlie Chaplin—a classic, no less. Tom Moore as the hard-working young inventor is, as usual, his own cheerful self, and the rest of the cast is up to standard. As the title suggests, this is not a picture for the growing child.

IN EVERY WOMAN'S LIFE (First National)

The theme of this story is, "The man she married was not the man she loved." It is carefully done, but melodramatic in the extreme, with a few suggestive moments which add nothing at all. A girl is saved from a compromising situation by marrying a man old enough to be her father. In an accident in which he saves the life of the man she really loves, he is injured, and becomes paralyzed. Thereupon honor compels her to remain by his side until he conveniently dies. Virginia Valli plays the girl, Stuart Holmes one of his suave villains, and Lloyd Hughes the lover. Marc McDermott, who is an adept at playing passionate paralytics, is the chivalrous husband.

THE ALASKAN (Paramount)

In my last review of a Thomas Meighan picture, I remember I was still hoping for the best, and the advance publicity on "The Alaskan" surely justified those hopes. But having seen the thing, I ponder soberly how long Mr. Meighan's well known popularity is going to survive such inanities. The story, to begin with, is far-fetched and weak. Indifferent direction and a thorough scrambling in the cutting room have produced nothing but a limping wreck.

ABRAHAM LINCOLN (First National)

This is really a fine production, its sole aim being to present a connected narrative of the life of the greatest American. Everywhere the picture evidences the sincere motives of its producers. There is no attempt or desire to exploit stars or story. The series of incidents unrolls naturally and often stirringly. To Al and Ray Rockett, who produced it, and to the many other people whose honest, earnest efforts created it, great credit is due for this splendid record of the homely but inspiring story of our Civil War President.

THE RED LILY (Metro-Goldwyn)

A pair of rural French lovers run away to Paris, become separated, and when some years later they find each other, the man has become a criminal and the woman a creature of the streets. They then reform and return to the country. Improbable, not to say impossible, melodramatic, and without point. Enid Bennett as the girl is decidedly unconvincing, and acts almost entirely with such retarded tempo as to give the spectator all the sensations of watching slow motion pictures. Ramon Novarro has little to do, but does it as well as could be expected, and Wallace Beery adds a little atmosphere. And all this from Fred Niblo, who is really a good director!

LILY OF THE DUST (Paramount)

Sudermann's "Song of Songs" reaches the screen under a new title which, some say, was intended to throw dust in the eyes (no pun intended) of those who might object to seeing Sudermann screened. Well, maybe so, although changing titles is always a matter of box office value. "The Song of Songs" might not mean anything to the public, whereas "Lily of the Dust" sounds so—well, you know. Anyhow Dimitri Buchowetzki directed it and Pola Negri acted in it, and between them they have made a rather nice job of it. There is nothing sweet or pretty or uplifting about it, but of its kind, it's good.

SUNDOWN (First National)

An excellent though somewhat melancholy record of the passing of a great phase of American civilization—the cattle country and the cattle men. When the government decided to parcel out the public lands to homesteaders, the grazing industry was doomed, so the cattle men rounded up all their herds and made their last long drive—into Mexico. The drama and comedy incident to the drive make the story. It is interesting, but tedious in spots. Few people will find anything dramatic in prolonged scenes of cattle plunging about in muddy water, though they may forgive these for the sake of the thrills of the prairie fire and the stampede. Bessie Love, Roy Stewart, Hobart Bosworth and Charles Murray head the cast.

THE SIDESHOW OF LIFE (Paramount)

William J. Locke's Novel, "The Mountebank," forms the basis of a fairly interesting story—that of an English clown in a French circus. The war offers him an opportunity to rise, and he finds himself a brigadier-general, deeply in love with a titled Englishwoman, yet forced by the end of the war to return to his lowly profession of clowning. Ernest Torrence is somewhat miscast as the mountebank. Others in the cast are Anna Q. Nilsson, Louise Lagrange, and Neil Hamilton.

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Production Notes for November

Of the eighty or so pictures to be released during the coming year by Paramount, the following are now in production or ready for release:

"East of Suez" by Somerset Maugham, starring Pola Negri; "Lord Chumley," featuring Viola Dana and Raymond Griffith; "Locked Doors," a William deMille production; "Code of the West," a Zane Grey story; "The Golden Bed," C. B. De Mille's production of Will Irwin's novel; "Forbidden Paradise," an adaptation of the stage play "The Czarina," starring Pola Negri and directed by Ernst Lubitsch; "Dangerous Money," with Bebe Daniels; "A Sainted Devil" with Rodolph Valentino; "Tongues of Flame" with Thomas Meighan; "The Border Legion," another Zane Grey western; "Madame Sans Gene," being made in Paris with Gloria Swanson; "Three Black Pennys," the Hergesheimer novel; and "The Garden of Weeds," a James Cruze production.

The coveted role of Peter in "Peter Pan" has been given to Betty Bronson, a comparatively unknown player. The selection was made by the author, to whom film tests were sent. The featured players who will appear with Miss Bronson are Ernest Torrence, Cyril Chadwick, Virginia Brown Faire, and Anna May Wong. Another new screen player, Frances Howard, has been taken from the stage where she was playing in "The Best People," to star in the screen version of Ferenc Molnar's "The Swan."

"North of 36," Emerson Hough's great epic story of Texas in the days following the Civil War, which Irvin Willat is producing for Paramount has been filmed in the exact locations in the Lone Star State as described by the author.

The first thing Douglas Fairbanks and Mary Pickford did upon their arrival home from their European travels was to set at rest finally and permanently all rumors to the effect that they intend to withdraw from the United Artists and affiliate themselves with Famous Players-Lasky or any other big company. The finality and permanency of their statements, however, was evidently subject to a change of mind, for the rumors have revived, this time with some foundation in fact. Neither Miss Pickford nor Mr. Fairbanks has announced any plans. Miss Pickford, at the suggestion of Ernst Lubitsch who has a contract to direct her in one picture a year for three years, looked up an old Swedish story in Berlin, but as yet has not announced that she will produce it.

That Charlie Chaplin is making his greatest comedy is the claim advanced by those fortunate enough to have seen the first sequences of his production screened. He expects to complete it this fall, when the picture will be released through the United Artists corporation.

A Library of Educational Film Negatives

IT has long been recognized by the users of educational films that the customary 1,000 foot reels in which most films are assembled are too long for effective class room instruction. The teacher as a rule wishes to illustrate on the screen a very specific point in the lesson, and then pass on to something else. It may be the topic is the fishing industry of Japan. In the catalog before us, the item is as follows:

45–67 Fishing with Cormorants on the Kiso River in Japan. 68 feet

The teacher selects the 68 feet desired, threads it into the machine and runs it off, and in less than three minutes the class is ready for the discussion, for a repeat of the scene after discussion, or for transition to a new topic. With the typical 1,000 foot reel on Japan, practically fifteen minutes of the class time is taken up viewing extraneous matter in order to get at the three minute view of this peculiar bird in action.

The DeVry Corporation of Chicago is to be congratulated upon the important service it has performed for educators, in thus making available for their use over 150,000 feet of educational negative, gathered from all parts of the world and arranged in short rolls from which prints may be ordered as desired. It brings nearer the day when schools may own film libraries, as they do now slide libraries or stereograph libraries; and from which they may select specific illustrations for topics requiring animation without sacrificing half of the class period on unrelated pictures.

The catalog of 78 pages sent us for review has been classified and cross referenced by an experienced educator, so that the scenes can be really correlated with courses of study with an economy of time and expense heretofore impossible.

Official Department of
The Film Councils of America

Mrs. Charles E. Merriam, *President*
F. Dean McClusky, *Vice-President* 6041 University Ave., Chicago Melba T. Baldwin, *Secretary*

IN last month's issue we called attention to the many unwholesome feature films being produced. At the same time we endorsed and called attention to all the new feature films that were worth endorsing. There were very few; but that was the fault of the producers—not our fault. We were watchfully waiting for more worthwhile films to endorse. We want our endorsements to mean something to those who rely upon them for entertainment. If our endorsement means anything to the producers, then they will attempt to give us more films that we can honestly endorse. Our endorsement stands ready for every worthwhile and wholesome picture produced.

To remind both the public and the industry that we have played fair in the past and given credit where credit was due, we are listing below the films that we have endorsed during the past three years. The reviewing committee which was formerly associated with me in the Congress of Mothers and Parent-Teacher Associations is now the reviewing committee of the Film Councils of America, and they stand ready to carry on the same policy. We will gladly tell the public about every worthwhile film produced, but we cannot give blanket endorsement to the industry's output as a whole.

The producers seem to think that there are only two kinds of films that pay—either a spectacular worthwhile picture or else a salacious one. They do not seem to realize that the stage plays which paid the best and were the most popular were the simple little plays of the simple things of life such as The Old Homestead. The field is tremendously worthwhile for the producer who has the vision to see the possibilities and use them. With the expenditure of little money a great future awaits the man who has the intelligence to grasp the opportunity.

Mrs. Charles E. Merriam.

"ENDORSED Motion Pictures for 1922-24" is the title of the booklet issued by The National Congress of Mothers and Parent-Teachers Associations while Mrs. Charles E. Merriam was National Chairman of their Better Films Committee. We are glad to give this further publicity to the excellent work of that association.

We are forced to abridge the material in the booklet by the omission of all comments and qualifications that accompany the separate films, and by not reprinting films under the groups "Educational Films," "Scenics," and "Comedies." As all the material in the booklet is valuable, we urge members of The Film Councils of America, and any others interested in this unique service to the motion picture cause, to procure the booklet in its complete form from P. T. A. headquarters in Philadelphia.

We have added to the list, in alphabetical order and under the original classifications as given in the booklet, all films recommended by the same Committee up to and including the October, 1924, issue of The Educational Screen. The films so inserted are marked by a star (*).

The list, therefore, should be valuable to all members of the Film Councils as a complete presentation of past production. From this point on, the Film Recommendations in each issue, under the department of The Film Councils of America, will keep the service perfectly up to date. To make clear to new members the ideals and standards behind these recommendations we quote below three paragraphs written by Mrs. Merriam in the Foreword of the above mentioned booklet:

"Our aim has been to help the mothers in the selection of the movies their children see. Unless some organization in which mothers have confidence will help them to select films and be their guide, then the mother can not be blamed when the child sees a film unsuitable for the child mind. The community takes a definite stand regarding other commercialized recreational centers and will not allow the adolescent child to enter where harm may come to it. Some day let us hope that our nation will realize they must also protect their children from this most subtle danger, where the mind is poisoned instead of the body; where the brain is over-stimulated; where the nerves are shell-shocked, and where the child becomes emotionally unstable by witnessing the brutality, the crime, the sex-appeal, and the

thrilling episodes of the screen. Too many of our children are already scarred by its effect, and will go through life handicapped by this kind of an education.

"Our standard of reviewing has not been in terms of art, photography, direction and acting, as is the standard used by most critics. Our standard has been in terms of our boys and girls and their right to have clean and wholesome recreation supplied them by the community. Our guarantee is cleanliness and wholesomeness. A good theme certainly ought to be the basis for a good picture; and it is very doubtful if a picture can be great, which is based on a bad theme.

"As different books are suitable and intended for different ages, some for juveniles, some for the adolescent period, and others only for the mature mind, so pictures can also, and must be, classified into these various groups, and our young people must be protected against seeing the films based on adult problems, and the other films which are very harmful to the child mind.

Film Recommendations for 1922-24

(*Reprinted From the P. T. A. Booklet With Omissions and Additions*)

FOR THE FAMILY FROM 10 YEARS UP

Gems of the Screen

Abraham Lincoln—(First National).
Adventures in the Far North—Captain Kleinschmidt—(Lee-Bradford Corp.).
Columbus—Yale Univ. Press—(Pathé).
Come On Over—Colleen Moore—(Goldwyn).
Covered Wagon, The—(Famous Players).
***Dorothy Vernon of Haddon Hall**—Mary Pickford—(United Artists).
Four Seasons, The—Urban—(Hodkinson).
Heidi of the Alps—(Prizma).
Hunting Big Game in Africa—H.H.Snow—(Universal).
***King of Wild Horses, The**—(Pathé).
Little Lord Fauntleroy—Mary Pickford—(United Artists).
Nanook of the North—(Pathé).
Robin Hood—Douglas Fairbanks—(United Artists).

Worthwhile Films

Bachelor Daddy, The—Thomas Meighan—(Famous Players).
Billy Jim—Fred Stone—(Film Booking Offices).
Black Beauty—(Vitagraph).
Boat, The—Buster Keaton—(1st National).
***Boy of Flanders, The**—Jackie Coogan—(Metro).
Bride's Play, The—Marion Davies—(Famous Players).
Chapter in Her Life, A—(Universal).
Connecticut Yankee in King Arthur's Court, A—(Fox).
Courtship of Myles Standish, The—Charles Ray—(Pathé).
Cricket on the Hearth, The—(Gerson).
***Daddies**—(Warner Brothers).
David Copperfield—(Pathé).
Duke of Chimney Butte—Fred Stone—(Film Booking Offices).
***Girl Shy**—Harold Lloyd—(First National).
Grandma's Boy—Harold Lloyd—(First National).
Headless Horseman, The—Will Rogers—(Hodkinson).
Hottentot, The—Douglas McLean—(First National).
I Do—Harold Lloyd—(Pathé).
Long Live the King—Jackie Coogan—(Metro).
Love Master, The—Strongheart—(First National).
Man Who Played God, The—George Arliss—(United Artists).
My Boy—Jackie Coogan—(First National).
Old Sweetheart of Mine, An—(Metro).
Our Hospitality—**Buster Keaton**—(Metro).
Penrod—Wesley Barry—(First National).
Penrod and Sam—Ben Alexander—(First National).
Prince of a King, A—(Selznick).
Prince There Was, A—Thomas Meighan—(Famous Players).
Prisoner of Zenda, The—Lewis Stone and Alice Terry—(Metro).
Rip Van Winkle—(Hodkinson).
Romance Land—Tom Mix—(Fox).
Ruling Passion, The—George Arliss—(Fox).
Shoulder Arms—Charlie Chaplin—(First National).
Silent Call, The—Strongheart—(First National).
Slippy McGee—(First National).
Three Musketeers, The—Douglas Fairbanks—(United Artists).
Timothy's Quest—(American Releasing Corp.).
Trailing African Wild Animals—Martin Johnson—(Metro).
Turn to the Right—(Metro).
Two Minutes to Go—Charles Ray—(First National).
When Knighthood Was in Flower—Marion Davies—(Famous Players).

Good Films

Across the Continent—Wallace Reid—(Famous Players).
Back Home and Broke—Thomas Meighan—(Paramount).
Beside the Bonnie Briar Bush—Thomas Meighan—(Famous Players).
Call of the North, The—Jack Holt—(Famous Players).
Cappy Ricks—Thomas Meighan—(Famous Players).
Captain Fly-by-Night—Johnny Walker—(Film Booking Offices).
Cardigan—(American Realart Corp.).
Circus Days—Jackie Coogan—(Metro)
Cops—Buster Keaton—(First National).

Desert Blossoms—William Russell—(Fox).
Doctor Jack—Harold Lloyd—(Pathé).
Drivin' Fool, The—(Hodkinson).
Dulcy—Constance Talmadge—(First National).
Electric House, The—Buster Keaton—(First National).
Fool's Awakening, The—(Metro).
Free Air—(Hodkinson).
From the Ground Up—Tom Moore—(Goldwyn).
Gas, Oil and Water—Charles Ray—(United Artists).
George Washington, Jr.—Wesley Barry—(Warner Brothers).
Her Face Value—Wanda Hawley—(Famous Players).
If I Were Queen—Ethel Clayton—(Film Booking Offices).
Iron Trail, The—(United Artists).
Let's Go—(Renown Pictures).
Old Homestead, The—Theodore Roberts—(Paramount).
Peg o' My Heart—Laurette Taylor—(Metro).
Pied Piper Malone—Thomas Meighan—(Paramount).
Poverty of Riches—(Goldwyn).
Ropin' Fool, The—Will Rogers—(Goldwyn).
Shepherd King—(Fox).
Sailor Made Man, A—Harold Lloyd—(Pathé).
Smudge—Charles Ray—(First National).
Song of Life, The—(Associated Exhibitors).
Soul of the Beast, The—(Ince).
Steppin' Some—Baby Peggy—(Universal).
Trouble—Jackie Coogan—(First National).
***Under the Red Robe**—(Goldwyn-Cosmopolitan).
Watch My Smoke—Tom Mix—(Fox).
When Romance Rides—(Goldwyn).
Woman's Place—Constance Talmadge—(First National).
Yellow Men and Gold—(Goldwyn).

FOR THE FAMILY FROM HIGH SCHOOL AGE UP

Gems of the Screen

***Beau Brummel**—John Barrymore—(Warner Brothers).
Four Horsemen of the Apocalypse, The—By Rex Ingram—(Metro).
Light That Failed, The—Percy Marmont—(Universal).
***Thief of Bagdad, The**—Douglas Fairbanks—(United Artists).
Toll of the Sea, The—Anna May Wong—(Metro).
White Sister, The—Lilian Gish—(Metro).

Worthwhile Films

Blizzard, The—(Fox).
Boy of Mine—Irene Rich—(First National).
Clarence—Wallace Reid—(Famous Players).
***Dawn of a Tomorrow, The**—(Paramount).
Down to the Sea in Ships—(Hodkinson).
***Enchanted Cottage, The**—Richard Barthelmess—(First National).
Flirt, The—(Universal).
Front Page Story, A—(Vitagraph).
Gentle Julia—(Fox).
Girl I Loved, The—Charles Ray—(United Artists).
Going Up—Douglas McLean—(Associated Exhibitors).
Grumpy—Theodore Roberts—(Famous Players).
Hoosier Schoolmaster, The—(Hodkinson).
Jane Eyre—(Hodkinson).
Java Head—Leatrice Joy—(Famous Players).
Lady of Quality, A—Virginia Valli—(Famous Players).
Lorna Doone—Madge Bellamy—(First National).
Man Life Passed By, The—Percy Marmont—(Metro).
Miss Lulu Bett—Milton Sills and Lois Wilson—(Famous Players).
***Monsieur Beaucaire**—Valentino—(Famous Players).
Oliver Twist—Jackie Coogan—(First National).
Orphans of the Storm—Lillian and Dorothy Gish—(United Artists).
In the Palace of the King—(Goldwyn-Cosmopolitan).
Safety Last—Harold Lloyd—(Pathé).
Sherlock Holmes—John Barrymore—(Goldwyn).
Stephen Steps Out—Douglas Fairbanks, Jr. and Theodore Roberts—(Famous Players).
Three Wise Fools—Eleanor Boardman—(Goldwyn).
To the Ladies—(Paramount).
With the Speejacks Around the World—(Paramount).
***Yolanda**—Marion Davies—(Metro-Goldwyn).

Good Films

Adam and Eva—Marion Davies—(Famous Players).
All the Brothers Were Valiant—Lon Chaney—(Metro).
Ashes of Vengeance—Norma Talmadge—(First National).
Broadway Broke—Mary Carr—(Selznick).
***Code of the Sea, The**—(Paramount).
Conductor 1492—Johnnie Hines—(Warner Brothers).
Conquering the Woman—(Pathé).
Country Kid, The—Wesley Barry—(Warner Brothers).
***Don't Doubt Your Husband**—Viola Dana—(Metro).
Enemies of Children—(Griever).
***Fighting Coward, The**—(Paramount).
Flaming Barriers—(Paramount).
Flaming Passion—Monte Blue—(Warner Brothers).
Go-Getter, The—T. Roy Barnes—(Famous Players).
***Greatest Love of All, The**—George Beban—(Selznick).
***Great White Way, The**—(Goldwyn-Cosmopolitan).
His Mystery Girl—Herbert Rawlinson—(Universal).
Homeward Bound—Thomas Meighan—(Famous Players).
***In Hollywood with Potash and Perlmutter**—(First National).
Isle of Lost Ships, The—Milton Sills—(First National).
Little Minister, The—Betty Compson and George Hackathorne—(Famous Players).

Manslaughter—Thomas Meighan and Leatrice Joy—(Famous Players).
Mr. Billings Spends His Dime—Walter Hiers—(Famous Players).
Old Fool, The—(Hodkinson).
Over the Hill—Mary Carr—(Fox).
One Clear Call—Henry B. Walthall—First National).
***Powder River**—A U. S. Government film on the great war.
Pride of Palomar, The—(Famous Players).
Racing Hearts—Agnes Ayres—(Famous Players).
Richard the Lion Hearted—Wallace Beery—(Allied Producers and Distributors).
Rouged Lips—Viola Dana—(Metro).
Rupert of Hentzau—(Selznick).
Sixty Cents an Hour—Walter Hiers—(Famous Players).
Sonny—Richard Barthelmess—(First National).
Sporting Youth—Reginald Denny—(Universal).
Tailor Made Man, A—Charles Ray—(United Artists).
Thirty Days—Wallace Reid—(Famous Players).
***Turmoil, The**—(Universal).
Why Worry?—Harold Lloyd—(Pathé).
Woman Proof—Thomas Meighan—(Famous Players).
Yankee Consul, A—Douglas McLean—(Pathé).

ADULT MEMBERS OF THE FAMILY

Gems of the Screen

Green Goddess, The—George Arliss—(Goldwyn).
If Winter Comes—Percy Marmont—(Fox).
Scaramouche—Alice Terry, Lewis Stone, Ramon Novarro—(Metro).
Ten Commandments, The—(Famous Players).
***Thief of Bagdad, The**—Douglas Fairbanks—(United Artists).

Worthwhile Films

Forever—Elsie Ferguson, Wallace Reid—(Famous Players).
The Law Forbids—Baby Peggy—(Universal).
Lights Out—(Film Booking Offices).
Omar the Tentmaker—Guy Bates Post—(First National).
Ruggles of Red Gap—(Famous Players).
***Sideshow of Life, The**—Ernest Torrence—(Paramount).
Smilin' Thru—Norma Talmadge—(First National).

Good Films

Acquittal, The—(Universal).
***Bedroom Window, The**—(Paramount).
Big Brother—(Paramount).
***Bread—Mae Busch**—(Metro-Goldwyn).
***Breaking Point, The**—Paramount).
***Don't Marry for Money**—(Selznick).
Famous Mrs. Fair, The—(Metro).
Fighting Blade, The—Richard Barthelmess—(First National).
***Goldfish, The**—Constance Talmadge—(First National).
Governor's Lady, The—(Fox).
***Hill Billy, The**—Jack Pickford—(United Artists).
Hoodman Blind—(Fox).
Hunchback of Notre Dame, The—Lon Chaney—(Universal).
Little Old New York—Marion Davies—(Goldwyn).
Marriage Market, The—(Griever)—(Selznick)
Name the Man—(Goldwyn).
***Polikuschka**—With Russian players—(Moscow Art Theatre).
Rosary, The—(First National).
Rosita—Mary Pickford—(United Artists).
Rustle of Silk, The—Betty Compson, Conway Tearle—(Famous Players).
Shadows—Lon Chaney—(Federated Film Exchanges).
Stranger, The—(Paramount).
Tess of the Storm Country—Mary Pickford—(United Artists).
This Freedom—English Actors—(Fox).
Tol'able David—Richard Barthelmess—(First National).
Unknown Purple, The—Henry B. Walthall—(Truart).
Valley of Silent Men, The—Alma Rubens, Lew Cody—(Goldwyn).
***Wanderer of the Wasteland, The**—Technicolor—(Paramount).
Where the North Begins—Rin Tin Tin—(Warner Brothers).

Film Recommendations for November, 1924

For the Family From 10 Years Up

Hot Water—Harold Lloyd—not up to the usual Lloyd film (Pathe).

Little Robinson Crusoe—Jackie Coogan (Metro).

Sundown—A splendid worthwhile film (First National).

The Cat and the Magnet—A very clever cartoon comedy (Pathe).

We are glad to repeat mention of three films which are still running: **The Covered Wagon** (Famous Players), **America** (United Artists) **Abraham Lincoln** (First National).

For High School Age From 14 Years Up

The Iron Horse—Another wonderful film (Fox).

Captain Blood—from the Sabatini novel (Vitagraph).

Merton of the Movies—Glenn Hunter (Famous Players).

For Adult Members of the Family

Her Night of Romance—Constance Talmadge (First National).

Pictures and the Church

Conducted by
CHESTER C. MARSHALL, D.D.

"What Shall We Do with the Movies?"

(A Questionnaire Sermon)
CHESTER C. MARSHALL, D. D.

THE editor of the Church Department recently preached a sermon on the movies, using as topics of discussion a list of nineteen questions which he had prepared and sent to men and women in all ranks of life, including clergymen, educators, welfare workers, motion picture producers, exhibitors, and newspaper men.

The sermon attempted to give the essence of the hundreds of replies on each question, and the editor believing the results to reflect rather fairly the best thought upon this vital subject ventures to print a part of the discussion in three or four installments in the Church Department of THE EDUCATIONAL SCREEN.

Answers to the first four questions were published in our October issue.

Question 5—Do you believe the moral and ethical quality of pictures is improving or declining?

Answer—A great many correspondents expressed their inability to express any conviction on this matter. Only one recorded a positive conviction that pictures were growing worse. A great many expressed a conviction that they were improving. Some were very emphatic in their statement to this effect. My own impression is that while some of the very most objectionable pictures ever produced have been released within the last two years, the general average of pictures is better than it has ever been before. Let us give the industry full credit.

Question 6—Have the movies raised or lowered the moral tastes and standards of your community?

Answer—Very few answers were unqualified, but of those that were, more than twice as many believe they have lowered the moral tastes and standards as believe they have raised the standards of their community life. A large number express a feeling that the moral tastes and standards are lower than formerly, but they are not certain whether the movies are a contributing cause or merely a symptom of an inevitable post-war sagging all along the line.

My own judgment is that the answer will be different in degree for different communities. Some communities are greatly blessed in having exhibitors who make a very sincere effort to show the best pictures they can secure. In such cases I am positive that pictures are a very constructive element in the life of the community. In other communities the general run of pictures seems to cater to the most morbid and prurient appetites, and in such instances the harm is untold.

Question 7—Is is your observation that a morally objectionable picture is better patronized in your community than one of high moral standards?

Answer—Exactly twice as many say the objectionable picture is not better patronized as say it is better patronized. Many state that only the best pictures are kept over after the original week's run for a second week. One man writes, "I have owned and operated seventeen theatres and have never run a picture I would not be willing my mother should see—and I have always made money. I have always endeavored to make my theatres an integral part of the social life of the community and have worked with the ministers and other groups for civic betterment."

It would be pleasant if we could stop with that splendid bit of testimony from an exhibitor. Here is another quotation, but on the other side: "As a rule men who deal in pictures are constantly trying to give the community a better article than it wants. For instance, I remember one night seeing a number of people thrown out of a theatre during the attempt to show a very beautiful nature picture which was beyond the understanding of part of the audience. In many cities the audience which wishes to see the very best pictures the industry can produce is like the audience which can be assembled to see the very best thing the stage has to offer. There wouldn't be enough

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of it to pay the bills. The trouble is chiefly to be found in the artistic and ethical quality of those who comprise a community, and the standards are not different than those by which books, "legitimate" plays, paintings and other forms of art are to be judged. Only a few are trained to a point where they want the best in music, literature, drama, etc. Not to produce something between the worst and the best is to fail of drawing patronage. Even sermons cannot always be kept upon the upper levels of ethics. They must often remain within the scope of the Ten Commandments which are the least idealistic of the moralities."

I have no doubt that even in an inferior neighborhood an exhibitor can "work miracles" in the way of creating a taste for the better films by working with all groups of citizens interested in the moral and civic life of the community. The experience of the exhibitor above quoted is exceedingly constructive and encouraging. But two things must be said, first, not all exhibitors are like him. Second Not all communities are the same.

Here are some statistics furnished by author itative sources. Placing the box-office receipt of the Sheik (a suggestive picture based on much more suggestive novel) at 100 per cent the receipts of Blood and Sand (another ob jectionable film) are 94 per cent, of Pete Ibbetson 45 per cent, Dr. Jekyl and Mr. Hyd 40 per cent, of Sentimental Tommy 24 per cent and of One Glorious Day, (a delightfu comedy) 19 per cent.

Of course it may be said that some picture of the very highest order such as The Covere Wagon, have grossed immense receipts, thu proving that the best picture pays best. Bu there has been only one Covered Wagon pro duced. If every picture produced was a master piece, then we might assume that all woul be well patronized, but we have to deal wit the general average.

My own judgment is that good pictures ar paying better than ever before, which is matter for felicitation, for in the direction c profitable box office receipts lies the onl permanent solution of good pictures, but I ar compelled to believe, in the light of figure above given and many others I have seen, a well as by my own observation, that suggestiv pictures pay best, in dollars and cents.

To be continued in subsequent issues.

Among the Magazines

Conducted by the Staff

GEORGE BERNARD SHAW and Archibald Henderson supply interesting reading in the form of a dialogue entitled "The Drama, The Theatre, and The Films" in *Harper's Magazine* for September. We reprint here that portion of the article which deals particularly with the motion picture. Most of the ideas presented are already pretty thoroughly lodged in the minds of thinking people—but here it is Shaw saying them, which makes for considerable emphasis on the ideas.

HENDERSON. . . . And now come to the films. Has the enormous development of the cinema industry benefited drama, or the reverse?

SHAW. No: the colossal proportions make mediocrity compulsory. They aim at the average of an American millionaire and a Chinese coolie, a cathedral-town governess and a mining-village barmaid, because the film has to go everywhere and please everybody. They sprea the drama enormously, but as they must inte est a hundred per cent of the population of th globe, barring infants in arms, they cannot a ford to meddle with the upper-ten-per-cent the ater of the highbrows or the lower-ten-per-cen theater of the blackguards. The result is tha the movie play has supplanted the old-fashione tract and Sunday-school prize: it is reekin with morality but dares not touch virtue. An virtue, which is defiant and contemptuous c morality even when it has no practical quarr with it, is the lifeblood of high drama.

HENDERSON. In spite of the fame of certai artistic directors—the Griffiths, De Milles, Lu bitschs, and Dwans—perhaps it is true that th film industry is, for the most part, directed an controlled by people with imperfectly develope artistic instincts and ideals who have their eye fixed primarily on financial rewards.

SHAW. All industries are brought under the control of such people by Capitalism. If the capitalists let themselves be seduced from their pursuit of profits to the enchantments of art, they would be bankrupt before they knew where they were. You cannot combine the pursuit of money with the pursuit of art.

HENDERSON. Would it not be better for film magnates to engage first-rate authors to write directly for the films, paying them handsomely for their work, rather than paying enormous prices to an author of novel, story, or play, and then engaging a hack at an absurdly low price to prepare a scenario?

SHAW. Certainly not first-rate authors: democracy always prefers second-bests. The magnates might pay for literate subtitles; but one of the joys of the cinema would be gone without such gems as "Christian: Allah didst make thee wondrous strong and fair."

HENDERSON. American newspapers and magazines teem with articles, interviews, counsels, and admonitions regarding the films and measures for their improvement. Have you in mind any definite suggestions for the further artistic development of films?

SHAW *(explosively)*. Write better films, if you can: there is no other way. Development must come from the center, not from the periphery. The limits of external encouragement have been reached long ago. Take a highbrow play to a Little Theater and ask the management to spend two or three thousand dollars on the production, and they will tell you that they cannot afford it. Take an opium eater's dream to Los Angeles and they will realize it for you: the more it costs the more they will believe in it. You can have a real Polar expedition, a real volcano, a reconstruction of the Roman Forum on the spot: anything you please, provided it is enormously costly. Wasted money, mostly. If the United States Government put a limit of twenty-five thousand dollars to the expenditure on any single non-educational film, the result would probably be an enormous improvement in the interest of the film drama, because film magnates would be forced to rely on dramatic imagination instead of on a mere spectacle. Oh those scenes of oriental voluptuousness as imagined by a whaler's cabin boy! They would make a monk of Don Juan. Can you do nothing to stop them?

HENDERSON. The only way to stop them is with ridicule. That is why I am making you talk. Already such scenes are greeted with ribald laughter and shouts of unholy glee in many American communities. But our happiest effects are achieved by having English duchesses impersonated by former cloak models, Italian counts by former restaurant waiters. In spite of all this the triumph of the American film is spectacular. The invasion of England and Europe is a smashing success. London, Paris, Berlin are placarded with announcements of American films: they are literally everywhere. "The Covered Wagon." "Scaramouche," "The Hunchback of Notre Dame," "The Ten Commandments," "Mother," "Nanook": Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Jackie Coogan, etc., etc. Yet I am told that the Italians make the best films; and the best European picture I saw in Europe was a Swedish film at the Gaumont "Picture Palace" in Paris. The triumph, almost the monopoly of the American film is uncontested. But are American films superior to all others?

SHAW. *(decisively)*. No. Many of them are full of the stupidest errors of judgment. Overdone and foolishly repeated strokes of expression, hideous make-ups, close-ups that an angel's face would not bear, hundreds of thousands of dollars spent on spoiling effects that I or any competent producer could secure

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quickly and certainly at a cost of ten cents, featureless over-exposed faces against under-exposed backgrounds, vulgar and silly subtitles, impertinent lists of everybody employed in the film from the star actress to the press agent's office boy—are only a few of the *gaffes* that American film factories are privileged to make. Conceit is rampant among your film makers; and good sense is about nonexistent. We shall soon have to sit for ten minutes at the beginning of every reel to be told who developed it, who fixed it, who dried it, who provided the celluloid, who sold the chemicals, and who cut the author's hair. Your film people simply don't know how to behave themselves; they take liberties with the public at every step on the strength of their reckless enterprise and expenditure. Every American aspirant to film work should be sent to Denmark or Sweden for five years to civilize him before being allowed to enter a Los Angeles studio.

HENDERSON. Well! that's that! And how surprised some American producers will be to read your cruel words! But too much success is not good for anyone—not even for you. And speaking of comets, can plays of conversation—"dialectic dramas"—like yours be successfully filmed?

SHAW. Barrie says that the film play of the future will have no pictures and will consist exclusively of subtitles.

HENDERSON. I wonder if conversation dramas are not on the wane—since the public in countless numbers patronizes, revels in the silent drama.

SHAW. If you come to that, the public in overwhelming numbers is perfectly satisfied with no drama at all. But the silent drama is producing such a glut of spectacle that people are actually listening to invisible plays by wireless. The silent drama is exhausting the resources of silence. Charlie Chaplin and his very clever colleague Edna Purviance, Bill Hart and Alla Nazimova, Douglas Fairbanks and Mary Pickford and Harold Lloyd have done everything that can be done in dramatic dumb show and athletic stunting, and played all the possible variations on it. The man who will play them off the screen will not be their superior at their own game but an Oscar Wilde of the movies who will flash epigram after epigram at the spectators and thus realize Barrie's anticipation of more subtitles than pictures.

HENDERSON. If that is true, then why—since wit and epigram are your familiar weapons—why have none of your plays been filmed?

SHAW. *(deadly resolute).* Because I wouldn' let them. I repeat that a play with the word left out is a play spoiled; and all those filming of plays written to be spoken as well as see are boresome blunders except when the dia logue is so worthless that it is a hindrance in stead of a help. Of course that is a very larg exception in point of bulk; but the moment yo come to classic drama, the omission of th words and the presentation of the mere scenari is very much as if you offered as a statue th wire skeleton which supports a sculptor's mod eling clay. Besides, consider the reaction on th box office. People see a Macbeth film. The imagine they have seen "Macbeth," and don' want to see it again; so when your Mr. Hacket or somebody comes round to act the play, h finds the house empty. That is what has hap pened to dozens of good plays whose author have allowed them to be filmed. It shall no happen to mine if I can help it.

HENDERSON. Since we are on the subject o your dramatic technic, may I remind you tha you are frequently charged by the critics wit writing plays which consist only of conversa tion, dialectic, debate?

SHAW *(not angry, yet not quite calm).* Wha the devil else can a classical play consist of I am, and have always been, a classical drama tist; and in saying this I am not pleading guilt to an accusation: I am making the highes claim possible in my profession. You may as me why I don't write scenarios for the movie or knock up plots to enable our fascinatin leading ladies and matinée idols to come o the stage and enchant the spectators into imag ining all the depths of thought and importanc of character that don't exist in the plot, and th twaddle by which it is carried on. I can onl say that it is easier for me to do the classi work. The plot and twaddle business would b to me the most repulsive drudgery: I had muc rather write essays on economics, politics, an so forth. The movies are more tempting: ther is a new art there, and I may be tempted t try my hand at it; but after all, if one has th gift of language, asking me to write a dum show is rather like asking Titian to paint por traits in black and white. Still, there is one sor of dumb show which is something more tha a play with the words left out, and that is dream. If I ever do a movie show it will hav the quality of a dream.

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Hulling Rice for Breakfast, Island of Luzon, P. I.

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VOCATIONAL Guidance in the Elementary School is the title of an article by Dean Thomas C. McCracken of Ohio University in *American Education* for September.

After describing a variety of methods of bringing occupational information to school children, Dean McCracken considers specifically those presented through the visual sense.

These are, (a) visits to stores, factories, etc.; (b) the use of museum exhibits; and (c) as follows:

"For a long time teachers have been using pictures to aid in making their teaching more concrete. The success of the picture phase of visual education has been so marked that it is now used in all school subjects, and textbooks, specially those for the lower grades, are generally illustrated. Many pictures of occupations can be found in books and magazines, and one of the surest ways to arouse a child's interest is to set him to hunting pictures illustrating the subjects studied, and to pasting them on cardboard for class use or in notebooks for his own use. But valuable as pictures have been and are, they are generally too small for class or group use. This weakness of the picture phase led to the use of the slides.

"The lantern has amply justified its somewhat large use in schools. It may require a darkened room which cannot always be provided without difficulty. It can be used successfully only in a room where an electric current is available. And yet by the use of slides the picture can be put before the class so enlarged that it has the appearance of reality. Its effect is at once to stimulate interest. The reflectoscope also is used similarly.

(d) "The picture, the lantern and the slide, the reflectoscope, and the print have been of great service in the schoolroom, but the greatest service yet rendered has been done by the stereograph, according to J. Paul Goode, Professor of Geography at the University of Chicago. The person who looks through a stereoscope looks upon a real mountain, into the depths of the real canyon, into the real room where the real workman performs his tasks. Like every other device it must be worked but not overworked. It must help get the day's lesson, not get in the way of the lesson. It must occupy the pupil, and lead him to apply himself and learn for the pleasure of learning.

"Plenty of stereographs should be provided.

(*Concluded on page 367*)

The Industrial Field

Conducted by
The Screen Advertisers Association

The Heart of Cleveland

(Cleveland Electric Illuminating Company)

THE story of how largely electricity figures in the daily lives of all of us, how our industrial world depends on it, and how it can transform the present-day home.

The scene opens on a farm, 50 minutes from the Public Square "but 50 miles from modern conveniences." Here household tasks are being done in exactly the same fashion as prevailed in "the good old days." The family are summoned in to supper which the mother has cooked on the old-time wood burning cook stove, and during the meal, the boy inquires of his father, "Dad, can you help me write an essay on 'Electricity, What Does It Mean to You?'" The answer is quick and to the point, "Nothing, here."

Lake Shore Station, the World's Largest Steam-Electric Power Plant.

An aviator, forced to land nearby, makes the farmhouse his headquarters for the night, and the radio set from his plane furnishes the family with their first taste of entertainment from the outside world. To the boy especially this is a revelation, and he realizes at once that the aviator is the person to help him with his essay.

The latter promises to take the boy and his sister into Cleveland the next day and show them what electricity really means. To make their trip even more thrilling, they cover the distance by plane, and are treated to some exceptionally fine air views of the city and its "heart," the Lake Shore station where electricity is produced.

The city home of the aviator's sister is a joy to the children—for electrical appliances are everywhere, from cellar to garret. They inspect the electric washer, the vacuum cleaner, the electrically cooled refrigerator, the ironer, the electric stove, the fan, the percolator and the toaster.

From the Illuminating Building on the Square, the children make a tour of inspection of the Lake Shore station, the world's largest steam-electric plant. There they see huge coal piles from which 2500 tons a day go into the making of electricity. Especially fine views of the interior of the station show the automatic stokers, the turbo-generators transforming steam power into electricity and the switchboards that distribute the electricity to the various parts of the city and surroundings.

In answer to the boy's request, "Show us some of the big things they do with electricity" their guide takes them to view the bottling of milk, knitting sweaters, making clothing, unloading iron ore with great electrically-driven clam-shell buckets, melting steel in electric furnaces, conveying steel billets, rolling steel bars, milling auto crank cases, manufacturing brick, making incandescent lamp bulbs and printing a newspaper—which carries in large

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The children as well as grown-ups will enjoy these pictures, the beautiful scenes, high-class photography and plenty of action. Any one of these subjects will assure your audience an evening of educational entertainment.

Write for further information.

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headlines the announcement that the Illuminating Company is extending its lines to their home neighborhood.

The line men are seen at work and when the children arrive at home the farmhouse is transformed and appears in an entirely "new light," equipped with modern lighting fixtures, new electric stove in the kitchen, and much to the children's delight, a radio outfit.

It is the latter which brings the news—the climax of the whole story—that the boy is the winner of the first prize in the essay contest, with his story of what he had seen.

Produced by Rothacker. Released in 3-reel and 1-reel versions.

Another Atlas Film

The Fine Art of Making Musical Instruments (1 reel) Atlas Educational Film Co.—A subject which should have a wide appeal in these days of the saxophone, when so much of our music is of the popular band variety, and most schools can boast a band or orchestra all their own.

It has an attractive introduction in the story of Antoine Joseph Sax, who in his little workshop in the Rue St. George, Paris, in 1846 invented the instrument named after him. Several decades later, in 1887, it was perfected—so the story goes—by Ferdinand Buescher, and it is in the plant of the Buescher Band Instrument Company of Elkhart, Indiana, that the remainder of the picture was filmed.

It explains the construction of the main parts of the saxophone, the bell, the body, the bow and the mouthpiece, and many a well-photographed closeup gives an insight into the process of manufacture of each part. Especially interesting to those who may be uninitiated in the methods by which this maker of melodious music is turned out, are the scenes of the spinning of the bell into shape, the forming of the tone holes in the body, and drawing them up into shape, "blanking" the bow, etc. The satin finish is shown to be obtained by sand blasting, and views are given of the tanks in which the assembled instrument is gold- or silver-plated.

Final scenes show Clyde Doerr and his orchestra, and an engaging picture of little Tommy Brown, the son of the famous Tom Brown of Saxophone fame, receiving a fitting present from Dad—an instrument for his very own.

School Department

Conducted by
MARIE GOODENOUGH

Adding to the Slide Library

JAMES N. EMERY
Pawtucket, R. I.

PROSPERITY has its own problems. Witness the man with the income tax.

For the school just starting out in the visual instruction field, the path has been fairly well blazed out by the pioneers. The beginner in the use of slides can do no better than to secure one of the standard cross-indexed sets, such as the Keystone series, with the assurance that he will not go far wrong. These sets contain an exhaustive bibliography, and suggestions for use that the newcomer in the field would be compelled to learn only by long experience and close study. So carefully have these been worked out that there is little or no material in the set that has not been put into effective form by some of the trained educators whose assistance has been called upon for compilation.

After a year or two, however, the apparent possibilities of the set seem to have become exhausted. Pupils and teachers are fairly familiar with the content matter of the views. It may be that the desire comes to obtain fuller information on certain countries or certain subjects. Funds for additional purchase become available. Then the would-be purchaser faces some very real problems, which do not always show their difficulty at once.

The buyer becomes bewildered at the catalogues of the larger firms, with their slides listed by the thousands, even the ten thousands. He is staggered at the avalanche of titles, and frequently makes up his mind that he wants further information, say on China, Japan, India, or some other region. In this case he often purchases in its entirety a set of travel-tour of that country, prepared by some lecturer or traveler from a special viewpoint. I speak from personal experience, for I have done the thing myself.

Even if he carefully previews each slide before purchasing, often only time will tell whether certain slides in the set will have any important and additional teaching content, or whether they are fillers, of little use in his cabinet. Many slides suitable for the purpose of the lecturer will be of but little teaching value to the school man, and often the same thing will be duplicated and reduplicated with slight variation.

The problem also presents itself at the outset of correlating the new slides with the stock already on hand so as to get the maximum benefit from the addition. Both purchase and subsequent use call for careful thinking from the visual educator.

At the outset the scheme of numbering that is to be followed must be carefully decided upon, a consistent one adopted that will be susceptible of expansion, unless a vast amount of work is to be done over, later on. To get the most good out of your additional slides, they should be numbered and classified along the same lines as your standard set. This numbering must also be flexible enough to allow for further additions at some future time, without upsetting your entire arrangement, and to have all the slides of a certain country, India, for example, under one or two heads, so that they will not be scattered haphazard through several drawers, and cause unnecessary time in picking them out for use.

The set I work with contains about 1,600 slides, 1,000 additional views besides the original Keystone 600 set with which we started. I have followed much the same system as the original numbering with the new ones. The additional slides on Japan, for example, may be found from 800 to 900, India from 900 to 1,000, and so on. If at any time I wish to illustrate certain points regarding Japan, I know at a glance that the necessary slides will be found from 525 to 541 in the original set, and from 800 to 900. The supplementary slides on Burma run from 1,101 to 1,150. The slides on Africa will be found from 555 to 584 and from 1,400 to 1,512. Map slides run from 1,054 onward, all the map slides being grouped together.

At intervals I have left gaps or blank spaces between the countries. This allows for the insertion of a few more slides on China, if we should acquire them later, for example, without disarranging the general scheme.

Of course there are better ways of numbering. With an extensive collection of slides this form of classification would be too crude, and something like the system employed in libraries would be far better. The New York Visual Instruction department has an excellent and flexible arrangement of this sort in classifying its great collection. For the comparatively small library that the average school is likely to acquire, the scheme I have outlined has worked well in practice, crude as it is, and I expect it to be continued with such additional slides as we purchase.

The lists of the new slides and their numbers are typewritten in triplicate or quadruplicate on note-size sheets of paper, the size of an ordinary book page, and these can either be inserted in the volume which accompanies the stock set, or bound together separately, loose-leaf or otherwise, for reference. With small sheets like this they can be changed or insertions made at any time with a minimum of labor.

It is often a very real problem to decide what countries to emphasize. The purchaser must take into consideration with what grades the most visual work will be done, and what subjects need the most attention. If the quantity of slides must be limited, it seems better to concentrate on a few countries or subjects, and treat those in fairly exhaustive fashion, rather than scatter broadcast on a wide field.

For example, in our basal Keystone set there are two slides on Korea, two on Ceylon, two on Burma. It is obvious that the information regarding a great country that can be obtained from these two slides is limited. As our eighth grade's work for the larger part of the year deals with Asia, we added 50 slides on Burma, 36 on Ceylon, 43 on Korea. Some of these we found to be of less value than others for classroom purposes. There is occasional deadwood in the collection, which has been included for various reasons—although it may be only after a year or even two years' use that you discover that for your purposes certain slides are deadwood.

In buying, it is often an excellent plan to take the text which you plan to use, geography, geographical reader or history, and go over it carefully, marking the points in the text which you wish to illustrate. The low flat surface of Holland, for example, with its canals and windmills, the terraced slopes bordering the Rhine, the mountainous heights of the Andes, then select the proper slides from the catalogue list. In this way you will minimize the deadwood.

In choosing slides, too, be careful to secure characteristic scenes, that will bring out the life of the people, their occupations, dress, activities, rather than groups of buildings or birds-eye views of certain cities. The street life of Algiers, the veiled and trousered Moorish women, the shop with its fezzed proprietor and its customers, tell far more emphatic a story than views looking down on a business street or along the water front. A city is a city, public buildings in one country are very much like public buildings in another, unless there is some characteristic style of architecture, which will make its impression from its very oddity. A Moslem mosque, the temples of India, the Taj Mahal, of course, make a vivid appeal, but the streets and parks of Buenos Aires or a street view in Bahia or Chicago vary but little. The newer geographies are constantly stressing the human side, the life, manners and customs of the strange people of the world.

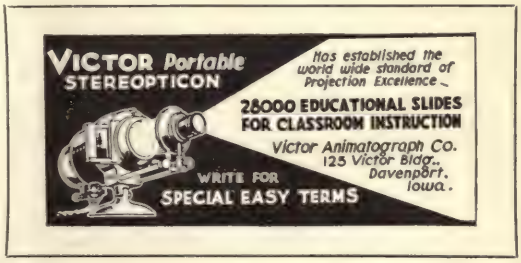
(To be concluded in later issue)

Among the Magazines

(Concluded from page 363)

The subjects chosen cover many topics, among them the industrial. On the back of each stereograph is a description, of sometimes as many as two hundred and fifty words, written in an interesting style. The correct time for the use of the stereographs is when the student is seeking a concrete conception of the topic he is studying, in other words, during the preparation of the lesson.

(e) "The last three methods of presenting occupational information present the stationary object. Motion is absent. We come then to the use of the moving picture. The film makes a vivid appeal to the child and can be used to aid in the presentation of occupational materials and activities to the child."



School Film Reviews for November

A Remarkable Film on Birds

Birds of Passage (3 reels) Pathe—One of the most delightful subjects which has been brought to the screen in recent months, and as unusual as it is beautiful. There is not a human actor in it—unless the birds by virtue of their seemingly almost human instinct might qualify.

The picture was photographed by Bengt Berg, whose article *A Real Future for the Motion Picture* appeared in the December, 1923, issue of THE EDUCATIONAL SCREEN. It tells the story of some north European and Asiatic birds from Scandinavia and the Arctic stretches in their yearly migrations far equatorward along the Nile in Africa. There are, incidentally, some remarkable views of the Nile as it flows past the pyramids of Egypt, and of the White Nile farther south, with its strange animal inhabitants.

". . . Among the Treetops of Norway in Summer"

The photographer-naturalist has taken his subjects—such as the wagtail which in summer hops about in Sweden—and follows them to Africa, where in winter the same bird "swings a blade of grass in the land of the Pyramids," and where he joins the heron and seems quite at home with the Nile's giant crocodiles. Then there is the lapwing who does not travel farther but appears contented to spend the winter in Egypt. Sandpipers after their long flight search for food in the Nile, and wild ducks congregate in the sacred lake of Tutankhamen—thousands of them rising from the even surface and flying in beautiful sweep over the water as they obey the urge to go to the tropics beyond the Sahara. Flock after flock takes its southerly course over the Nile's cataracts, finally ending along the White Nile. Some interesting glimpses are given in passing of this strange land, where black men drift downstream on rafts from tropical forests, and where in the Sudanese village the ostrich roams unmolested. Gorgeously-plumed African birds rise from the marshes, and huge pelicans fly past.

The cranes are striking examples of migratory birds, leaving their homes in the northland early and flying over half the world before coming to rest. Great flocks of them are photographed as they make their way southward.

The storks, too, rearing their young in summer on the housetops of central Europe, also feed in winter with the crane along the Nile in Africa—resting on the banks at night, but at dawn spreading over the countryside in search of food, and toward noon returning to the Nile to quench their thirst.

The heron is another example—"fighting his brothers for the best place among the tree tops of Norway in the summer," but in winter running on the warm sands of Africa, in company with strange tropical birds, while the "dragon of the Nile," the crocodile, slumbers along the bank, the queer crocodile bird standing guard constantly beside the monster.

The assembling for the return flight is no less interesting, and excellent views are given of the birds on the way winging their courses far above the Nile Delta toward their homeland.

Titles have been exquisitely done, and are a delight in themselves quite apart from the beautiful scenes they introduce. Taste and imagination combine in this subject to the gratification of every Nature-lover who is fortunate enough to see it.

Films Endorsed by Educators

Speaking of the chief sources from which directors of visual instruction departments in twenty colleges obtained their films, a bulletin just issued by the United States Bureau of Education, Department of the Interior, states:

"The United States Government and George Kleine head the list"

Any school, church or community can obtain the following George Kleine films,

Julius Caesar
Spartacus
Quo Vadis
Last Days of Pompeii
Anthony and Cleopatra
Deliverance (Helen Keller)
The "Conquest List" of Boy Scout and High School Pictures

by writing to the nearest university in the list below:

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University of California, *Berkeley*
University of Colorado, *Boulder*
University of Florida, *Gainesville*
University of Indiana, *Bloomington*
University of Iowa, *Iowa City*
University of Kansas, *Lawrence*
State Normal College, *Natchitoches, La.*
Miss. Agricultural & Mechanical College, *Agricultural College*
N. D. Agricultural College, *Fargo*
Ohio University, *Athens*
University of Oklahoma, *Norman*
University of Oregon, *Eugene*
University of Texas, *Austin*
University of Utah, *Salt Lake City*
State College of Washington, *Pullman*
University of Wisconsin, *Madison*

or write direct to

George Kleine, Motion Pictures

49 W. 45th St. New York City

God's Enemy (6 reels)

(Distributed by Pilgrim Photoplay Exchange, Chicago)

THE paucity of religious films is a constant trial to those pastors who would like to use motion pictures as adjuncts to Sunday services. The advent, therefore, of a picture especially prepared by a religious exchange for religious workers is an event in the church world.

The writer was recently invited to preview "God's Enemy"—a new film founded on the theme of Milton's "Paradise Lost" and portraying many of the scenes described by Milton. For the purpose of the story, the literal account of the Creation is accepted and the marvels of that interesting period are exhibited with technical skill and restraint. In fact, the whole film shows a technique very unusual in non-theatrical production.

The double exposures, by which supernatural personages appear, are masterpieces of "trick photography," while the cast, portraying for the most part sacred characters, perform their delicate tasks always with reverence and good taste. The scenes of the Holy Family—and especially the child Jesus—conform to the highest principles of genre-paintings. The Christ throughout is an ideal characterization. The figure of Satan as God's Enemy is a striking impersonation—without the horns of the traditional Mephistopheles—but a true devil, none-the-less. He is literally everywhere appearing mysteriously out of the ambient air and propelling his suggestions to his victims by a species of Svengallian hypnotism. Vivid views of

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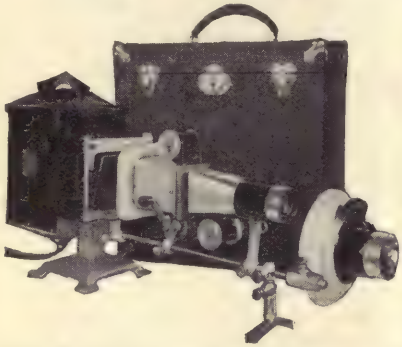

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MINUSA CINÉ SCREEN CO.

ST. LOUIS, MO.

Christian martyrdom are seen and historical characters, like Nero and Napoleon, appear at crucial points in the story.

The deep religious implications of this sermon-picture are independent of any theological or sectarian difference. Appropriate music is designated to accompany the action—the whole forming a unique Sunday program for any church or other religious organization.

A. P. H.

King Basketball

(1 Reel)

Bureau of Visual Instruction

Extension Division, Indiana University

AN illustration of the growing use of films in university instruction, extending even to the production of film, is the reel on Basketball, produced by the athletic department of Indiana University, cooperating with the Bureau of Visual Instruction in that institution.

The film shows short units of practice in the game as developed by the coach; for instance, under basket shooting, and such unit actions as short shots, breast shots, underhand shots, breast foul shots, underhand foul shots, method of passing, push pass, bounce pass, overhand pass.

In the same detailed way, foot work, defensive play and similar phases of the game are illustrated. The action is spirited and typical, and the photography of average quality. Slow motion photography could have been used with good effect on some of the plays

Mr. H. W. Norman, Head of the Bureau of Visual Instruction, writes us that this film is only a start and they contemplate further production, not only in athletics, but in other departments of the institution. Other athletic subjects contemplated are "Body Building Exercises," "Wrestling," and "Football Fundamentals."

"King Basketball" will aid many basketball coaches to illustrate to their teams, typical plays and when and how to use them. Although the film has only recently been announced, prints have been ordered by the University of Oklahoma, the public schools of Chicago, and the public schools of Newark, N. J. The Universities of Wisconsin. Iowa, Kansas, and the public schools of New York have asked for special screenings of the film with the view of purchasing prints for their work in visual instruction.

Milk (1 reel)

(Carnation Milk Products Co.)

SO many organizations are interested in milk in all its forms that we are sure our readers will be glad to learn of another reel dealing with a specialized milk product.

Holsteins are the stars of this drama. They are shown in modern sanitary barns. After the milking and after sterilization, the milk is taken to an evaporating machine which removes 60% of the water, leaving a concentrated solution of pure milk. It then passes to a homogenizer, which applies the right amount of pressure to make the fat globules small and uniform. This part of the reel uses animated diagrams and microphotographs to show the globules.

The canning process is well illustrated, and the reel closes with a domestic science lesson, showing how to make mayonnaise without eggs —through the use of evaporated milk.

The film is one of the numbers in the Free Film Library of the DeVry Corporation, 1111 Center St., Chicago.

World Conference on Movie Problem

Under Consideration by League of Nations

"SOME interesting considerations regarding the cinema are contained in a report by Professor Julien Luchaire of Grenoble University, which has just been presented to the committee on intellectual co-operation of the league of nations," says a special report from the Universal Press Service.

"Professor Luchaire states that, according to approximate estimates, which probably fall short of the truth, there are now at least 50,000 cinema halls in the world.

"Taking the average number of spectators in each cinema to be 300 and remembering that each picture is usually repeated ten times, a film which goes all over the world, as many do, is seen in a relatively short space of time by 150,000,000 persons.

"The mass of the public, Professor Luchaire observes, has a veritable passion for the cinema. The favorite literature of these classes of the populace—i. e., serials or novels in installments —is in process of being transferred to the cinema; the popular novel has now become the servant of the film.

"To the question, 'Is not the cinema, by its nature and purpose, condemned to vulgarity, except in its scientific or educational aspects,' Professor Luchaire returns a negative answer,

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suggesting that the cinema may become a great new universal art. * * *

"It is essential, therefore to consider what can be done to insure that its influence shall at the same time be moral and instructive.

"It would appear, says the report, that a fresh stimulus is required. Will the committee on intellectual co-operation give this stimulus?

"An international cinematograph conference is suggested under the committee's auspices, bringing together representatives of promoters, producers, authors, artists, critics and directors.

"The committee at its meeting in Geneva recognized the desirability of such a conference, and it is possible that when the matter goes forward to the league assembly an appropriation may be voted and the council instructed to convene a conference during the ensuing year."

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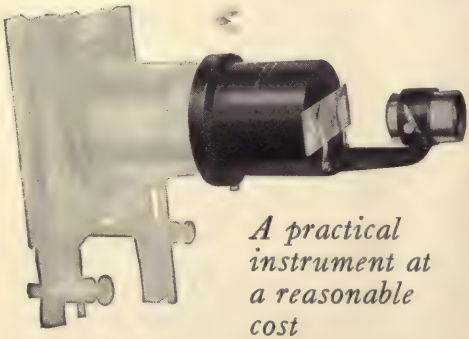

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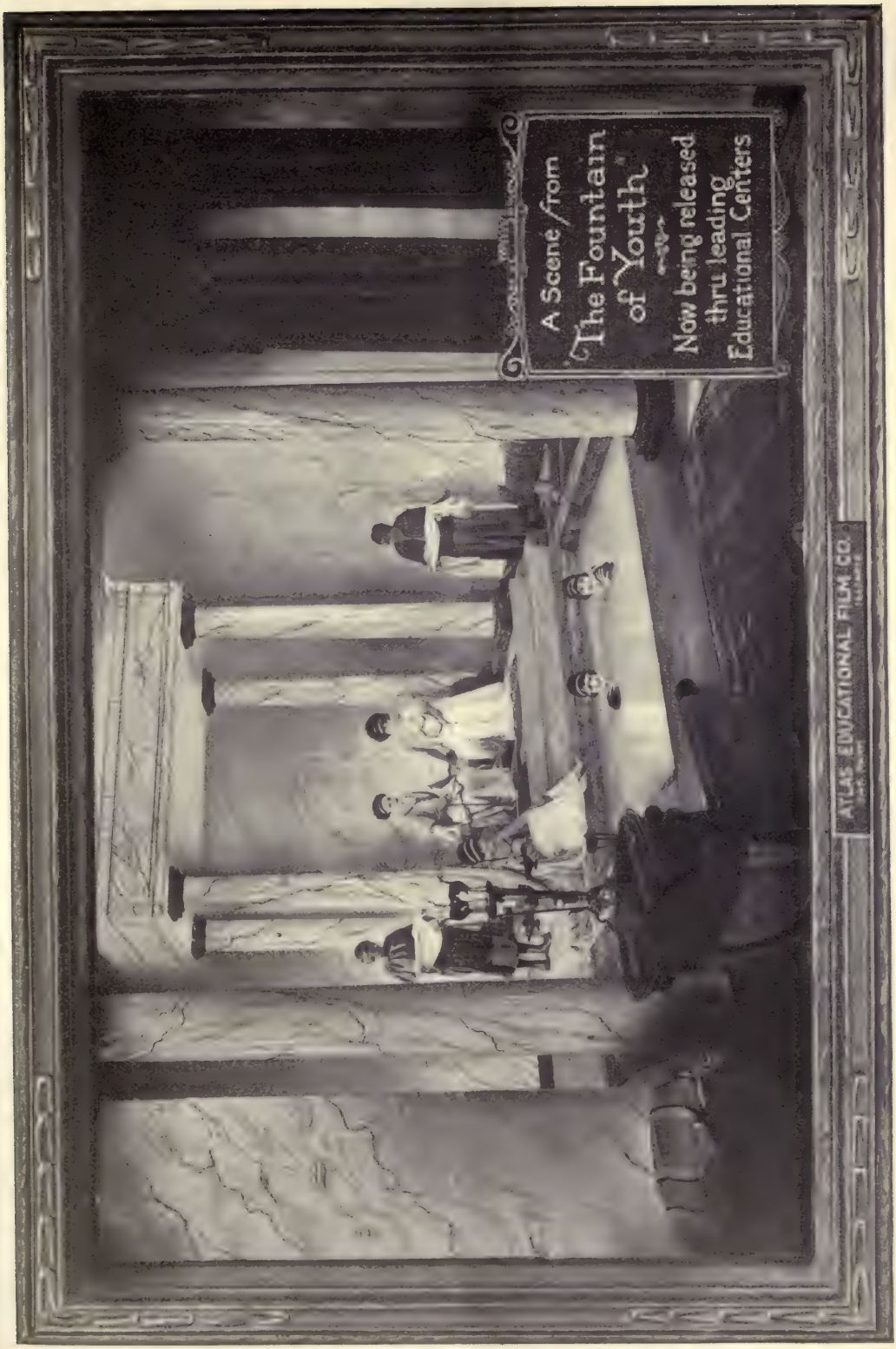
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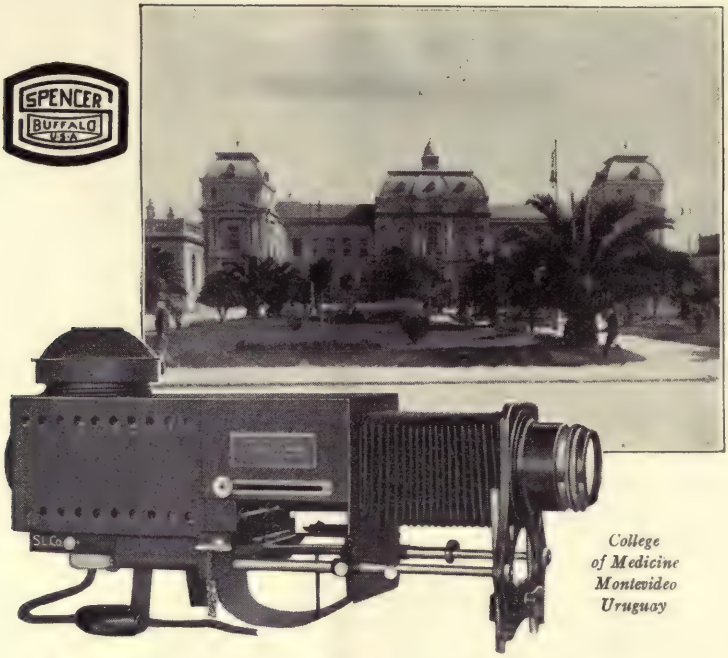

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The Educational Screen

(Including MOVING PICTURE AGE)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

HERBERT E. SLAUGHT, President FREDERICK J. LANE, Treasurer NELSON L. GREENE, Editor

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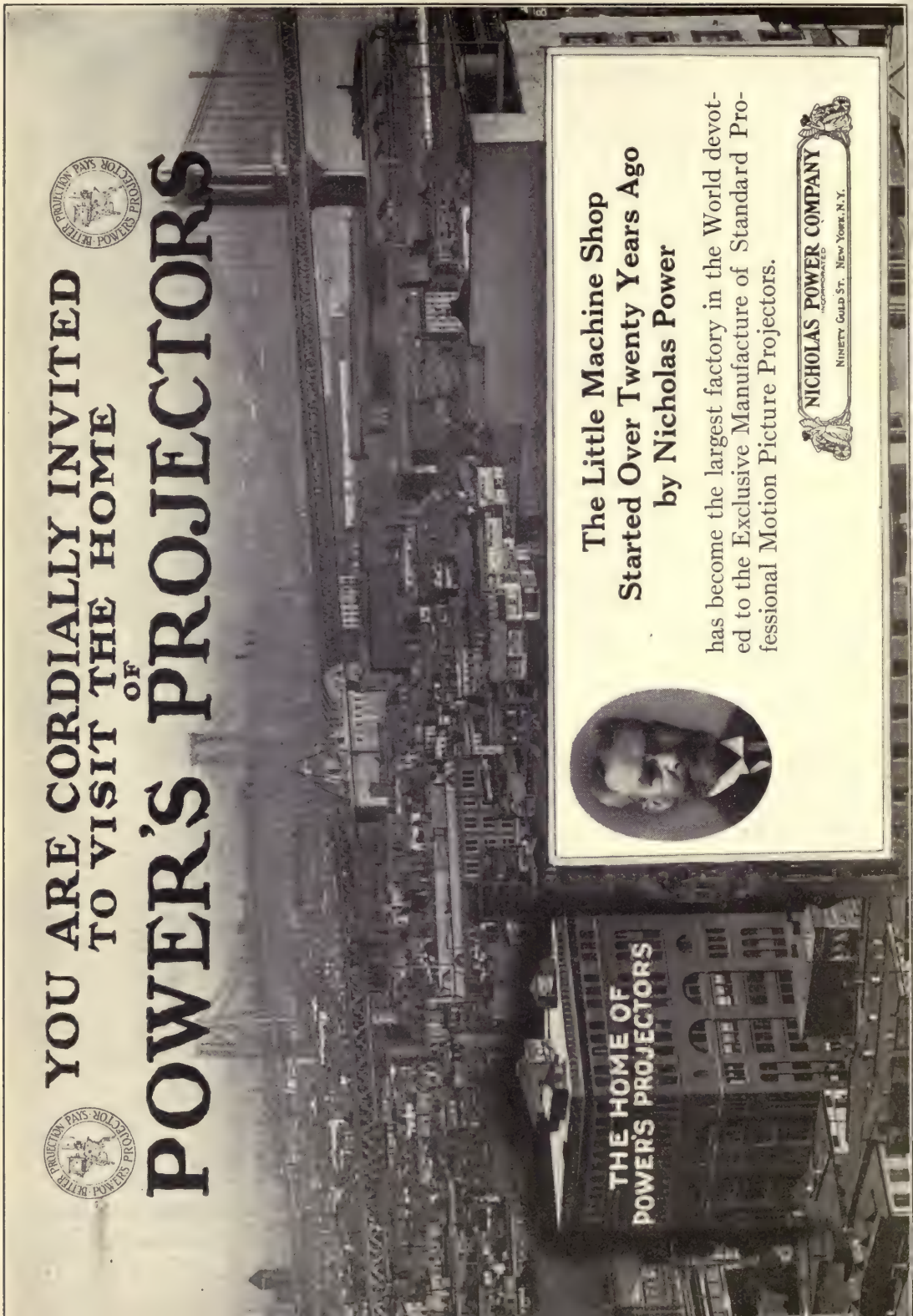
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THE EDUCATIONAL SCREEN

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Vol. III, No. 10 Editorial Section December, 1924

Our Most Important Announcement to Date

BEGINNING with the January issue, THE EDUCATIONAL SCREEN will take over the well-known magazine, VISUAL EDUCATION, and will appear thereafter with a noticeable increase in number of pages under the title

THE EDUCATIONAL SCREEN
(Including *Moving Picture Age* and *Visual Education*)

By agreement with our good friend, Mr. C. J Primm, Editor of VISUAL EDUCATION, we are glad to reprint here in full the announcement he is making in the December issue of that magazine—the concluding issue of Volume V and the last number that is to appear of VISUAL EDUCATION as a separate publication.

Visual Education Magazine Changes Hands

THE *Society for Visual Education, Inc.*, has sold the magazine VISUAL EDUCATION to *The Educational Screen, Inc.* The transfer is effective immediately, Volume 5 of this magazine having been completed with this issue. The name VISUAL EDUCATION, will be retained and publication will be continued in the future from 5 South Wabash Avenue, Chicago, under the same cover with THE EDUCATIONAL SCREEN.

The *Society for Visual Education*, from its foundation more than five years ago, has served education by the dissemination of information regarding all visual aids and practices throughout the early stages of the development of the visual field, in addition to the pursuit of its other essential activities—the production and distribution of visual aids. The sale of the magazine has been arranged in order that the time and energy of the *Society for Visual Education* can be devoted more specifically to the activities of production and distribution.

This move will result in a larger and more valuable magazine than ever has been published in this field. It will reach approximately twice as many people as either magazine alone and will be a highly attractive advertising medium.

Commencing with the January issue, the *Society for Visual Education* becomes a regular advertiser in the combined magazine. It is hoped that all present advertisers in VISUAL EDUCATION will follow this example. Subscribers to VISUAL EDUCATION will receive the combined and enlarged magazine without additional charge for the balance of their subscription terms.

The same high standard of effort to develop and serve the field of visual instruction, which has characterized both VISUAL EDUCATION and THE EDUCATIONAL SCREEN, will be preserved; and the *Society for Visual Education* bespeaks for the publishers the good-will and continued patronage of all VISUAL EDUCATION's readers and subscribers. That this is well merited is attested by the history and achievements of THE EDUCATIONAL SCREEN under the guidance of its present editor, whom old acquaintances will remember as the first editor of VISUAL EDUCATION.

The *Society for Visual Education*, at present in its sixth year, has been growing constantly since its organization, until now it has members and correspondents on every continent and in almost every country, and its products are in demand around the world. Its aim from the beginning has been the production and distribution of carefully prepared visual aids at the lowest possible prices consistent with usefulness and high quality.

The transfer of the ownership of VISUAL EDUCATION will in no way affect the other activities of the *Society*. It will continue as heretofore to exercise its leadership and stadily to enlarge the scope of its service to education.

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A Presentation of Modern Power in the Orange Groves

THE Harvester Company's new one-reel feature "The Power Behind the Orange" is a film beautifully photographed with highly entertaining and interesting scenes. Old and young alike sit amazed as this film slips across the screen. Before your very eyes barren deserts, surrounded by towering snow-capped peaks are transformed by the ingenuity of man into miles and miles of orange producing trees.

You will be surprised to see how modern mechanical power has stepped into the forward march as the orange growers' chief lieutenant. In many representative scenes the versatility of this modern power is fittingly portrayed. Almost every stage of the orange trees' growth is shown in this thousand-foot entertaining "thriller."

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"Visual Education"

VISUAL EDUCATION must be regarded as the dean of visual publications. It has completed five years of consecutive appearance. In that period it has circulated well toward 400,000 copies, an output not approached by any other magazine in the history of the visual field. The career of MOVING PICTURE AGE, if we include its predecessor REEL AND SLIDE, was longer, but in total of copies circulated and readers reached, it could bear no comparison with VISUAL EDUCATION.

Such an achievement in circulation has represented value for the visual movement that cannot be overestimated. The movement was still in its infancy when VISUAL EDUCATION first appeared, and vitally needed the impulse and stimulation that could come only through earnest and sustained propaganda broadcasted throughout the country via the printed page.

Thousands of educators, to whom the very words "visual education" were meaningless five years ago, owe the awakening of their present interest in this movement of vast possibilities to the pages of VISUAL EDUCATION. These thousands are still but a tiny fraction of the educational forces of the United States —but they are the living nucleus from which radiates the healthy growth of the visual idea so evident on all sides today. Henceforth nothing can stop this growth, for it is rooted in truth and nourished by research, test, and steadily broadening experience.

This is the splendid service rendered by VISUAL EDUCATION, itself but one of the varied services rendered to the visual cause by its publishers, THE SOCIETY FOR VISUAL EDUCATION. And when the story of the visual movement is written, as the future will write it, there must be large space given in the First Chapter to this sturdiest of all the pioneer periodicals that did so much to blaze the way and inspire thousands to follow the new path.

THE EDUCATIONAL SCREEN, in undertaking to continue and gradually expand the splendid work carried on so far in the pages of VISUAL EDUCATION, realizes fully its responsibility. We cannot hope for success in this high endeavor without the hearty support and cooperation of the many friends of that magazine and of THE SOCIETY FOR VISUAL EDUCATION.

THE EDUCATIONAL SCREEN offers to you, readers of VISUAL EDUCATION and friends of THE SOCIETY FOR VISUAL EDUCATION, its utmost in magazine service. We shall aim to give in our increased pages each month all that was most worthwhile in both magazines.

In exchange we ask your whole-hearted support through your own subscriptions, through the subscriptions of your friends prompted by a good word from you, and through your suggestions and criticisms direct to us as to how we can further increase the value of THE EDUCATIONAL SCREEN to our common cause.

The New "Educational Screen"

IN view of the incorporation of another magazine, The Educational Screen for January will carry 64 pages instead of 40. We intend to make full and significant use of this added space—for continuing important features of Visual Education and for additional material which we have long wanted to present to our own readers but which space limitations have hitherto forced us to omit.

The department "Among the Magazines and Books," for example, will be a feature which can hereafter take its place regularly in our pages, and in enlarged form. We plan to bring this department to a point where it will serve as a complete reference list and digest of all that is being said in print from month to month on the visual field—in the Press, in Periodicals, in Books. Our subscribers can then know that the literature of the field is under their eyes and within easy reference reach through the pages of a single periodical.

We shall have space also for "News Notes." The publicity in the picture field is enormous in volume, but most of it is little worth a serious reader's time. We shall devote considerable of our time to saving yours, by attempting to select the kernels from this mass of chaff which will afford a survey of what is significant in the monthly activity and progress of the visual field.

An entirely new department—covering the work and service of the University and City Visual Instruction Centers, under the editorship of Mr. Hugh Norman of Indiana University—is planned to begin in January. This department should prove of real and growing worth to the many University and City Centers which now have no clearing-house through which to keep in touch with each other and with visual activities outside their own territories.

These are but a minor fraction of the plans we have for the greater Educational Screen that is to come, but we restrain the impulse to "tell it all." Premature announcements and glittering promises have wrought too much woe already in this field.

This, dear readers, is a standing invitation to you. Write to us. We shall have more space hereafter for reprinting what you say. Without you The Educational Screen would never have reached its first birthday, to say nothing of its third. With you, always more of you, we shall cease to count birthdays.

THE BOARD *of* EDUCATION *of* DETROIT, MICHIGAN, after

extensive and exacting competitive tests have selected Acme Motion Picture Projectors for the Detroit Public Schools. *Their November 1924 order was for 26 Acme Projectors.* Here is a list of 46 schools in the Detroit System using the Acme:

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Some of the recent school system purchases include the following number of Acme Motion Picture Projectors: 10 for New Bedford, Massachusetts; 10 for Boston, Massachusetts; 26 for Dayton, Ohio; 7 for San Antonio, Texas; and 18 for Pittsburgh, Pennsylvania.

The Use of Visual Aids in Teaching

A Series of Articles

By A. G. Balcom

WE are pleased to present in this issue the first of a series of articles from A. G. Balcom, Assistant Superintendent of Schools of Newark, N. J., and Director of Visual Education in that city. Under his administration Newark has become one of the best known centers of visual instruction, and Mr. Balcom himself is a tower of strength to the cause of visual education throughout the country. He is Vice-President of both the Visual Instruction Association of America and The National Academy of Visual Instruction, while he is prominent also in the work of the newly organized Visual Education Department of the N. E. A.

The titles selected by Mr. Balcom for this series of articles are as follows:

1. The Stereopticon and Slide
2. The Stereograph and its Relation to Other Visual Aids
3. The Film—its Possibilities and Limitations
4. The Care and Use of Films—Inflammable and Non-Flam
5. The Motion Picture Projector—Portable, Semi-Portable and Standard Professional
6. The Film Stereopticon—a New Type of Visual Aid

These articles are planned to appear in consecutive issues of The Educational Screen.

The Editor.

1. The Stereopticon and Slide

IT has been my experience that the stereopticon is a very much neglected teaching tool as it is allowed to stand in classrooms and closets unprotected from dust and atmospheric conditions. Even a light coating of dust on mirror, lamp and lens reduces its efficiency in giving screen illumination and definition twenty-five per cent. I have prepared the following to assist teachers in the use and care of the stereopticon.

The Stereopticon in Use

The stereopticon with Mazda light illuminant is very simple to handle but in order to get maximum results at all times it should be understood and properly cared for by those handling it.

The essential parts of a stereopticon are:

(a) Lamp or Mazda bulb (400 to 1000 watts) with wire connections. (Size of wire varies according to wattage of lamp.)

(b) A spherical mirror which focuses the light it gathers and reflects it through the condenser lens.

(c) The condenser lens, which ordinarily consists of two glasses known as plano convex, straight on one side and curved on the other, set with the curved surfaces facing each other. The purpose of the condenser lens is to converge the rays of light from the lamp and center them on the slide. They are set in front of the lamp and on the optical axis, running between the lamp and objective lens.

(d) Slide holder ordinarily with two sections set so that it will move to and fro in front of the condenser lens.

(e) Objective lens, the purpose of which is to focus the picture on the screen, the size of which is determined by the focal length of the lens.

The proper adjustment of these parts determine the kind of projection one will get. The stereopticon has devices for fixing the position of the mirror, lamp, condenser lens, and objective lens. After the lamp is set, the mirror should be placed so its center falls in the same optical axis as the filament of the lamp, and the lamp should be on the same axis as the center of the condenser lens. The lamp should be moved to and fro until the screen has a clear, white illumination, eliminating dark spots and yellow fringe. The objective lens should be moved in and out until the image is perfectly focused on the screen.

The efficiency of the modern lantern permits the use of the back of a map or plaster wall or black-

A Lesson on "The Father of His Country." This picture shows the use of a transparent screen with stereopticon behind it

board for a screen, though a screen made of white opaque material is recommended whenever it can be secured. Better results are secured in showing pictures in a darkened room, though it is not absolutely necessary. A room located where it does not receive the direct rays of the sun can be used when ordinary classroom shades are drawn, provided a small picture is used which involves a short throw. Very good projection can be secured by using the blackboard for a screen, provided the projector is quite close to the board. (This type is being used more and more in the Newark schools as there is very little fussing to be done by the teacher, merely putting the stereopticon on one of the front seats, making the electrical connection and showing the pictures.) Some prefer the "Day Light" screen which is used with the projector close to it, where a fairly good picture may be projected with no darkening of the room.

Care of the Stereopticon

It is extremely important that care should be taken of the stereopticon during the time it is not used. It should be covered by material that will prevent dust from gathering on the mirror, condenser lens, and objective lens. The mirror, condenser lens, and objective lens should be cleaned occasionally with clean, soft material slightly damp.

If you are able to answer these questions satisfactorily based on actual experience in operating a stereopticon, you are qualified to operate it and can get results in its use.

1. What is the purpose of the slide holder?
2. What is meant by having the optical system of a stereopticon properly lined up?
3. When the screen illumination is clouded on one side, what must be done to obviate this?
4. What factors determine the size of picture in stereopticon projection?
5. Suppose that the lamp does not light when the switch is turned. What has happened?
6. Explain in detail the adjustment that must be made in order to perfectly focus a picture?
7. Describe in detail what must be done in setting up a stereopticon.
8. What precautions should be observed in handling slides?
9. How would you clean a slide? Objective lens? The condenser?
10. How should the stereopticon be cared for when not in use?

The Slide

Modern photography has made it possible to have a wealth of pictures in slide form for teaching purposes. The slide takes an important place in the family of visual aids for it furnishes a type of picture that can be used by large or small groups for observation and discussion. There are many ways of using the slide in the teaching process that have been evolved by teachers but I specially commend for careful reading this contribution of Miss Crawford whose use of the slide is characterized by originality, resourcefulness and unusual vision:

The Teaching Slide

By E. Winifred Crawford, Teacher of Geography
Burnet Street School, Newark, N. J.

Ernest became the image of the Great Stone Face because he studied it; he let its benign features speak to him and he lived its message. What the child sees he thinks about, and what he thinks about that he becomes. The teaching value of the stereopticon slide is invaluable, the effects are lasting, and the opportunities offered to help the child solve his problems of conduct are many.

The Selection and Evaluation of the Slide

The selection and evaluation of the slides to be used for a lesson are of paramount importance. The slide which has definite teaching value must be differentiated from the one whose value is in enjoyment or entertainment. A picture may be pretty or interesting, it may be appreciated by an adult, yet have no instructional value for the child. The teaching slide should stand the test of whether it tells its story so that the child with his limited experience can interpret it; whether it portrays the significant, distinctive and important points of value in the desired lesson and not a picture which might be anywhere or tells any one of a number of stories; and whether it is effective because it is simple. A few carefully evaluated slides are much better than a large number. A good slide used for several lessons often has great value. Thus much care and study always accompanies the choice of slides which are to be used during a lesson.

Teaching the Child How to Look at the Slide

The child, to understand and interpret the pictures so that he can use the knowledge thus acquired, must be taught how to look at the slide so he will not talk

Here is another Newark schoolroom showing a stereopticon that throws from the rear of the room upon a screen in front of the class

about the first thing he sees. When the child has clearly defined his aim or problem, he is ready to select from the picture that which answers or explains the subjects under consideration. He will recognize other things, perhaps irrelevant, about which he would like to know more. These become subjects for further individual or class investigation.

There are several technical points about a picture which it is well to train the child to recognize readily. The slide which is to carry an unfamiliar message is of greatest value when there is something in it which is known. A person, automobile or house is essential in some types of pictures if an idea of height, size or distance is to be grasped. Help the child to gain the habit of always looking for something of which he knows the size and then using that to help interpret the picture. The viewpoint or scope of the picture should be established, whether it is a near view including a few persons or objects, or a distant view covering a large area. In the case of mountains the altitude at which the picture was taken is important in order to comprehend the heights of ranges and peaks. By placing the picture in the correct location, time, or situation the child gains through the ability to recognize a few simple, fundamental geographic, historic, scientific and human principles.

The training of the child's imagination and emotions, as well as the intellect and will, are essential so that he will unconsciously feel and respond to that which is wonderful, lovely, true and pure in pictures whether in school or out of school.

Knowing how to look at pictures is not gained in a short time. It is the gradual recognition by the child of a group of principles and the ability to apply them. A very great amount of care should be taken by the teacher not to analyze a picture to such an extent that the message, beauty, wonder and reverence are destroyed. The teacher's part in helping the child interpret a slide is that of guide.

The Lesson Slide

The aims of individual lessons or a series of lessons determine the use of the slide. In development lessons the slides which show causes from which results can be deduced, or those which show results in such a way that the causes can be investigated or the results be seen as further causes, are valuable. This means a psychological arrangement of slides. In a travel lesson the need of a logical sequence of pictures is obvious either following the route or the central theme or purpose of the journey. In an appreciation lesson of literature or art, slides are very valuable in creating an atmosphere, interpreting the life of other days, including the fairy realm, and in learning how to enjoy the beautiful. In some cases drill lessons are not needed as much when using slides because the desired information is kept before the child and thus in constant use. Slides give new views to concluding or review lessons. A great deal of value and power is gained through interpreting the slide in the socialized recitation. Perhaps one of the greatest uses of slides is as a means of creating a situation and an atmosphere from which individual or class problems or projects can grow and develop.

Correlating Other Visual Aids with the Slide

Using the stereopticon picture in the classroom does not mean the elimination of other illustrative material. Often the darkened room is needed for only part of the period. When the curtains are drawn and other visual aids are desired have the clear light from the lantern thrown on the screen; then hold the doll, photograph, magazine picture, product or Museum object or model so that the lantern light falls upon it.

Wall maps, if hung directly under the stereopticon screen, can be used very effectively by raising the screen a few feet and the lantern light makes vivid the map. If the children desire to refer to a text book the raising of one window shade and the clear light from the lantern is sufficient for maps, diagrams or pictures but not for reading. This may be had by a child stepping to the window to read. Of course, if the electric switch for the lights is in the room and is not used for the lantern the light question is solved.

Here are some "Visual Aids" with 12 years of success behind them

THE HISTORICAL CHARTS OF THE LITERATURES

(English, American, French, German)

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THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Ave., Chicago, Ill.

A Teacher Technique for the Presentation of Educational Films

W. W. Whittinghill
Film-Program City Exhibits, Detroit Public Schools

At the present time there are three major factors or problems to be considered in a visual educational film program. They are these: (1) Equipment (2) Materials (3) A Teacher Technique. Much has been said and written on the first two, relatively little on the third.

The titles of present day films are very unreliable as indication of the contents of the films. The commercial synopsis that often accompanies these films is not always practical for teachers. In fact, both title and synopsis may be so misleading as to be worse than useless. Since, however, this type of film does exist, and will supply probably 75% of the films to be used in the schools during a period of years, a teacher technique must be worked out for presenting such films to real advantage. There is today too little difference in the relative "preparation" of teachers and pupils, with the result that both teacher and pupil are likely to be equally surprised as the film unrolls.

Teachers must know in advance the exact and full content of the films. The means to that end is a careful analysis, and it should be made by teachers. Such analysis will bring out what might be called the "instructional conditions" of the film, such as detailed content, suitability of subject matter, possibilities of correlation with other subjects; and it may also reveal many unknown factors regarding the use of film and the types of films most useful for particular activities.

Such analysis, however, is but the bare skeleton of what is needed to put the film thoroughly under the control of the teacher for pedagogic use. The analysis needs to be expanded and enriched with bibliographic references throughout which will correlate the film as a whole, and even the separate details of the picture, not only with the subject to which the film is especially applicable but also with other school subjects. Such an analysis will have an intensifying and unifying effect upon the value of the film, for the various departments of the whole school, as well as for the department most particularly concerned with it.

My chief purpose in this article, then, is to submit a concrete example of such an analysis, with bibliographical references and directions embodied therein, as it has been painstakingly worked out by a committee of teachers from the Detroit School System. These teachers are: Anne E. Reinhold, Chairman, Burton School; Rhea Dalrymple and Hulda Fine of the Franklin School; Helen Gore and Amanda Paiement of the Poe School; Edythe Gonne and Edna Livie of the Goldberg School. I am glad to present this valuable piece of work largely in the words of the Committee itself, with the accompanying comments, as follows.

Moving Picture Reference Outline with References for Children's Use

(Copyrighted 1924 by Anne E. Reinhold, Auditorium, Burton School, Detroit)

I. Title of Film—Pottery (Adapted for Grades 3 to 8).

Note—The book and magazine references can be secured by the older children through the school library. The Librarian can obtain from the Public Library material not in her building. Starred (*) references are particularly good.

The list of places where examples of good pottery may be found is given, not with the idea of class trips to these places, but as a list to be posted, after discussion, in the school library, studio, or auditorium, as an incentive to those interested to visit whichever places they choose. Children can be encouraged to interest some older person to accompany them.

II Correlation

1. Science.
   (a) Industries in Detroit (Grades 3A and 6A)
   References—See Reference V, 2, and ff Pottery in and near Detroit.
   (b) United States (Grade 4A)
   References—Keystone Slides Nos. 58 and 59, Pottery in Trenton, N. J. See also Reference IV, 3, (a), (3) Pueblo—and IV, 3, (b), (1), and V, 3, Rookwood.
   (c) Mexico (Grade 5B).
   References—See Reference IV, 3, (a), (3) Pueblo.
   (d) China (Grade 5A).
   Reference—IV, 3, (b), (6) Chinese.
   (e) Japan.
   Reference—IV, 3, (b), (5) Japanese.
   (f) Germany (Grade 6B).
   Reference—IV, 3, (b), (4) Dresden.
   (g) England (Grade 6B).
   Reference—IV, 3, (b), (2) and V, 3. Wedgewood.

(h) Holland.

Reference—IV, 3, (b), (3) and V, 4. Delft.

2. LITERATURE.

Reference—"The Romance of Labor"—(Scenes from good novels, depicting joy in work) Twombly and Dana, page 127. "Keramos"—Longfellow. "Tramp Abroad"—Mark Twain, Chapter XX.

3. ART.

(a) Elementary Pottery made in Grades 1 to 8.

References—"Text Books of Art and Education," Prang I, pages 64 & 65—Prang II, pages 60 & 61—Prang III, pages 76 & 77—"Industrial and Applied Art," Book I, Atkinson, Mentzer and Co., page 30—Book III, page 30—Book IV, pages 23 & 26—"The School Arts Magazine," October 1924, page 85, (A Project).

4. AUDITORIUM.

Showing of film, Pottery.

III. Aim

1. TO SHOW THE MODERN PROCESS OF MAKING POTTERY.
2. TO CREATE A DESIRE TO MAKE SIMPLE POTTERY.
3. TO DEVELOP AN INTEREST IN AND AN APPRECIATION OF GOOD POTTERY.

IV. Content

1. MODERN PROCESS OF POTTERY MAKING.

References—"Elementary Industrial Arts," Winslow, page 104—"The World Book," Vol. 8, page 4796*—"How It Is Made," Williams, page 96—"Makers of Many Things," Tappan, page 56—Compton's "Pictured Encyclopedia," Vol. 6, page 2903—"Stories of Industry," Chase and Clow, page 164.

(a) Commercial Aspect.

References—"Commerce and Industry," Holt, page 293—"Industrial Commercial Geography," Rusmisel, page 270.

2. MATERIALS.

References—"Stories of Industry," Chase and Clow, pages 166 to 170. Specimens of material from which pottery is made can be obtained from the Detroit Institute of Art.

(a) Feldspar.

References—"The World Book," Vol. 4, page 2150*—"Stories of Industry," Chase and Clow, pages 166-1, 9.

(b) Flint.

References—"The World Book," Vol. 4, page 2209*—"Stories of Industry," Chase and Clow, page 166-1, 7.

(c) Shale

References—"The World Book," Vol. 9, page 5336*.

(d) Kaolin.

References—"The World Book," Vol. 5, page 3214*.

(e) Clay.

References—"The World Book," Vol. 3, page 1411*—Compton's "Pictured Encyclopedia" (illustrations) page 784—"Stories of Industry," Chase and Clow, page 166-1, 6.

3. TYPES OF POTTERY.

Pictures can be obtained from the Detroit Public Library.

(a) Ancient.

References—"Cave, Mound, and Land Dwellers," Holbrook, page 58.

(1) Cliff Dwellers.

References—"The Mentor," June 1922, pages 9 to 12*—"The Little Cliff Dwellers," Bayliss, pages 22 to 24.

(2) Egyptian.

References—"The Civilization of the Ancient Egyptians," Goose, pages 41 to 46.

(3) Pueblo.

References—"Wigwam Stories," Judd, page 88, (illustrations) page 173*—"American Indians," Starr, (illustrations) page 164—"History of Pueblo Indians," (Moving Picture) Pueblo Indians, Ford Educational Library, Leaflet 39.

(b) Modern.

(1) Rookwood.

References—"The World Book," Vol. 10, page 5067* — "Industrial-Commercial Geography of the United States," Rusmisel, page 275.

(2) Wedgewood.

References—"The World Book," Vol. 10, page 6237*—Compton's "Pictured Encyclopedia," Vol. 6, page 2906—"The Wedgewood Master Potters," The Christian Science Monitor for September, 1924.

(3) Delft.

References—"The World Book," Vol. 3, page 1749*—"Dutch Pottery and Porcelain" (illustrations).

(4) Dresden.
References—"The World Book," Vol. 3, page 1858*.

(5) Japanese.
References—"Chats on Oriental China," Blacker, page 359—"Japanese Porcelain," New, (illustrations).

(6) Chinese.
References—"The World's Ancient Porcelain Center" in the National Geographic Magazine, November 1920, pages 391 to 406*.

V. Practical Interests Growing from Study

1. ELEMENTARY POTTERY MAKING.
Reference—See II, 3, (a).

2. POTTERY IN AND NEAR DETROIT.

(a) Pewabic Pottery, East Jefferson Ave., Detroit.
References—"The Pewabic Pottery" in Arts and Progress, January 1911*—"Marks of American Potters," Barber, page 167.
Work from the Pewabic kilns found also in

(1) Loggia, Detroit Public Library.
References—"Library Service," June 15, 1922*—"The Mosaics in the Frontal Colonnade of the Detroit Public Library" in "The Architectural Record," April 1922*.

(2) Fireplace in Children's Room, Detroit Public Library.
References—"Library Service," June 15, 1922*.

(3) St. Paul's Cathedral.
(4) Women's City Club.
(5) Scott Fountain, Belle Isle.
(6) Detroit Institute of Art.
(7) Arts and Crafts Society.
(8) Boy Judge Memorial Fountain, Fort Republic.
Reference—Detroit News.

3. ROOKWOOD AND WEDGEWOOD WARE AND DRESDEN CHINA.
Specimens at L. B. King and Co., 1274 Library Ave., Detroit.

4. ANCIENT, DELFT, CHINESE, JAPANESE, DURANT, AND OTHER WELL KNOWN POTTERY.
Specimens on exhibit at Detroit Institute of Art.

(Note: This outline and report, subject to some revision, will be published in leaflet form at a nominal price. Orders for same, singly or in quantities, may be sent to Miss Anna E. Reinhold, 650 Glynn Court, Detroit, Mich.)

In compiling such data, local considerations would affect the best type of outline. Courses of study and resulting school activities would condition the choice of subjects and their order of appearance in a volume. Yet, much of such material would be of general interest. In order to make an allowance for more than one sequence of outlines, their growth in number, and the inserting of typewritten material and clippings, it seems to me, that a loose-leaf type of book would be desirable.

Such a book would cover a program of worthwhile films, in which points of interest in each would lead to the choice of the film following. For example, the department library contains a Pueblo Indian film, in which the making of Indian pottery is presented. This could precede the showing of the pottery film upon which the above outline is based. Besides letting simple pottery making by the children, as well as an interest in well known kinds of pottery grow out of the showing of this film, one reference, the last under "Pottery in and near Detroit," could be used as a cue for the type of film next shown. This reference treats of the work done by Mrs. Stratton, of the Pewabic Pottery, on a fountain commemorating the life of the first boy judge at Ford Republic. A film on some boy activity would be one logical outgrowth. Our library of films in Detroit includes such a one entitled, "Swiss Boy Scouts." Slides and stereographs on the world's playground, Switzerland, the dramatization of William Tell, the study of Rossini's overture, and other projects could in turn evolve from this. These observations show that the success with which this suggestion can be followed is conditioned by the film library available. It can also be readily seen that a wise choice can bring every department of the school face to face with the vital meaning and never ending possibilities that pictures can add to almost any study.

The amount of material given in the outline can afford occupation for a large number of children in the various departments of the school. The next important step then would be the working out of scientific methods of instruction, whether of study, recitation, or a stimulus to initiative in gathering information, in finding and recognizing examples of good pottery, or in the making of simple forms.

When we consider that the cost of even a modest but well chosen film library, supplemented by rented films, rises into large sums, and that each showing of a film impairs its life, it is important that we stress their intelligent use. But outweighing this, here is a plan to increasingly demonstrate the principle upon which the modern educative process is

based, the division of instruction into special departments that the child may get the best in every school activity.

Our experience in Detroit in the making of this outline may be suggestive to others. Brief digests for all outlines incorporated, written by one or even a few persons would be a valuable addition. The committee, however, confined its work to an outline of references. In studying these references, the apparent needs were unity of purpose and consultation with departments concerned, as to their standard of excellence. After this was done the librarian in the Schools Division of the Detroit Public Library, assisted in a final process of eliminatior substitution, and addition. From this procedure i would seem wise for one teacher to be responsibl for an outline, calling into consultation all depart ments or individuals necessary for its successfu execution.

The report is now given with the hope that it usefulness may be proven, that other practical form may evolve and that the work of future committee may be simplified through our experience. Appre ciation is here expressed for all suggestions receive during its execution.

New Motion Picture Studio and Laboratory

United States Department of Agriculture

F. W. PERKINS

In Charge of Motion Pictures

AN intimation of what may be builded in the future from the present beginnings of the educational motion picture is obtainable from a structure recently put into service by the United States Department of Agriculture. The structure is a plant completely equipped for the production, projection, repairing and circulation of motion pictures. It includes a studio of considerable size, a complete laboratory with a full complement of dark rooms and finishing rooms, six large film storage vaults of the most modern design and construction, a projection room with a capacity of one hundred, and an office that is busy every working day in planning new pictures and in circulating the 182 subjects and reels now in distribution. Agricultural colleges and other purchasers are circulating about an equal additional number of reels.

The building has one function—the production and distribution of motion pictures illustrating, exemplifying and forwarding the work of the Federal Department of Agriculture and the cooperating State institutions—such as the State agricultural colleges and experiment stations, the State departments of agriculture, and the State forestry departments. The building may be regarded as a substantial recognition of the value of motion pictures in educational work,—for the Department of Agriculture, through the work of its extension service and the thousands of extension workers in every section of the United States, is an educational institution of some note, and the building would not have been put to work in this fashion if the film had not proved itself to be an effective disseminator of the knowledge developed by scientific research.

One of the pioneers in the field of educationa films, the Department of Agriculture now possesse the largest library of educational agricultural film in the world, and it is one of the largest producer of educational films in general. Its films are bein shown in practically every county in the Unite States, and many of the films have been used wit translated titles in all important foreign countrie The number of people who saw these films in th past year is known to have been over five millior and is estimated to have been twice that figure.

The department produces educational films o various types—some in the "straight educational" o didactic form; others with a slender story binding th scenes together; and others with human-interest ele ments of a more substantial character. Of late ther has been an increasing—and apparently successful— effort toward stronger plots and more finished inter pretation in the "story pictures," while in the film of less elaborate structure the aim of clear presenta tion of useful facts is held constantly in view.

The film subjects available from the Departmen of Agriculture are of the variety that would be ex pected from the wide field of work of this govern ment institution. Some of the major themes are im provements in plant production, prevention or con trol of plant diseases, better animal husbandry, con trol or eradication of animal diseases and parasites Federal meat inspection and other services rendere to the public by Government agencies, home con veniences and household methods, scenic and othe resources of the National Forests, prevention of fores fires, important insects attacking plants and animals protection of wild game, poultry production, an

This building—a combined motion picture studio, laboratory, and exchange—houses the film activities of the U. S. Department of Agriculture

boys' and girls' agricultural clubs.

A complete list of the available subjects may be obtained by writing to the Department for Miscellaneous Circular No. 27, which names them and also describes the system of distribution, including the plan allowing purchase of prints at the printing charge. The demand for the loan of the films is so large that the Department strongly recommends its purchase plan to institutions contemplating extensive use of the pictures.

The Motion Picture Studio of the U. S. Department of Agriculture has natural lighting, with some artificial assistance

Aeroplane View of the Visual Aids Field (III)

(Continued from the November Number)

JOSEPH J. WEBER
University of Arkansas

ADMINISTRATIVE PROBLEMS? Yes; there are many. In order to save space, I shall pack my facts and suggestions very close together. What are the relative costs of visual materials? And where can they be obtained? Well, the ordinary school supply catalogue can give you a pretty good answer. Globes and maps are variable in cost and can be procured from any supply house. The blackboard, as a rule, is already in the room—and free. Do not fail to get the significance of this. Home-made models and exhibits are relatively inexpensive; they can usually be prepared by or with the co-operation of the pupils of the class or of classes in the practical arts, and their production really constitutes a rich opportunity for all concerned. Graphs and diagrams cost little or nothing, while cartoons can be clipped in plenty. And all these together afford fertile pupil projects. Separate pictures of all kinds also are either free or relatively inexpensive. Book illustrations are always on hand, and profusely illustrated magazines can easily be procured for the school. The school science department might well have its own photographic laboratory.

Stereographs cost about 25c apiece, and a good stereoscope approximately $2. They can be purchased from the Keystone View Company of Meadville, Pennsylvania. Home-made stereographs are not easily made, besides requiring special equipment for production. Not as many stereoscopes are needed as is commonly thought; a few will suffice—two or three per room. Lantern slides cost from 50c to $1.25 per slide, depending on whether they are plain or colored. Since the sources where they can be procured are too numerous for mentioning here, I advise you to look through the advertisements in any recent issue of THE EDUCATIONAL SCREEN. However, it is not really necessary to purchase lantern slides; practically every state university and agricultural college has a department of visual instruction now from which lantern slides can be borrowed free for a nominal registration fee, the only other expense being transportation charges to you and back to the institution. But you must have your own lantern projector. A good Bausch & Lomb lantern costs from $50 to $75, and more for special makes. A screen can be made at home by stretching a strong cloth upon a light frame and then whitewashing the surface. Aluminum screens can be bought from $5 and up, depending upon the area required. Aluminum coating is advised only when the screen has to be rolled up to be out of the way. Otherwise a home-made screen is more satisfactory. Electricity costs from 5c to 10c an hour per lantern projector with a 400-watt light. Daylight projection requires special shades for the windows, and these can be had for $3 and up. Street car shades are the type you want to get. Special inner window frames can be made in the manual training department. Trans-lux daylight screens, which make darkening facilities unnecessary, are available at a cost of $25 and up. Motion picture films rent from $1 to $5 a reel per day. In addition there is the cost of transportation both ways. Many of the state institutions, however, have certain scenic and industrial films which can be had free, except for transportation. A motion picture projector ranges in cost from $250 for a 400-watt portable type to beyond $500 for the big standard machines. The De Vry Portable and the Acme Semi-Portable (heavier) are best suited for the needs of a 10 to 15-teacher school. The larger schools may well have a standard projector in the auditorium and a portable for use in special lecture rooms. Some responsible boys in the science classes can be trained to operate the auditorium projector, while any teacher can easily learn to run the portable. I really dislike to name commercial firms from whom the different visual materials can be obtained. While it would take too much space to enumerate all of them here, it would obviously also be unfair to select certain ones for special mention, unless their products were decidedly superior. The firms and makes mentioned so far handle, in my opinion, decidedly superior products.

How are visual aids evaluated? The best way to evaluate any visual aid is to formulate a few standards for your own use. Passing over most of the well-established visual aids, such as blackboard, maps, globes, and the like, let me suggest a few standards relative to stereographs, lantern slides, and motion pictures. The stereograph should be durable, correctly mounted, and of the best photographic quality. When viewed through a good stereoscope, the two halves should superimpose perfectly and without strain to the normal eye. The arrangement of the

picture elements should be so as to stimulate human interest to a high degree; and the title accompanying the scene should under no circumstances be reiterative of what is obvious in the picture. It is difficult enough for any picture to hold a mystery, and if the title is such as to dispel any figment of doubt that the observer may entertain, it makes the picture well nigh worthless. The title should be so worded that it, together with the scene, will create a problem in the human mind. How long do we not feel tempted to observe a scene underneath which we have read the question, "What is wrong with this picture?" It would not be a bad general rule to title all pictures with problem-arousing questions.

What I have just said is true of all still pictures, including the lantern slide. A. P. Hollis of Chicago has formulated four standards for the lantern slide. They are: (1) Truth—is the picture true to the facts and free from distortion or illusion? (2) Relevancy—do the facts pertain to the topic to be illustrated? (3) Concentration—do the main facts show up clearly in the midst of other details? And (4) Technical Quality—are the lines sharp, especially in the shadows; and is the slide free from mechanical blemishes—stains, smears, scratches? To these I should like to add one other standard, namely, (5) Suggested Size—does the scene include an element known to the observer which enables him to infer the correct dimensions of the remaining unknown elements? To illustrate, a human being beside a strange tree enables us to infer the correct height of the tree. Otherwise it may range in perceived height from three feet to three hundred.

I have spent a great amount of time and nervous energy on a score card for evaluating educational films. In formulating this score card I had in mind not the hundred odd feet of film which are used to illustrate a specific dynamic fact, but more so the so-called educational film which is meant to be a complete pedagogical unit and effective independently of oral comment or personal guidance. My score card begins with one general standard, and this is subdivided into several specific standards. The general standard is: *Does the motion picture, in a satisfying and economical manner, effect learning that is worth while?* The specific standards are: (1) PROBLEM—are the subtitles and the successive scenes of the film so effectively balanced as to create in the observer's mind a stirring problem? (2) ATTENTION—does the presentation, with personification, mystery, struggle, etc., best utilize the laws of attention? (3) SOCIAL WORTH—does the film content promise to make the observer a better man or woman in later life? Is it socially worth while? (4) DYNAMIC TRUTH—does the picture effect learning in the realm of dynamic truths? Does it elucidate concepts which involve behavior, movement, trend—in short, perceptible change? (5) TECHNIQUE—are the subtitles brief, clever, and correct? Is the photography superior in quality? In the selection and arrangement of scene elements, is there a manifest approach toward artistic perfection? Is the composite effect strikingly beautiful?

How are visual aids best distributed? First of all, let us determine which visual aids should remain in the classroom. They are, in addition to the blackboard, charts, maps, globes, some models and exhibits, small art prints like the Perry pictures, individual pupil collections, and the like. Stereographs, on the other hand, should have a place in the principal's office, where they can be drawn out like library books. Each room, though, may well have its own two or three stereoscopes. In regard to lantern slide projection, it may be said that as long as the individual classrooms are not better equipped for screen projection than they now are, it is probably wiser to have only one room on each floor equipped with a projector. This room should also have a screen, darkening facilities, and, above all, some kind of forced ventilation. A fan can be fitted into a round hole in the wall near the ceiling with a similarly fitted exhaust fan near the floor. There should be at least one lantern projector on each floor of the school; and each school should have its own portable motion picture projector. Lantern slides and motion pictures are best distributed from a visual instruction center, which should be in the offices of the superintendent. Berkeley, California, and Chicago, Illinois, have worked out such systems, and they function effectively. While routing circuits have been in considerable favor in the past, eventually all routed visual aids will be distributed in the manner of library books. Circuits violate a psychological principle in that they force the materials upon unprepared and often unwilling teachers. Visual aids should be held available for those teachers who are anxious to utilize them and, if possible, when they want them. "First come, first served" is the best policy in distribution.

Our readers will realize that the taking-over of another magazine involves multitudinous details, not only in the negotiations but in the mere physical transfer of material and records. These arrangements had to be completed before announcement could be made,—hence the delay in appearance of this December issue.

Succeeding issues will be brought back rapidly to the normal appearance date, the fifth of each month.

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for December

FEET OF CLAY (Paramount)

C. B. DeMille's pictures always make me think of the rich child who said to his sister, "Let's play that we are poor—oh, frightfully poor—so poor that we have only two servants!" Following the same formula, Mr. DeMille makes his hero frightfully poor, barely able to exist, and almost obliged to accept charity. He earns only eighty dollars a week. The rest of the characters are horribly wealthy. As usual in DeMille pictures, this is dressed up drama, and most of the dresses are outrageously lacking in taste. As for the plot—it is unusually wild. Still, the picture has flash and dash, and an air of sophistication which combine to put it over; and besides it has Rod La Rocque. There is something about him, aside from his good looks. I shouldn't omit mention, either, of an interesting sequence based on Beulah Marie Dix's "Over the Border." The hero and his wife have tried to commit suicide, and the wanderings of their spirits are depicted in an episode of some imaginative quality, helped out by good photography.

BEAU BRUMMEL (Warner Brothers)

The romance of the insolent and charming favorite of George IV of England has as its bright spot the incomparable John Barrymore. That name almost carries weight enough to insure the picture's success. In addition it has good character acting by Willard Louis and others, and the cool beauty of Mary Astor. The costumes are, to me, the ugliest of any period save the late Victorian, but it is quite possible to overlook such a minor annoyance in view of the other excellences.

BROKEN BARRIERS (Metro)

Screened from what is perhaps Meredith Nicholson's least satisfactory novel, judging from a literary standpoint, this picture has nothing to offer that has not already been offered in more or less acceptable form. The plot is sordid: the married man who, separated from his wife, falls in love with a younger woman. The cast includes some well known names.

HER LOVE STORY (Paramount)

"Her Majesty the Queen," by Mary Roberts Rinehart, was a delicate love story of considerable charm. As a starring picture for Gloria Swanson, it has lost almost everything that made it worth while. Now it is a sordid story of a young princess forced into marriage with an old man. Miss Swanson, after a histrionic spurt in several recent pictures, drops back into her old ways—nothing different from any experienced, however uninspired, actress. The main feature, according to the advertising, seems to be Miss Swanson's wedding train, which is apparently several miles long, and cost goodness knows how many thousands of dollars.

THE TURMOIL (Universal)

Booth Tarkington's story of the Middle West—the man who made himself a power in business, and forced his three sons into his ways with varying success—has received excellent treatment at the directorial hands of Hobart Henley. The continuity is fairly smooth, and a uniformly good cast does it full justice. George Hackathorne as the neurotic Bibbs Sheridan of the suppressed desires, is possibly the outstanding figure, with Emmett Corrigan second as Sheridan senior. Others in the cast are Theodore von Eltz, Edward Hearn, Eileen Percy, Eleanor Boardman, Pauline Garon, and Kenneth Gibson.

THE FAST SET (Paramount)

William de Mille has taken Frederick Lonsdale's "Spring Cleaning" and done probably the best he could with it. It is the kind of thing that gets over on the stage because of rapid and brilliant dialogue, so it needs a good many titles to put it over on the screen. The bare story is excessively trite—about a self-complacent author (Elliott Dexter) who marries a commonplace wife (Betty Compson) and retires to his study to write. Along comes the fast set, including a smooth gentleman (Adolphe Menjou) who makes casual love to the lady. Husband wakes up tardily to his wife's goings on, and in an effort to show her how vicious her friends really are, introduces at a dinner party an impromptu guest from the street (Zasu Pitts) who puts everybody in his place and restores husband and wife to status quo. Quaint, but not entirely convincing.

THE BORDER LEGION (Paramount)

Zane Grey and the great out of doors again. This time the hero and heroine get mixed up with the stalwart leader of a bandit gang. Result: plenty of

ridin' and shootin' and hangin'. Antonio Moreno has a thankless job as the characterless hero, Helene Chadwick is the fearless lady who beards the bandit in his den. Rockcliffe Fellowes plays the robber chief in good style.

A GOOD BAD BOY (Principal Pictures)

Mostly hokum—an attempt to cash in on the popularity of such pictures as "Penrod" and "Boy of Mine." Pretty poor stuff.

THE STORY WITHOUT A NAME (Paramount)

An exaggerated thriller by Arthur Stringer, somewhat reminiscent of the blood-and-thunder serials of not so long ago. It's nothing you can sink your teeth into, so to speak. Antonio Moreno wears specs and invents a marvelous death dealing electric ray. Agnes Ayres wears expensive clothes and loves the inventor. Tyrone Power wears enormous whiskers and stops at no villainy to obtain the secret of the invention. And thereby hangs the plot.

BETWEEN FRIENDS (Vitagraph)

A Robert W. Chambers effusion in which a wife runs away with her husband's best friend. She kills herself in remorse, and her lover goes back and continues to be her husband's best friend, until they both fall in love with the same girl and the truth comes out. Anna Q. Nilsson, Lou Tellegen, and Norman Kerry in poky roles that give opportunity for a lot of stalking about and clutching the air.

HUSBANDS AND LOVERS (First National)

More of the same, only much more acceptably done. Lewis Stone is the husband, Lew Cody the lover, and Florence Vidor the wife. The ending is happy, if silly: the divorced wife, about to marry the other man, elopes at the last moment in her wedding finery, with her former husband.

DANGEROUS MONEY (Paramount)

Bebe Daniels as a poor young thing inherits money and becomes an accomplished spender. Along comes Tom Moore, poor but honest, and tries to break up a match between her and an impecunious Italian count. She scorns his well meant offices and marries the count who promptly proves himself a rascal. Then the money turns out to be not Bebe's but Tom's. After these blows, Fate kindly kills off the count, leaving the coast clear for honest Tom.

MERTON OF THE MOVIES (Paramount)

This is one of the skilful pictures of the year—just how skilful you won't perhaps realize until you've gone home and thought it over a little. Glenn Hunter as Merton is, of course, perfectly cast. He has that essential quality of Merton, the thing that made the Montague girl want to mother him. He has true pathos, and that, as Merton himself naively puts it, is almost genius. The very nature of the story makes it wonderfully adaptable to movie methods, and James Cruze, the director, has overlooked no details. With a rare opportunity to poke fun at the movies, the ethics of the case limits his activities in that line, so he nobly contents himself with dressing up one of the players in exact imitation of himself, and kidding the life out of the director. The book is more closely followed by the film than by the stage version, and although the entire Beulah Baxter episode is omitted, the rest is so thoroughly satisfactory and refreshing that you will never miss it.

K, THE UNKNOWN (Universal)

Mary Roberts Rinehart's novel "K" in its second film incarnation, has little to recommend it beyond the presence of Percy Marmont as the doctor and Virginia Valli as the nurse.

THE FEMALE (Paramount)

Cynthia Stockley's South African novel, "Dalla, the Lion Cub," comes to the screen with Betty Compson as the little savage who marries an old man for his money. With it she goes to England where she acquires a social veneer that enables her to revenge herself upon the English people who had slighted her in the past. There is also a love story. Miss Compson gets no further with this role than any competent actress could.

HOT WATER (Pathé)

The effect of Harold Lloyd's new picture is mournful rather than otherwise. One infers that the young man has listened to bad advice, for the whole thing is out of keeping with the Lloyd policy. In the first place, the mother-in-law joke, on which the story is based, is always a doubtful source of comedy material. In the second, there isn't an original gag in the picture. I sat through it without a smile, which was too bad, because I like Harold, and I'd rather laugh at him than anyone else I can think of.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER (First National)

The well known partners desert the clothing business for the movies. Their struggles in the mazes of that complicated industry are truly funny only to the initiated, and not so very funny, even at that. Most of their difficulties center around their efforts to hire a vamp, with resultant domestic strife. Alexander Carr and George Sidney are true to type as the partners, and Betty Blythe vamps languidly. Also in the cast are Vera Gordon, Charles Meredith and Herschell Mayall. Norma and Constance Talmadge contribute a scene apiece.

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The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

No. 14. Further Observations on the Stereopticon as a Device for Aiding Memory

Ernest L. Crandall

THE task we have set ourselves in this article is to adduce additional proofs of our contention that the stereopticon is the ideal visual aid for the purpose of cultivating the memory, that is, for the purpose of contributing to the pupil's power of retention and recall. We have rested this contention upon the psychological dogma that intensiveness of sense experience is essential to permanence of retention and readiness of recall. We have already shown to what extent the stereopticon, or rather the stereopticon view, lends itself to such intensiveness of sense experience, in the sense of purely physical intensiveness. It remains to inquire whether this device presents also certain distinct advantages over other devices, from the standpoint of that type of intensiveness that is fostered by the mental or emotional state aroused by the sensation, sensation group or sense-complex presented. We believe that it does.

At this point let us hark back to some of the considerations developed in our earlier discussion of this phase of the recitation. In those earlier chapters we quite convinced ourselves, I think, of two major propositions. Let us reconsider each of these separately.

One of these major propositions,—the only one which we will consider in this chapter,—was that we must at this stage arouse curiosity, in the sense of the wish to become more completely master of, to enter into more complete possession of the matter to be retained. This is the foundation of retention and quite obviously the natural method of bringing about this emotional state, or this mental attitude, is by impressing the pupil with the desirability of the objects being studied, from the standpoint of beauty or utility.

Now, whatever appeal may have been made in the course of our lesson to the actual or intellectual cupidity of the pupil, by our oral presentation, through the printed page, or by means of specimens, post-cards, photographs, cuts, or stereographs. I think it must be conceded that a well ordered stereopticon lesson (colloquially called among school people a lantern lesson) affords the ideal opportunity for clinching this particular phase of the lesson. Let us apply the proposition to cotton. If we wish to impress our pupils with the value, the importance, the usefulness and the beauty of the product we are studying, how better than through a few well selected slides?

Take the question of its abundance and its consequent inexpensiveness, which is one of the fundamental elements of its desirability. One or more map slides will impress upon the pupils' minds the extent of the area of production, or of the sections or localities devoted to fabrication much more intensively than any amount of verbal statement or descriptive writing; also much more intensively than the same maps might do, if embodied in their text-books, because in this instance they are looking at the same map and it is an enlarged, illuminated map, with

which a pointer can be used, and the graphic features of which can be brought out by way of explanation without distracting their attention from that which they are looking at.

The same reasoning applies to graphs showing the volume of production, or the extent of distribution, the monetary values of the crop or finished product, or pertinent data regarding export and import. All these may be made much more impressive, made to leave a more intensive impression, through such enlarged and luminous graphs than through mere oral or printed tabulation, or even printed graphs. Such slides need not consist merely of stereotyped, conventional graphs, but may embody realistic elements of comparison, such as comparison of the volume of production with the Woolworth building, or with the Capitol at Washington, or the monetary value of the crop with the national debt. One of the defects of educational graphs seems to inhere in the fact that graph makers, especially educational graph makers, are generally graph-mad, instead of graphically-minded; and they fail to sense the desirability of providing not merely comparative lines, bars, squares and curves, but some familiar norm of measurement drawn from common experience.

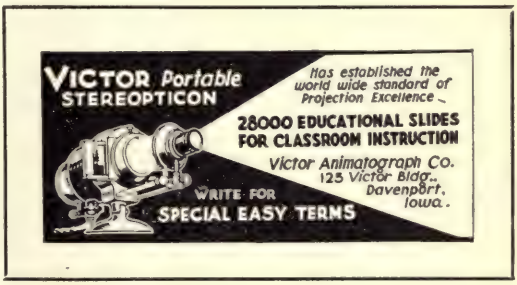
Again if I wish to show the desirability of my product from the standpoint of its multi-form utility, I do not need to depend upon the specimens which I have utilized in the earlier stages of my lesson. Indeed, I should not depend upon these exclusively. I may have failed to procure specimens in one or more distinct fields of the product's uses; and in any event, for the sake of intensiveness of impression, I should, if possible, gather all these utilitarian aspects into one sense-complex. This cannot be better accomplished than by one or two carefully composed slides.

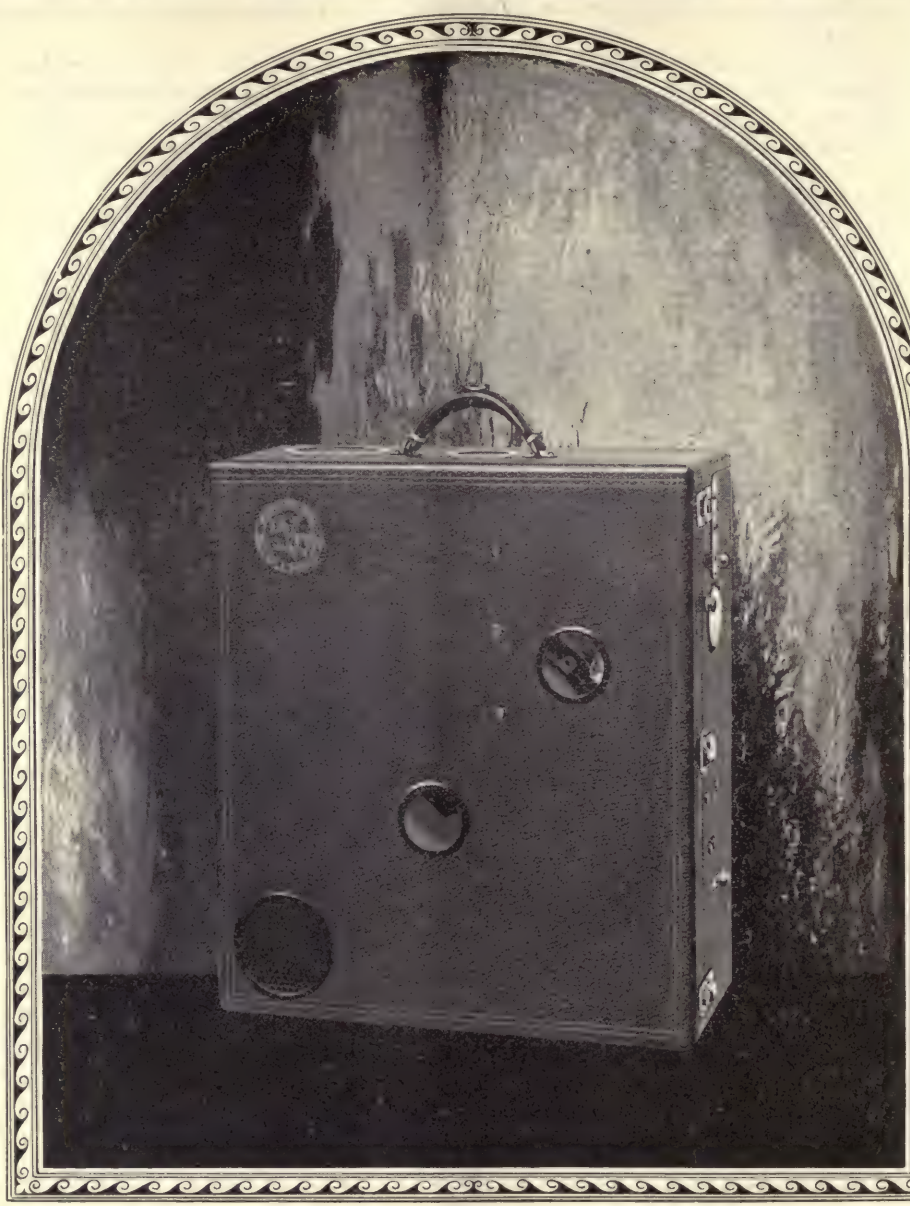
It should be possible in one or not more than two slides to introduce virtually every use to which cotton is put. This should not be done in catalogue fashion, like reproducing a museum shelf. Rather, there should be real composition and the human touch should be introduced. Some domestic or industrial scene or scenes should be photographed (and colored), whereby the various uses of the cotton fabric can be depicted in actual application, as clothing, furnishing, hangings, and so forth. Again we escape the dissipation of attention due to the successive handling of real objects, as well as the fleeting impression bound to be left, if we undertook to accomplish the same thing by means of a motion picture, with its brief titles, and its evanescent and shifting images. Again we can use the pointer, again we can call attention to the various points to be deduced from the picture, pointing out, one after another, the various uses to which our product is being put (in the picture) under the very eyes of our pupils, and bringing the matter home each time to their own experience.

When it comes to stressing the other element of desirability, the aesthetic element of pure beauty,—too often neglected, though one of the very well-springs of human motivation,—the stereopticon view lends us an equal advantage. If we were able to take all our pupils into some vast emporium, or to some museum where cotton products had been tastefully arranged, we might accomplish much in arousing their aesthetic sense. This sort of thing we ought always to do, when practicable, but it is not always practicable. Furthermore, I think it is clear that we should also show them slides, even when an excursion has been possible. On the excursion there will have been necessarily much dissipation of attention. With the slide, we can concentrate attention on just what we want our pupils to get from the picture. Surely, also, anyone would concede the superiority of the slide over small detached specimens, or even the most artistic plates, for the purpose of impregnating aesthetic values.

Now, slides for this particular phase of the lesson might be made up in two ways, and I think both are desirable. One might show a succession of colored slides reproducing highly artistic and ornamental cotton fabrics; and one might also show an interior scene, as in the case of the utility features of the product, into which these gorgeous fabrics are introduced and put to human uses.

Clearly then, quite aside from mere physical intensiveness of sense impression, the stereopticon slide does lend itself to the task of providing that intensiveness of sense experience which is fostered by developing in connection with the actual sensation a mental attitude or emotional state charged with desire, that is, by linking up with selected sense-complexes the elements of desirability, whether from the stand-point of utility or of beauty. And surely this process does lay a firm foundation for retention. The applicability of this device for facilitating recall will be discussed in the next chapter.





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Pictures and the Church

Conducted by CHESTER C. MARSHALL

"What Shall We Do with the Movies?"

THE editor of the Church Department recently preached a sermon on the movies, using as topics of discussion a list of nineteen questions which he had prepared and sent to men and women in all ranks of life, including clergymen, educators, welfare workers, motion picture producers, exhibitors, and newspaper men.

The sermon attempted to give the essence of the hundreds of replies on each question, and the editor believing the results to reflect rather fairly the best thought upon this vital subject ventures to print a part of the discussion in three or four installments in the Church Department of THE EDUCATIONAL SCREEN.

Answers to the first seven questions were published in our October and November issues.

Question eight: Do you believe the movies should be run on Sundays for financial profits?

ANSWER: The answers were almost three to one against showing pictures on Sunday commercially. Many were non-committal. Some say the right kind of pictures only should be shown on Sundays, but that if they are shown at all it must be for profit. Some say they do not like them to run on Sunday but that it is better for people to go to the movies than to spend the day in sheer aimlessness and idleness. Others make the point that if many do not have the movies to go to they will go to other places a great deal more objectionable. Some approve on the ground that they are a means of social uplift. One disapproves of them in small cities and towns where life is simple and neighborly, and approves of them in the larger cities where life is complex and where the environs of the theatre are far more elevating than the sordid environs of the homes of thousands of the people. One so thoroughly disapproves that so long as the movies are not willing to leave one day free for religion he will not patronize them at all.

Personally, I believe the movies should be closed during the hours of church services even in the cities, and that all pictures shown at other hours should be selected by a committee of the highest mental and moral qualifications, and that all profits should be devoted to charity. With the commercial element eliminated and pictures of the most elevating kind shown, every good purpose would be served, and certainly the worst elements would be eliminated. Anything which violates the spirit of the Sabbath is wrong.

Question nine: Should children under ten be allowed to go to the movies at all?

ANSWER: There was a slight majority vote against permitting their attendance at all. The effect upon the eyes is said to be bad. The excitement and emotional strain are very bad on the nerves, and possibly on the mind. Unless parents are wise, children are taken to the movies when they should be asleep. There is danger of disease, and this form of entertainment is often substituted for physical exercise.

But with only one exception, every educator who answered this question expresses a conviction that children under ten should be allowed to see very carefully selected pictures, though very preferably under other auspices than at regular showings, and that only very occasionally.

Question ten: Should attendance of children from 10 to 14 be restricted to carefully restricted juvenile programs?

ANSWER: The vote was almost three to one in favor of such restriction. For the average parent the only safety, so far as young children is concerned, is in some such method. Many parents who take their children to the movies think everything but the simplest part of the story "goes over the heads" of the children. But the children may not always be as unsophisticated as the fond parents believe. Educators are perhaps best qualified to judge, and there should be children's matinees everywhere, or special showings in schools, parish houses and community centers, of carefully selected films.

I quote the following from the Superintendent of Public Schools in a large city: "We have had a Visual Education Committee in the public schools working for more than a year to find the proper ways and means for cooperation with this commercially conducted educational enterprise. I think we have made progress. Meetings have been held with the motion picture exhibitors and their complete cooperation with the public schools on the plan to give selected entertainments for school children at special times and at special prices has been very gladly given. The operators donate their services.

"The city has been districted from the public school point of view and the motion picture houses of eighteen centers are combined today in the work of offering to the schools the finest type of cooperation in this work."

Question eleven: Do you supervise the motion picture entertainment of your children?

ANSWER: Not a person answered in the negative, but there were many such expressions as the following: "I try to—but!" Every parent who takes parenthood seriously knows just what that person meant, and there are volumes in it. It is comparatively easy to say *yes* or *no* to younger children. Later, it is possible to reason with them and discuss the wisdom of letting only the most wholesome impressions come into their minds through the eye-gate, and of helping them to appreciate the fine and good, and scorn the cheap, tawdry and vicious. But we must remember that in America there are hundreds of thousands of parents as incapable of appreciating the fine and exercising proper discrimination as are their children,—many of them much more so. How are those children to be protected? They are potentially as valuable as future citizens as the children of the banker or college president. They cannot be overlooked.

But how is even the most intelligent parent to know whether the picture his or her children want to see is a proper one to be seen? They haven't always time to drop everything else and inspect the picture. I have heard people say they could get an idea from the title. Well, if they can, they can do more than I can. When they say that they simply do not know what they are talking about. They would certainly infer that the Merry Go Round was a children's picture, but after seeing it they would revise their opinion radically. One of the most badly needed reforms in connection with pictures is in the matter of the outrageous titles used. In some instances good pictures have suggestive titles and in other instances very objectionable films have very innocent titles.

One might naturally infer that he could tell the type of picture by the bill-boards, newspaper advertisements and reading notices, and let this be his guide in directing the motion picture entertainment of his children. Nothing about the industry is more misleading than much of the publicity, and in no other way, perhaps, public decency so outraged. And the pity of it is that children and youth who do not go to the bad movies are equally exposed to this rottenness.

Question twelve: Do you, or do you not, believe legal control of pictures is necessary?

ANSWER: Sixty percent of the votes believe legal control is necessary. Some emphatically endorse strict government censorship, while others say it should be the same kind of legal control covering the spoken play.

There were equally emphatic rejections of censorship. One says we have too many laws on the statute book already. Another, that government censorship of any kind is always hopelessly stupid. Again, that this would throw a moral subject over into politics with its attendant corruption.

My own conviction is that the reasons adduced against the effectiveness of censorship, as given above, are well taken, but to me the most conclusive argument against it is that no censorship can change the "atmosphere" of a picture, and the subtle atmosphere is what counts,—above everything else. It is perfectly possible to have a picture in which there is not one scene or title that the censors could cut out, and that is so subtle that they could never get the "backing" to suppress the film, that is nevertheless vicious in the extreme in its suggestive atmosphere. If we have censorship, the producers, true to human nature, will take delight in coming as near the borderline as possible and in every way defeating the ends of legal control. Besides, on any possible standards that can be devised, official censors will differ hopelessly from one another. Despite the fact that censorship is unsportsmanlike in spirit, if we could get pictures of the right kind by censorship I would favor it. But I have yet to know of a state where it has been tried and found effective.

(*To be continued in January issue*)

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A Radio Address

By Mrs. Charles E. Merriam

(*Broadcasted by Station W. M. A. Q., Chicago, December 1st, 1924, at 4 P. M.*)

MOTHERS are vitally interested in the movies today because in the course of a few short years they are now considered the chief recreation of the nation. Next to the food that a child eats, recreation is the most important factor in a child's life. Therefore it is vital that a mother be interested in this problem.

We should remember, however, that the recreation which a child needs, is recreation of the muscles and not of the mind or emotions. Children need to romp and play in the open air, and learn to keep their minds off from themselves. They need to learn by their games to do team work and be able to live, because of this training, more harmoniously with other people later in life. This is the recreation that our children need. So do not think of the movies as recreation for your child, and do not let the movies fill the muscular recreational hours that your child needs. The movies may be the source of relaxation for the tired adult, but we should not think of them in terms of recreation for the child. For there is no recreation for a child when it sits for hours tensely viewing pictures, in a crowded, ill-ventilated and dark room, no matter how good the picture might be. And when the picture is not a proper picture for a child to see and its emotions are all wrought up, then surely it is that much worse. Some prominent criminologists who are watching the crimes that children are committing, say that no one under 16 should go to the movies at all, because they are making us all emotionally unstable, and we have learned from a terrible crime committed in my own neighborhood this summer, that a child can be physically fit and mentally keenly alert, but if its emotions are not balanced, then there is grave danger of a tragedy.

If your children are going to the movies, please try to go with them. For it may take us a long time and many sad moments to undo the harm done in unsupervised moments of recreation if we do not watch out. Remember it is not in the hours at home, nor the hours at school or church when the child gets into serious trouble, but it is in the recreational hours when neither the home, nor the school, nor the church has a guiding hand to help the child make the right turn, that the child goes wrong. You should know what your child is doing in these hours, whether out playing or seeing pictures. These pictures help to mold its character. "As a man thinketh, so is he," and this is so much more true of a child who is in the plastic stage. We adults go to the movies and realize that it is just a picture. But to a child it is a real story and they suffer just as much as the characters on the screen are supposed to suffer. And if vice and crime are depicted generally, then the children will become so accustomed to seeing these sights, that it will not mean anything to them when some one is killed. I recall a little boy of five, who was so excited at a movie the other day, that he climbed up on his seat and shouted "Oh goody, we are going to have a murder!"

If we are earnest in our prayer for everlasting peace amongst the nations, then this is no time to brutalize our children.

The next thing to consider is habit. In days gone by, the school and the church were the child's chief contact with the world outside. Today the movie theatre has supplanted the school and the church. Most parents who are taking the children to the movies so early, are doing it because there is no one to leave them with at home, and they think they are too young to understand anything they see. But the trouble is that we are giving them a habit which may be very hard to break. Habits are always hard to break, so if we start the child as an infant, it will just drift in the same direction later in life, when you are not there to help it to understand rightly.

The parent is not altogether responsible for this practice. The community has not sensed the responsibility that has come upon it in the last few years. Twenty years ago, it was a very simple matter for every mother to have help with her children, and even if she could not afford help, there was generally a fond grandmother or a maiden aunt attached to

the home, ready to help keep the children when mother went out to relax. But suffrage and the war have taken the grandmother and the aunt out into the world and at the same time made woman's help so valuable to the commercial world that the average mother can not compete. Every mother would be a better mother if she had a few moments of relaxation every day. Rather than have the babe trotted around while the mother shops, taken to the ill-ventilated theatre while the mother seeks relaxation, how much better to have a wholesome place where mother could leave the babe while she did these necessary things. Mothers can not be held altogether responsible when their children go wrong, if the community allows all kinds of attractions to compete with the home for the child's attention, and then does not help the mother in her problem of getting adjusted to the new conditions of life which have sprung up in just the last few years.

For three years, we have worked on this movie problem and tried to find a solution. Our work was done through the Congress of Mothers and Parent-Teacher associations. But in that field, we felt the need of launching a bigger movement, which would devote itself to the movies alone. Therefore we have organized the Film Councils of America to which every one can bring his or her influence towards making the moving pictures more wholesome for our boys and girls. We hope to have a Film Council organized in every community, where all people interested in this problem can discuss this problem together. Any one not connected with the industry can be a member. We want the members to feel their responsibility for procuring good pictures, and so we have prepared a card which should be filled out every time a member sees a picture. It is a vote on that picture, either a vote of approval or disapproval, which will ultimately reach the producer. Tell us whether it is a picture that the whole family could safely see, whether you consider it a good or bad picture, what parts of the film you liked the best and what parts you did not like. Each Local Council can appoint a committee to wait on the exhibitor to show him these cards and let him know what his patrons think of the pictures shown. No one likes to stop alone at the box office and do this, but if you do it together, it will be a very easy task and much more effective.

When these cards come to national headquarters, it will be very interesting to get this public opinion and these votes from all parts of the country. It should have some weight with future production.

We have been blamed by the producers for the production of many salacious films. They say the public demands them. Let us prove to them that this is not true. We have never before had a chance to vote on this question. Let us do so now.

The Film Councils of America will also have the same reviewing committee, which served as the reviewing committee for the Parent-Teacher Association and will send out lists of approved films so that mothers especially will know what films are worth while for the children to see. If the public does not have a way of learning beforehand which pictures are worth patronizing, and especially, if mothers do not have a way of learning which pictures are suitable for their boys and girls to see, then it is not quite fair to blame the mothers, when the community allows all of these to be shown to the child. The community does not put salacious books into the public library for the boys and girls to find easily. It should have the same consideration for pictures based on these same books. It is a community problem as much as a parent problem, and we must help the community to sense this duty.

These things the Film Councils of America will try to do for you, but you must remember that it can not succeed unless every one interested in the welfare of our boys and girls will do his or her part.

Will you help—not us—but the boys and girls of America?

"What the Public Wants"

AGAIN to prove that the public does not demand the salacious film, Thursday evening, Dec. 4, I saw Pola Negri in "Forbidden Paradise" at my local theater, the Woodlawn, with a capacity of about 2000, and generally full.

When the manager had previously shown other salacious films, I have taken committees of neighbors to see him and pleaded with him to substitute a clean picture for the salacious one which came along on his circuit, and which the block system compels him to pay for, if he does not show. He has always given us the same old excuse—the public does not patronize the clean films. That whenever he showed a good one, he lost money and had to change the bill in the middle of the week, putting on a salacious one to draw the crowd back.

So Thursday evening at eight, I expected to find the huge crowds he had been telling us about, blocking the entrance and the street in an attempt to see a salacious film. Surely they could not have been fooled into believing that Pola had become saintly—because she had installed a pulpit in her home—and stayed away from the Woodlawn for that

reason. For imagine my surprise to find the smallest crowd I have ever witnessed at the Woodlawn theater. The two side rows on both sides were entirely empty, and there were plenty of empty seats even in the center. This same condition continued up to ten o'clock when I left. This film, with its subtlety, its innuendoes, its glances and gestures, was as vile a piece as I have ever seen.

Pola plays the part of a queen, who is simply interested to see how many of the men coming to her court she can entice, and instead of thinking in terms of nations, revolutions, etc., she thinks in terms of this power of hers and her success. Whenever she succeeds, she decorates the victim. When he comes forth from her boudoir thus decorated, the other men smile insinuatingly. After a while, the men in the audience as well as the men in the picture watch for this decoration as the ambassador or soldier comes forth.

Not being able to see the manager, I talked with one of the men employees. He agreed with me that it was a vile film and there was no excuse for showing it. He also admitted that the public did not seem to clamor for the film.

Why can they continue to fool the people by saying that the public demands these films? And why do they persist in showing them? Can there be any truth in the rumor that it does not matter if the film does not pay in the theater, because it is splendid propaganda for the vice interests and pays well in the hours after the show is over? A girl of 19 wrote a letter to one of our Chicago dailies last week in defense of flappers. In the course of her letter, she remarked that nowadays the boys who take the girls to the movies, insist upon a visit to a roadhouse afterwards or else upon a petting party. Have the vice interests been awake to this power of suggestion longer than we, who have the welfare of the boys and girls at heart?

A Week's Record

SIX months after the industry has told us once more that they stand for clean pictures and clean titles, the following films were shown in Chicago during one week of December:

Wages of Virtue	Reckless Wives
Dangerous Money	The Price She Paid
Worldly Goods	Forbidden Paradise
Christine of the Hungry Heart	The Slanderess
	Greater Than Marriage
A Cafe in Cairo	Emblems of Love
Rose of Paris	Married Flirts
This Woman	The Only Woman
Reckless Romance	The Sainted Devil
Madonna of the Streets	Argentine Love
Find Your Man	Cheap Kisses
The Painted Lady	Lend Me Your Husband
The Truth About Women	Circe The Enchantress
Girls Men Forget	The Fast Set

The Washington Conference

UNUSUALLY large attendance is in prospect for the annual convention which meets at the Hotel Raleigh, 12th St. and Pennsylvania Ave., Washington, D. C. on January 14th, 15th, and 16th. The spirit and purpose of the occasion are embodied in the slogan, "America Mobilizing for Wholesome Moving Pictures."

Eminent speakers from all parts of the country will discuss every phase of the question, during the rich three-day program that has been prepared. The general topics to be covered, as a whole and in detail, are: Motion Pictures and *International Relations*, Motion Pictures and *Education*, Motion Pictures and *Morals*, Motion Pictures and *Legislation*, Motion Pictures *at Home and Abroad*, Motion Pictures and the *Eighteenth Amendment*, Motion Pictures and *Religion*.

Film Council Recommendations for December, 1924

For the Family from Ten Years Up

The Navigator—Buster Keaton.

Courtplaster—(a Christie Comedy).

For the Family From High School Age and Up

God's Way—(Swedish Biograph)—A simple story simply told, with few subtitles, the acting and expressions doing the rest. American producers will find the Swedish Biograph keen competitors if they do not wake up. The keynote to success lies in the kind of work done by this company in this film.

Classmates—Richard Barthelmess—Much of this film is taken at West Point.

North of 36—Another film of epic quality, reminiscent of "Sundown," portraying vividly the grim problem that confronted the early settlers of Texas.

Among the Magazines

Conducted by the Staff

SHOULD Children Go to the Movies? "The morals and immorals of the movies may pass entirely over the heads of young children, but the thrills and fears affect them more than we realize." So writes L. K. Shaw in an article for the *Delineator* quoted in *The Child Welfare Magazine* for October.

"One has only to go to a motion-picture house some afternoon and hear the children groan and hiss the villain, applaud and stamp and yell with approbation when the hero rescues the perishing, to see how great is the impression produced. Excitement of any kind is a decided irritant to the child's brain, and should be avoided.

"Again the movies create an appetite and craving for excitement which is as unnecessary as it is unnatural. It takes them away from play and the initiative of play, and, in fact, it makes them forget how to play. It produces an unhealthy mental stimulus and has a harmful effect on the emotions. It makes real life unreal and unnatural to the child.

"However, if we deprive children of the movies we must substitute more and proper play. Mothers and fathers ought to play more with their children, and it is a great pity that the rush and stress of modern life prevents this helpful intercourse. Opportunity for play and recreation should be provided by every town. Local playground associations should receive hearty support.

"But there is a real and rightful place for the movies. Educational movies in the schools, if not shown too often, are of real value. A large number of excellent films are available on many subjects which not alone teach but also interest the children. Every teacher knows the tremendous importance of visual instruction. It is more effective for the young than oral instruction. What goes into one ear of the child too often seems to pass directly out through the other, but what enters through the eye is more apt to remain.

"Junior movies which have been carefully selected and censored could be shown with advantage on Saturday mornings in a large, well-ventilated theater, provided that adults accompany the children and that the picture does not last over one hour. There is no objection to a clean and spirited comic which amuses and entertains the children. In some places the mother's club or parent-teacher association sponsors and supervises these junior movies. It is difficult to set an age limit, but ordinary children under eight years should not be allowed to witness motion-pictures. These junior movies should be shown only during the winter months, never in the spring or summer. Temptation must not be placed in the way of obeying nature's springtime call for the out-of-doors.

"Briefly, the movies are a poor substitute for outdoor play and recreation. They provide inaction in place of exercise. They tend to produce strain on the eyesight, to expose children to contagion, undesirable companions, poor ventilation and impure air in place of outdoor air. They encourage late hours with insufficient sleep, excite the emotions, exhaust the delicate nerves and immature brain and make children nervous and irritable. In addition they tend to increase juvenile delinquency and possibly physical injury through emulation of heroes and to lessen the child's power of concentration and 'teachability.'"

"BOX Office Censorship of the Movies" by Charles Gainor is the title of an article quoted from the *National Catholic Welfare Journal*, by the *Child-Welfare Magazine* for November. We are tempted to quote this quotation, in part:

"The responsibility for the present low-grade productions has not been definitely placed upon either the producer or the exhibitor. Neither one is willing to shoulder the responsibility and they have been staging a pot-and-kettle battle in calling each other black. The producer claims: 'I give them what they want.' The exhibitor says: 'With present group booking I have to take the bad with the good.' Probably neither factor is wholly innocent, but the fact that they are attempting to evade responsibility is an evidence of their appreciation of the situation in which they find themselves and a tacit recognition of the power wielded by organized protest against the present salacious offerings.

"The motion picture producers have come to the organized associations like Greeks bearing gifts. They have made open efforts to enlist church support. They, under pressure in the past, have reversed their decisions, as for example the Arbuckle case. They have made claims of friendship and co-operation and they have made some gestures at 'cleaning house' on the present offensive productions in view of the publicity given to their schedule by the various organizations. All this denotes the respect which the producers have for organized public opinion.

"When the motion picture producers realize that many bodies are interested in the screen product in a constructive way; willing to co-operate with the producers; anxious to encourage the fullest possible development of the industry along respectable lines; not seeking to harass the business by restrictions that

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stifle initiative—when the producers realize all this and come to know that these organizations and their influence are a practical asset to the industry, then a great stride forward will have been made. Until this condition is realized the producers must be confronted with their unfulfilled promises and their public faults.

"The other method—the box-office one—is slow, but it is very effective. When the public awakes to the fact that it has a voice as well as a ticket when it enters the theater a great work will have been done. If this simple idea were grasped and acted upon by the public the whole unpleasant situation would be quickly cleared up."

This article was published before the Film Councils of America was organized, but it would seem to be a plea for exactly what the new organization is organized to do. Opening its doors to men and women of all creeds and races, it has a definite program to unite the efforts of every citizen desiring to purge the movies of their nastiness. See the department of Film Councils on another page of this issue.

"A MOVIE University" is the title of an article in *The Playground* for November, by Henry S. Curtis of the Missouri State Department of Education. Dr. Curtis says:

"The movie is at present an educational institution very nearly comparable with our school system from the kindergarten through the university. Mr. Hays estimates that there are twenty million people in daily attendance. This attendance is six or seven days a week and fifty-two weeks a year. These figures look too large. They are probably twice the attendance at our public schools, where the average does not exceed fifteen millions a day for not more than thirty weeks. The impressions produced on the screen are much more vivid and permanent than the impressions produced by the printed page, especially on children, and the less cultivated who have never fully mastered the mechanics of reading. The movie has an unquestioned place in education. The indications are that it will be used more and more.

"If we are to have the movie fill a larger and larger place in education, the scenarios also must be written by people who know the subjects they write about, and they must be produced under their direction. Are we not ready for the movie university?

"There are many forms which this idea might take. But suppose an ample foundation of, say, fifty millions, and all the departments of a regular university. A school of drama and acting should be its big professional school. It will be the place of the department of history to so produce historical films that the great events of the ages in their true setting will become a commonplace to every boy and girl. One aim might well be Americanization by the graphic portrayal of events in the lives of great Americans and crucial moments in American history. This same type of work could be done in literature, geography, geology, botany, sociology and many other subjects.

"Such a university should have a strong school of drama and acting to produce the scenarios. It should have a research department with well equipped laboratories for studying the problems connected with the production of pictures.

"Instead of being a separate university it might be the visual education side of any of our regular universities. If so it should have a separate endowment that would enable it to put into screen form any contribution that the university had to make. Such a school might also be a department in a school of education, if it did not become over stiff and pedagogical.

"Many of our larger universities, during the last few years, have begun to train amateur actors, some of whom have gone out during the vacations in regular performances. The next professional school may well be a school of drama and acting. A movie department would fit naturally into such a school. The films could be handled through the Extension Department and through exchanges with other universities. Each university might thus in the course of time secure a collection of films that would be adequate for educational use throughout the state."

School Department

Conducted by Marie Goodenough

Adding to the Slide Library

(Concluded from the November issue)

James N. Emery *Pawtucket, R. I.*

SHALL the buyer purchase plain, colored or sepia slides? For practical classroom work, I find the plain slides the most useful. The price, for one thing, is a strong consideration. The average plain slide can generally be secured in the neighborhood of 45¢. The colored slide costs from a dollar upward, according to the quality of the work. The very cheap colored slides are likely to be botchy and unsatisfactory.

In most cases the definition of the plain slide is clearer, and under poor lighting conditions shows up better than the colored. Nothing quite equals the contrast of black and white. In some kinds of work, of course, especially nature study and botany, the colored slide has a field of its own that nothing else can approach. For ordinary work in geography and history the plain slide will generally answer every purpose.

Sepia slides can occasionally be obtained at a slight advance in price over the plain ones. In some cases, such as statuary or buildings, they have a charming effect peculiarly their own, much like a rare etching.

Bargain lists of slides containing valuable educational material can sometimes be picked up at a nominal price. Just as it pays to browse about the bargain counter of the bookstore, so it sometimes pays to shop in the slide world. Firms which occasionally have some real bargains in this line are the Standard Slide Corporation of New York City, and the De Vry Corporation of Chicago, and there are doubtless several others.

A good assortment of map slides should form a part of your additional equipment. A geography lesson without a map is like a cake without frosting or potatoes without salt. With the map slide the country can be put upon the screen at any time, and the location of the places shown which are under discussion, or the contour of the country brought out, without the interruption of shutting off your lantern, switching on the lights, and getting out a wall map. Besides this, the map slide can be projected large enough so that everybody can see the details. They are not expensive, and should be used constantly.

We obtained several good map slides from Williams, Browne and Earle, 918 Chestnut Street, Philadelphia, also several not so good. I believe they will make them from your own maps. The McIntosh Stereopticon Co., East Randolph Street, Chicago, has a fairly extensive list of map slides, covering most parts of the world. The Beseler Lantern Slide Co., New York, also advertises to make slides from your own maps at very reasonable prices. The Keystone View Co. has in preparation an elaborate series of map slides by J. Paul Goode, the eminent cartographer of the University of Chicago. There are also several other firms from whom these slides can be obtained, or who will make slides from your own maps, whose literature I do not have at the present time.

I find it better to have all the map slides in one compartment, following each other consecutively. At first I thought it better to have the separate map slides numbered with the country, the slide of Japan, for example, with the Japanese views, but after a short experience, I found it less confusing and the slides more accessible to have the maps all by themselves. In our collection, the map slides are numbered from 1054 onward.

The typewritten slide, written on transparent gelatin and enclosed between two sheets of coverglass, serves many purposes in connection with the slides of the set. Summaries, tables, brief facts which it is desirable for the class to know, may be typewritten on these, and interspersed with the views. A good deal of talking and explaining may be obviated by using these much as subtitles are used in the motion picture films, and they make the strongest appeal of all, through the eye. They are easily prepared on any typewriter, or with a stylus. They may be purchased all ready for use, with carbon paper, mat and gelatin from two firms, the Standard Slide Corporation and the Radio Mat Slide Corporation, both of New York. After the message is written on them, the carbon paper and the back are discarded, and the gelatin and mat placed between two sheets of coverglass and bound up.

Or you may purchase sheets of transparent gelatin, cut them to the proper size, place your gelatin between a fold of carbon paper and make your slide. Be sure that the carbon paper is folded so that both printing sides are inside, toward the gelatin.

A photographer friend gave us a number of dis-

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Henry G. Williams, *Director*

carded photographic negatives, and these may generally be obtained from almost any professional photographer for little or nothing, as he usually has a lot of spoiled or discarded negatives which he is glad to get rid of. Cut to the proper size, 3¼ x 4 inches, with a glass-cutter, and the emulsion soaked off with warm water and a solution of soda or lye, these make excellent cover glasses, as the glass used for the making of photographic plates is necessarily of the best quality. Only be sure your glass is not too thick so that two sheets will not go into the lantern holder.

The slide and its quasi-subtitle form a good stop-gap for that trying period in all school and church motion picture performances where but one projector is available, the time spent in changing reels. No matter how expert the operator may be, the audience gets restless and uneasy at the interruption, and it seems twice as long as it actually is. There are various ways of bridging the wait, such as having the audience sing some well known song in chorus, a sketch, recitation, or song by an individual performer, in fact anything to keep the audience occupied.

In class work the slide forms a good continuation of the subject presented by the film. Suppose we have a film on China. The last of the film is the signal for my assistant to start the stereopticon from the floor, and flash on half a dozen or more slides of characteristic Chinese life from our own library, together with their typewritten subtitles, which emphasize some of the points brought out in the film, and keep the attention of the audience diverted, so that there is no interruption in the program. In this way the operator may have an opportunity to change the reels of the film without being hurried, and without feeling that a more or less impatient audience is waiting for him to perform his task and criticising silently or even orally the necessary delay.

One final point for the purchaser of slides, not the least important, merits consideration. Look well to the quality of the slide. See that it is clear-cut, sharply focused and contrasty. Better no slide at all than a flat, fuzzy weakling whose defects will be magnified a thousand times on the screen. It will have little or no teaching value. Don't hesitate, in purchasing, to discard the slide about whose technical quality you are at all doubtful. Better fifty first-class slides than a hundred of which thirty or forty per cent are unsatisfactory. They will detract from the others for every purpose.

Add to your collection wisely, judiciously, slowly, and make every slide purchased of permanent value. Then your collection of slides will be something to work with for many years, with increasing satisfaction.

Meeting of
The Ohio Visual Instruction Association

In Connection with the Ohio State Teachers' Association, at Columbus, Ohio, Dec. 30, 1924

President.....Albert C. Eckert, High School, Springfield, Ohio
Secretary.....F. S. Moffett, High School, Piqua, Ohio
Place of Meeting.....Carnegie Hall, City Public Library

9:00 A. M. Meeting of the Executive Committee of the Ohio Visual Instruction Association.

9:30 A. M. Address: "The Use and Abuse of Visual Education Materials"—Mr. C. J. Garwood, Supt. of Schools, Harrisburg, Penn.

10:30 A. M. Visual instruction demonstration by a class from the Columbus Schools.

11:15 A. M. Discussion: "Can Ohio have a Central Bureau for the distribution of Visual Material?"

11:30 A. M. Business Session. Election of Officers.

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The Ninth of the Chronicles of America
"The Pilgrims"

IN old England, at the time when sovereigns decreed that their subjects must conform to the Established Church, are traced the real beginings of the Pilgrim story. The film starts by picuring the little band of dissenters—Separatists, as hey were called—gathered together in a quaint hatched cottage in the tiny hamlet of Scrooby. They re deep in a "session" led by William Brewster, vhile their neighbors outside ridicule them and stone he house in which the meeting is being held. A leal of bad feeling is displayed, until the High Sheriff f Nottingham disperses the crowd outside, and orders hose within to their own affairs, and bids them cease eretical worship. A true picture, no doubt, of the nethods taken to enforce conformity.

Persecution finally brought them to a momentous lecision. The historic Manor House (shown by an ld cut) is the scene of a meeting at which the sturdy and discusses leaving their homes. "In Holland eaceable folks are tolerated, and allowed to worship s they will." They debate the hazards of departure rom England, where their every movement is watched —and several, more faint-hearted than the rest, withdraw. To the angry protest of young Bradford, who accuses them of cowardice, Elder Brewster declares, "Only those who can devote their whole heart to the cause must go." In solemn dedication the little company bow their heads, praying for faith and patience in their venture.

A map shows the route followed by the Separatists, as they made their way one by one to Holland, where finally more than 100 gathered. The film narrative passes quickly over this part of the story with the simple statement, "But the language was not theirs, and they resolved to seek a new country."

America the goal—and the tiny ship Speedwell the means of carrying them to England where at Southampton the Mayflower awaited them.

At this point, animated maps make a spendid contribution to the course of the narrative. The Mayflower's route is followed toward Massachusetts, and then comes the moment when watchers on board see the white shores of Cape Cod.

It is only now that the various characters among the little company which was to land upon the bleak shores of New England begin to stand out as in-

"Only those who can devote their whole heart to the cause must go"

dividuals. John Alden and Priscilla (much truer to life did they impress this reviewer than when previously seen in the much more pretentious *Courtship of Miles Standish*), the Captain of the Mayflower, Elder Brewster who all this time had been the venerable shepherd of his little flock, the bluff and hearty, Miles Standish, and John Carver, now an aged man. This little company, about to land, meet to draw up the Mayflower Compact, and agree that Carver shall be their first Governor.

Nothing finer has been done in the Chronicles so far, than the scene of the landing of the Pilgrims—absolutely realistic, and without a trace of the theatrical or spectacular. The latter part of December, a barren New England shore in mid-winter—small wonder their courage wavered as they knelt to pray in the sands on the shore.

After the signing of the Compact. Confirming Carver as their first Governor and Bradford his Assistant

It is to be regretted that in the short space of thre reels there could not have been included more of th early life of the colony. But the trials of the littl band are pictured by one typical scene—the ceremon of a burial followed by a careful levelling of th ground and covering the earth with snow, for th benefit of the ever-watchful Indians.

The glimpse which is given of the settlement i excellent, and the method of the Pilgrims in dealin with the Indians is illustrated by the incident o Samoset whose recollection of their kindness prove to be more lasting than the parting message o Standish, as he pointed to the cannon impressivel placed on a hill, "Tell your people that sick or wel the English speak with the voice of thunder."

The real test of the Pilgrims' mettle came with th Spring, however, when the Captain of the Mayflowe

Farewell to the Mayflower

prepared for the return voyage, and urged them t let him take them back to England. He tried t persuade Standish, who only replied, "We shall *sta* and live to see the settlement strong."

There is a poignant reality in the last scene—th hour of sharpest heartbreak to the Pilgrims, when th Mayflower, the last link between themselves and fa away England, passes over the horizon, becomin fainter and fainter to the watchers on the dunes a Plymouth.

The historians responsible for the selection o material are to be congratulated on omitting th classic incident of John Alden, Priscilla and Mile Standish. The former two are pictured quite natur ally as lovers in the course of the story—but withou the complications which Standish was responsible fo It would have been so easy to film another *Courtship*

3 reels. Distributed (theatrically) by Pathé. Non theatrical distribution by Yale University Press.

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THE ELEVENTH COMMANDMENT—*Lucille Stewart*	6 "
LITTLE RED DECIDES—*Cowboy Story*	5 "
WHEN DAWN CAME—*Colleen Moore*	5 "
RICHEST GIRL—*Ann Murdock*	5 "
TIGER LILY—*Margaret Fisher*	5 "
THE GIRL OF THE TIMBER CLAIM—*Constance Talmadge*	5 "
FALLEN GODS—*Production of the Mission Film Society*	8 "
IN THE DAYS OF ST. PATRICK	5 "
LORNA DOONE—*Blackmore's Novel*	5 "
HERO STUFF—*William Russell*	5 "
PILGRIMAGE TO LOURDES	2 "

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School Film Reviews for December

TRAVEL AND SCENIC

Jerusalem Today (1 reel) Fox—A number of views of the city, first from a distance as its embattled walls rise forty feet high and stand in beautiful silhouette against the sky. The primitive civilization of the country around the historic city is typified by the present-day son of David who plows the thin soil in the same fashion as did his forefathers of Biblical times.

Excellent pictures are given of some of Jerusalem's famous gates—first the Damascus Gate, then Jaffa Gate "through which were dragged the cedars of Lebanon for Solomon's Temple," St. Stephen's Gate where the first Christian martyrs were stoned, David's Gate, Herod's Gate, etc. On the Street of David extending from Jaffa Gate are to be seen the strange mixtures of race and type which characterize the population of the present city.

The Wailing Wall of the Jews is pictured, as is also the temple of the Moslem conqueror which now stands on the site of the Temple of Solomon. A good panoramic view of the city is photographed from this Mosque.

The narrow Via Dolorosa is also shown, from the house of Pilate to the Church of the Holy Sepulchre

As the religious pilgrim turns homeward, he may turn from the Mount of Olives to take his last glimpse of the city in the distance.

Done with an eye for the picturesque, and well photographed.

Sunshine and Ice (1 reel) Fox—The scenic record of a trip over the Andes on the only transcontinental railroad of South America, from Buenos Aires westward—for much of the distance a single-track line. Fine views of the Andes from the highest railroad in existence make scenes which are unsurpassed for mountain grandeur, until at the boundary between Argentine and Chile there is seen the famous monument to peace, erected by both countries. Then remarkable views of the Andean glaciers, with their strange spires of ice, the result of the action of wind and sun.

In warmer valleys on the descent toward the Pacific, goat raising is represented and the sheep and goats pose as obliging subjects for the cameraman.

Mysteries of Yucatan (1 reel) Fox—A heterogeneous collection of scenes of the ruins unearthed by excavations in Central America revealing the bygone magnificence of a Maya City of prehistoric

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times. A number of pictures of the ruins of temples, the nunnery, the sacred well, the church, etc., are given in fragmentary bits. Titles are impossible.

SCIENCE

The Fly (1 reel) Educational—One of the Tolhurst *Secrets of Life* series, stating quite frankly at the outset that it was made for entertainment purposes, and therefore repressed many repellent facts concerning its subject—but neglected to omit a ridiculous scene or two which will need to be eliminated if the reel is made to serve instructional purposes.

The reel is a less complete study of the fly and his habits than are several others which have been made upon the same subject. Its microscopic portions, however, have never, to the reviewer's knowledge, been surpassed—an achievement for which the young scientist deserves all possible credit.

"A few of the 120 eggs which Mrs. Fly lays a one time" are traced in excellent views to the larv stage, showing also the internal organism at th stage. The larva is seen surrounding itself with sheath-like shell, the top of which is cut away t show what the fly looks like in the pupal stag Its manner of breaking through the shell is e plained, and one such fly, "slightly underdone," removed from its sheath and the empty shell di played.

Excellent close-ups show the head of the housefl the eye with its thousands of lenses, and the fly antennae.

The story of the fly's development is resumed in view which shows the wings neatly and tightly folde when the fly emerges, and then the fully grow wings, with a fringe of hair on the edge, are di played in fine microscopic close-ups.

To demonstrate the fact that "her feet are sho with disaster" a fly's foot is placed in a germ-fre broth, which in due time develops millions of movin bacteria. Microscopic close-ups of the feet show th cushion-like suckers—and Tolhurst is unable to resi staging the customary stunt performance—the fl upside down balancing a ball with its feet.

Main Street in Nature's Wonderland (1 reel Bray—A scientific subject made humorous for ente tainment, with the lead title, "Village life began lon ago in the animal world."

Prairie dog town is the first illustration, and "Main Street morning" brings out scurrying gopher all intent on the business in hand, while the wise ol man of the town keeps a keen eye out for danger.

cross-section of the prairie dog's hole shows its interesting construction.

The bee village is also cited as an example—and brief flashes are given of the dictator Queen and workers, "old-maid bees" as they are called.

In the ant colony the Queen also rules, and much the same organization of labor is seen. The tasks of the workers furnish some entertainment and a good deal of action when they are called upon to defend their homes.

The most interesting section is that which shows the ant lion which digs itself backward into the sand and waits for its prey which is literally dragged down into the trap which has been set.

"The Fountain of Youth"

(2 reels) Atlas Educational Film Co.

A film devoted to the art of bathing—in ancient and modern times—and built upon the thesis that modern sanitary devices have placed this fountain of youth within the easy reach of everyone.

The subject carries an introduction of more than usual interest, drawing upon history for a picturization of the Roman home about 200 B. C., where bathing was "a recreation, a pleasure and an art"—a taste of the early Romans which doubtless, as the film points out, had more than a chance relationship with the greatness of Rome in its time.

What will be of decided interest to the average audience is the explanation of the construction of the Roman bath, with cross-section diagrams showing the method of heating and circulating the water. This portion of the film is said to be based on actual findings, and its evident authenticity merits particular attention to this section for its own sake. The preparation of the bath is shown, and the slaves in attendance upon the Roman maidens complete the bathing process by anointing them with fine oils and adorning them with jewels.

The hygienic necessity of frequent bathing is stressed by calling attention to the fact that the millions of pores of the skin are constantly accumulating waste materials which must be removed if the pores are to be kept free and open. The film goes on to show the ingenious and yet simple devices for water heating and circulating which make bathing nowadays the privilege of country and city populations alike.

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Deliverance (Helen Keller)
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University of Indiana, *Bloomington*
University of Iowa, *Iowa City*
University of Kansas, *Lawrence*
State Normal College, *Natchitoches, La.*
Miss. Agricultural & Mechanical College, *Agricultural College*
N. D. Agricultural College, *Fargo*
Ohio University, *Athens*
University of Oklahoma, *Norman*
University of Oregon, *Eugene*
University of Texas, *Austin*
University of Utah, *Salt Lake City*
State College of Washington, *Pullman*
University of Wisconsin, *Madison*

or write direct to

George Kleine, Motion Pictures
49 W. 45th St., New York City

Reel 2 pictures the bathroom of the present-day transatlantic liner, the bathing facilities afforded by our best trains, and the well-equipped bathhouse such as might be found in connection with clubhouse or gymnasium.

Bathing as a treatment for disease is most interestingly shown in a number of scenes picturing modern hospital equipment.

"To appreciate the convenience and comfort of the modern bath," says the title, "let's recall what used to happen on Saturday night"—the ordinary washtub beside the kitchen stove, and the boy who would rather not have indulged in the weekly scrubbing—an incident which supplies some genuine comedy, so absolutely true to life is it.

The bathroom of the modern home is beautifully photographed with its wonderful equipment and fixtures, the dental lavatory, the footbath and the glass-enclosed shower. Some practical suggestions for bathing are included.

The film will be found useful in the teaching of school hygiene, and for the entertainment and instruction of the general audience. Excellent use is made of animated title backgrounds and diagrammatic material throughout the subject.

Produced with the cooperation of the Crane Company.

How to Make an Omelet (1 reel)—Here is bona fide educational film that has proved its righ to that name. It was used in a contest where th same teacher taught the making of an omelet t three similar groups of pupils—(1) with word alone, (2) with film alone, (3) with words and dem onstration.

The contest is shown best by direct quotation fro Professor Freeman's book on Visual Education:

"These children had not made omelets befor either in school or at home. The first group wa shown for eight minutes the film 'How to Make a Omelet.' They then went immediately to the scho kitchen, and without further instruction or que tions, proceeded to make the omelet entirely fro the directions and pictures shown in the film.

"The second group was taught orally by the sam teacher for eight minutes and made the omel without having seen the film, entirely from th oral presentation. They also were not allowed t ask further questions or receive further instruction

With the third group the teacher talked and mad the omelet (demonstration) as she talked, the fil not being used.

The same teacher scored the omelets made by th pupils in all three groups. The scores were a follows:

1. Film Group	82.50 per cent
2. Oral Group	76.25 per cent
3. Demonstration Group	85.83 per cent

"Here the film occupies a middle position in teaching value, as compared with purely oral instruction and instruction by demonstration. It scored 6.25 per cent ahead of the oral instruction and 3.33 per cent behind the demonstration."

Aside from all the magic powers claimed for the film as against oral teaching, this experiment showed that a well constructed film all by itself can actually teach children to make an omelet successfully, and to make better omelets than with a purely oral presentation from the teacher. It is true the film was selected for the experiment because of its superior teaching values.

Later this film was adopted for the purpose in the schools of New York City by a committee of domestic science teachers. It is a surprise to find that it was produced in its entirety outside of the big studios, by a woman, herself a college graduate in domestic science, Miss Angela Gibson of Casselton, N. D.

Miss Gibson has since produced a number of attractive reels, all of them worthy of a place on a school program. We shall review others of Miss Gibson's films in these pages from time to time.

The Gibson Pictures

For Schools, Churches, and Clubs

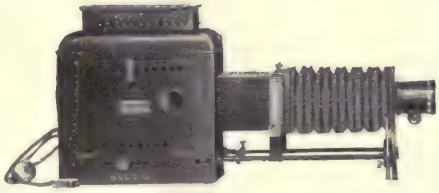
Fun, Romance, Industry

The Ice Ticket (1)
Arrested for Life (2)
The Adams's Children (1)
(James W. Foley's Poem)
Aunt Tabitha (1)
(Oliver W. Holmes' Poem)
The Birth of a Scandal (1)
A Lesson in Cooking (1)
The Wheat Industry (½)

Writing about the Cooking film, Miss Rita Hochheimer, Ass't in Visual Instruction, Schools of New York City, says:

"I think you are to be congratulated on this distinctly worthwhile achievement."

Get these unique pictures at **The Gibson Studios,** Casselton, N. D., or **The Pilgrim Photoplay Exchange,** 736 S. Wabash Ave., Chicago, or **Church and School Film Exchange,** 317 Polk Bldg., Des Moines, Ia.



LET the child *see* the structure of a leaf or twig—and his nature lesson will have a new meaning. Visual instruction with the Bausch & Lomb Balopticon follows the line of least resistance and develops the child's mind naturally and quickly. Write today for illustrated catalog describing the

Bausch & Lomb BALOPTICON

Bausch & Lomb Optical Co.
202 Freeman Street, Rochester, N. Y.

Boston Washington Chicago
New York San Francisco London

Among the Producers

"The Fountain of Youth"

LOFTY marble halls, through which dark skinned slave girls pass, in their hands urns curiously wrought in sculptured shales, containing rare perfumes and scented balms. They are preparing the bath. The scene is in a Roman home, in 200 B.C., and it opens the motion picture, "The Fountain of Youth," just completed by the Atlas Educational Film Co.

Historically accurate, the scenario goes back into early Roman days. The hot bath, or Caldarium, is shown. Following the Caldarium bath, the hand maidens use a Strigilis,—an instrument similar to a paper cutter but made of beaten silver, to remove perspiration and moisture from the arms and shoulders of the bathers.

The second bath, the Tepidarium, follows and is slightly cooler, while the final bath is in the cold waters of the Frigidarium. All this is done with much ceremony and a precision amounting almost to a ritual.

Shifting scenes, passing over the centuries during which the bath continued to be a luxury for the few and the need of the many; explaining that the want of cleanliness was an important contributing factor to the plagues and scourges which beset empires and destroyed nations in olden times, the film comes down to modern days.

That the film is of value in the educational field is seen in the comments upon it, made by Charles Roach, director of Visual Instruction, Iowa State College, who says: ".....We are indeed pleased to advise you that we shall be able to use this film very advantageously. .....You certainly treated a delicate subject in a most acceptable manner."

The scene below shows one of the comic touches from real life. A detailed review appears in the School Department of this issue.

Here It Is!

(A Trade Directory for the Visual Field)

BOOKS

(This space reserved for publishers of books on visual education)

FILMS

Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.
(See advertisement on page 373)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 396-397)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on back Cover)

Gibson Studios Casselton, N. D.
(See advertisement on page 413)

International Harvester Co.
606 South Michigan Ave., Chicago, Ill.
(See advertisement on page 378)

Kinema Film Service
806 South Wabash Ave., Chicago, Ill.
(See advertisement on page 409)

George Kleine, Motion Pictures
49 West 45th St., New York City
(See advertisement on page 412)

Pictorial Clubs, Inc.
350 Madison Ave., New York City

Southern Films, Inc.
104 North 17th St., Birmingham, Ala.
(See advertisement on page 410)

Visual Education Bureau, Inc.
177 Golden Gate Ave., San Francisco, Calif.
(See advertisement on page 410)

MAPS AND GLOBES

(This space reserved for makers of Maps, Globes, etc.)

MOTION PICTURE MACHINES AND SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
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Bass Camera Co.
109 North Dearborn St., Chicago, Ill.
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DeVry Corporation 1091 Center St., Chicago, Ill.
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Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
(See advertisement on page 399)

Nicholas Power Co. 90 Gold St., New York City
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Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

PHOTOGRAPHS AND PRESS PICTURES

(This space is reserved for picture dealers)

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Acme Metallic Screen Co. New Washington, Ohio

Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
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Minusa Cine Screen Co. St. Louis, Mo.
(See advertisement on page 410)

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 404)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 411)

SLIDES

Bible Extension Society
352 West Locust St., Chicago, Ill.
(See advertisement on page 415)

Keystone View Co. Meadville, Pa.
(See advertisement on page 407)

Quality Slide and Flashagraph Co.
6 East Lake St., Chicago, Ill.

Standard Slide Corporation
209 West 48th St., New York City
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Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 415)

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(See advertisement on pages 396-397)

Keystone View Co. Meadville, Pa.
(See advertisement on page 407)

Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
(See advertisement on page 399)

Spencer Lens Co. 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 374)

OPAQUE PROJECTORS

Bausch and Lomb Optical Co. Rochester, N. Y.
(See advertisement on page 413)

Spencer Lens Co. 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 374)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 411)

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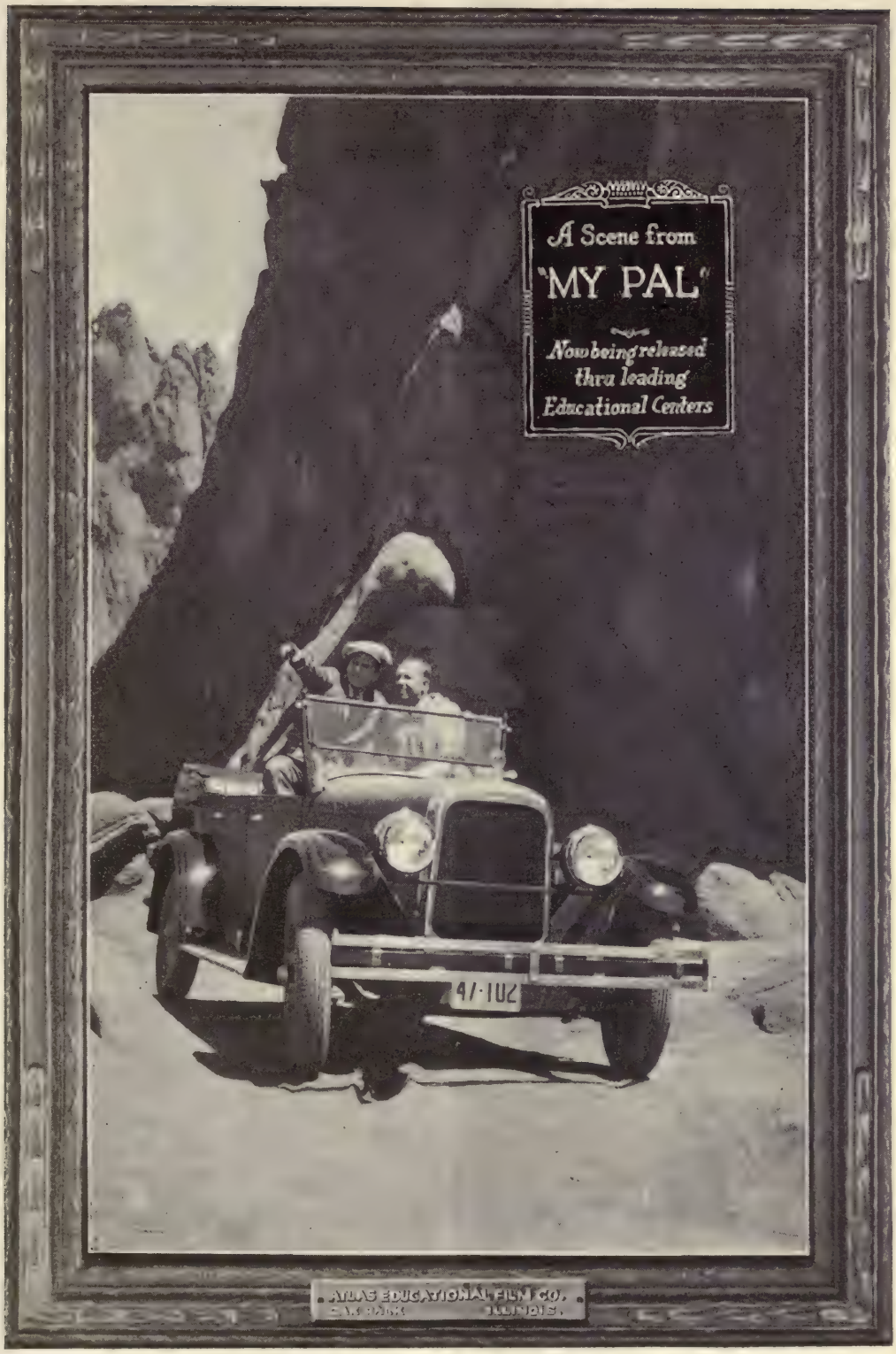
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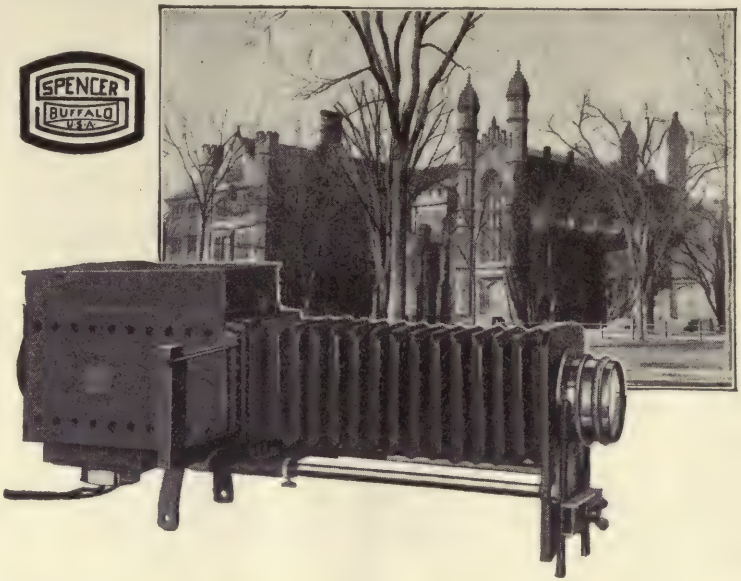

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President A. P. HOLLIS, Managing Editor FREDERICK J. LANE, Treasurer

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Vol. IV, No. 1 Editorial Section January, 1925

Our Third Birthday

THIS issue—the first combining VISUAL EDUCATION with THE EDUCATIONAL SCREEN—marks the third birthday of this magazine. We venture a few lines of retrospect on the career of this youngest magazine in the visual field.

In January 1922, THE EDUCATIONAL SCREEN started—without a friend in the world, without a single subscriber or advertiser, with no resources save the high ideals and low funds of the founders, and with four other established magazines already in the field.

In the brief three years since, two of the four magazines disappeared and the other two were taken over by THE EDUCATIONAL SCREEN. The youngest of the five is now alone in the field, with a total of paid subscriptions and advertising more than double the best preceding record. Why?

There are two reasons back of this growth: First, the policy laid down at the beginning was evidently sound. Second, the magazine has never swerved from this policy. The quotation on this page, from the first issue of THE EDUCATIONAL SCREEN, still expresses our creed and faith as to the kind of magazine the visual field needs and will support.

From the Editorials in the issue of January, 1922.

"THE purpose of THE EDUCATIONAL SCREEN is single and emphatic. This magazine intends to get at the truth about visual education—in all its phases and broadest aspects— and serve it up in a form palatable to thinking Americans. We shall endeavor to supply for you the best in theory, opinion and experience that the country affords . . . We shall present a monthly survey of really significant visual activities along educational lines . . . We shall become as rapidly as possible the one impartial and authoritative source of information on the new field; a source freely accessible to all interested in the progress of the new nation-wide movement which seeks to broaden and deepen, by the use of visual aids, our national education in school, church, club and community center . . .

"THE EDUCATIONAL SCREEN is published to give American educators, and every American who believes education important, the thing they have needed ever since the so-called 'visual movement' started—namely, a magazine devoted to the educational cause and to no other; a magazine distinctly intellectual and critical, rather than commercial and propagandist; a magazine written and produced exclusively by those whose scholarly training, experience and reputation qualify them to discuss educational matters."

LEST you fail to notice all the details of our new dress, we venture to point out some features that distinguish Volume IV.

The cover has been redrawn by our staff artist. We hope you approve. Notice, too, the new type face—our new printers, one of the foremost printing and publishing houses in the country, have purchased a new font especially for us. The general layout and "look" of the page has been markedly improved, we think. Let us hear what you think of our efforts.

Above all, mark the increase in number of pages—about 50% more space to give you the material you want. Several new departments begin in this issue—"University and City Centers," "Among the Magazines and Books," "Notes and News."

THE EDUCATIONAL SCREEN aims to be a comprehensive digest bringing under your eye each month all that is worth while amid the multitudinous thoughts, plans and activities in the world-wide visual field. Do you approve?

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To Our Subscribers Old and New

YOU are the largest company of subscribers ever assembled in the field of visual education. You are still a small fraction of the whole field, but you are inevitably its leaders. You are the 5 per cent already awake to the meaning and possibilities of the visual movement, and because of you the 95 per cent are stirring in their sleep. We have but to carry on the awakening process. With the active element of the country gathered into one unit, reading and developing by support and suggestion a single magazine devoted exclusively to the visual cause, the remotest corners of the field will benefit by the centralization. You and we have but to make the right use of these pages to intensify this visual movement multiply its activities, and turn its potentiality into power.

That power is vitally needed for the solution of one of the world's great problems —the picture. In its myriad multiplications and world-wide circulation through newspapers, magazines, books, and the motion picture screen, the picture is becoming a tremendous factor in world-education. Its total influence on human thought is beyond calculation. This influence is in large measure for good, in some unknown measure for bad, but in either case the results are largely unscientific, even accidental. For the highest end of all— education scientifically controlled and directed—the picture has scarcely begun to show its worth.

You subscribers, with THE EDUCATIONAL SCREEN as a common national medium for your cause—with the thousands more that will join you as time goes on—can be a mighty agency toward putting the picture in its rightful place in schools, churches, and communities.

From the Editorials in the issue of January, 1922.

"THE EDUCATIONAL SCREEN will give much careful attention to the theatrical movies, and expects to be frowned upon sternly by certain educators for its pains.

"It matters not whether the motion pictures are a poison or an inspiration, a curse or a blessing, an industry or an art. Whatever they are, they exercise a tremendous influence—as yet uncalculated and perhaps incalculable—upon the mentality of millions in this nation today. Since the development of our national mentality is a fairly accurate measure of national education, this magazine is necessarily and vitally concerned with what is happening on the theatrical screen and especially in front of it. The screen educates—for better or worse—wherever it hangs . . .

"When an American school child watches a screen, 99 times out of 100 it is a theatrical screen. No American educator, high or humble, can afford to ignore the fearful fact, unless, of course, he believes that the one viewing will have a significant effect on the child intelligence and the 99 will not.

"We may mention also in passing, that the influence of the motion pictures on school children is but a fraction of their total power. Of the twenty or thirty million daily spectators of the pictures, at least four fifths of them are non-school people. The political, economic and spiritual education of these people is going on every moment the mighty screens are lighted. Most of the "screen education" today—an influence that is sweeping over the mentality of the movie devotees like the tides, twice every 24 hours—is taking place outside the schools, as education is always wont to do. In short, if the question demands attention from educators, it is even more profoundly matter of concern to our political, economic, social and religious leaders. It is something eminently worth thinking upon for any and every American who can think."

FORMER subscribers to VISUAL EDUCATION will receive THE EDUCATIONAL SCREEN to the full limit of their subscription terms. Even those whose subscriptions have recently expired will receive this January number—with a reminder slip.

Those readers who were subscribers to both magazines—and it was a sizable company —will have their subscriptions extended to include both unexpired terms. (The change will be seen in the new address on the wrapper as soon as a new stencil can be made.)

We shall made due allowance for the fact that VISUAL EDUCATION appeared twelve times a year, while THE EDUCATIONAL SCREEN publishes but ten issues. All VISUAL EDUCATION subscriptions which include July or August numbers, or both, will be correspondingly extended by one or two months as the case may be.

For the year of 1925, our very best wishes to to all our subscribers, old and new!

The ACME in PITTSBURGH

Many years of service in school use proves that Acme Motion Picture Projectors are the adaptable machines for educational work. Users' preference, based on performance, is the Acme's strongest testimonial. There are now 31 Acme Projectors in the Pittsburgh Public Schools. Below is a list of a few representative schools in Pittsburgh having Acmes.

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Latimer Junior High School
South High School
Rodgers Public School
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Some of the recent school system purchases include the following number of Acme Motion Picture Projectors: 10 for New Bedford, Massachusetts; 10 for Boston, Massachusetts; 26 for Dayton, Ohio; 7 for San Antonio, Texas; 46 for Detroit, Michigan; and 19 for Indianapolis, Indiana.

The Use of Visual Aids in Teaching (II)

A Series of Articles

By A. G. Balcom

Asst. Supt. of Schools, Newark, N. J.

We are pleased to present in this issue the second of a series of articles from A. G. Balcom, Assistant Superintendent of Schools of Newark, N. J., and Director of Visual Education in that city. Under his administration Newark has become one of the best known centers of visual instruction, and Mr. Balcom himself is a tower of strength to the cause of visual education throughout the country. He is Vice-President of both the Visual Instruction Association of America and The National Academy of Visual Instruction, while he is prominent also in the work of the newly organized Visual Education Department of the N. E. A.

The titles selected by Mr. Balcom for this series of articles are as follows:

1. The Stereopticon and Slide (*in the December issue*)
2. The Stereograph (*in this issue*)
3. The Film—Its Possibilities and Limitations (*in the February issue*)
4. The Care and Use of Films—Inflammable and Non-Flam
5. The Motion Picture Projector—Portable, Semi-Portable and Standard Professional
6. The Film Stereopticon—a New Type of Visual Aid

These articles are planned to appear in consecutive issues of The Educational Screen.

The Editor.

2. The Stereograph

The term visual aid in teaching implies a means of illustration which makes its appeal through the eye and its wise use by a skillful teacher gives to the subject a touch of reality and interest that is difficult to give in other ways. The stereograph is a recognized member of this family of visual aids in good standing and by virtue of its character lends itself to a use peculiarly its own. The principle of the stereoscopic picture is the same as that of the eyes, for it presents two images taken through two lenses. It is said that the right eye sees more of the right side of an object, the left eye more of the left side and that the brain puts these two images together and sees them as one object and that this is how we get our impressions of solidity and relief. In the stereoscopic camera two photographs of an object are taken simultaneously so arranged that one lens photographs it from an angle to the right and the other from an angle to the left thus giving the appearance of relief or depth whereas in the ordinary camera with one lens the photograph appears flat.

Teachers who have made a study of how to use the stereograph to the best advantage in teaching have found it a vital aid in developing keenness of observation, initiative and self-expression. The highest type of teaching is the one that inspires the pupil to do the most for himself, therefore, the stereograph becomes fruitful material in carrying forward this idea in education for the reason that its use is largely individual. Each child gets his own reaction from his study of the view and no two children get exactly the same results because no two children are exactly alike in their experiences. The Keystone View Company of Meadville, Pa. has made a valuable contribution to teachers in working

The Stereograph in Use, Science Room, McKinley School, Newark, N. J.

out definite plans in the field of the stereograph in which they are pioneers. There are various methods of use in which resourceful teachers will work out, but I specially commend for careful perusal the following article by Walter J. Greene, Principal of the McKinley School, Newark, N. J., where nearly all of the 2700 pupils enrolled are of foreign parentage. Mr. Greene has found it a necessity to make large use of visual aids for this type of pupil.

The Use of Stereographs

WALTER J. GREENE, Principal,
McKinley School.

VISUAL Instruction, especially with foreign speaking children, depends, for its efficacy, upon the close juxtaposition of the object or picture with the words or expressions which describe it. If the child sees an object and hears or sees its name in connection with it, he at once grasps the concept of the word. If, however, several pictures, containing many points of interest, are shown to different children simultaneously, as is usually done in using stereographs, it is impossible to give explanations of individual pictures or to illustrate particular words or phrases. If such a reaction is carried out later after each child has seen each picture, it is impos sible to be sure that the children are associating you words with the picture or aspect of the pictur which you intend they should.

With the lantern slide there is no such difficulty One large picture is thrown upon a screen, so tha every child may see every point as brought out b the teacher. By means of a pointer each individua object in the picture may be identified and named Even the meanings of many verbs may be shown b still pictures, by calling attention to the attitude o persons or animals or by a general interpretation o the picture. The notion of the word "Blowing" could be easily imparted by means of a picture of hurricane, but the children would not associate thi word with the picture unless it was presented at th time that the picture was being shown.

It would appear from these facts that the lantern slides are much more valuable than the stereoscopi pictures; and indeed they are as a direct teachin device, but the stereographs supply that which al other pictures lack; the third dimension. It is im possible by any other device to provide the true effec of distance. Not only is this illusion of distanc valuable in pictures of scenery and architecture bu it brings out parts of machinery and shows thei relations in a manner impossible by any other means

In order to secure the full value of stereographs in teaching, the lessons with the stereographs should be preceded by the use of the lantern slides of the same pictures.

In the presentation with the lantern the interesting points are brought out, words are illustrated, technical terms are explained, and the children are told what to look for, when they look at the stereographs.

The children should take notes on each slide by number. Twelve to fourteen slides should be shown. At the next lesson the stereoscopes are used and the corresponding stereographs are shown. The children refer to their notes from the previous lesson and look for points according to the number of the stereograph. While waiting to view the next picture, the notes on the last one may be completed. After the stereoscopes have been passed so that all the children, have seen each picture, there should be a general discussion of each picture by number. In this way the full value of each picture is brought out.

The Scope of Visual Education

JAMES NEWELL EMERY

District Principal, Pawtucket, R. I.

VISUAL education, as commonly understood by the public in general and by a large group of educators who have given no special attention to the subject, is supposed to be the use of the screen as applied to school work. More especially is the term applied to the use of motion pictures in school work, an outgrowth of the past decade, or, in a slightly wider application, to the use of both films and lantern slides.

In the public press and periodical literature, great things have been promised for this new development. It has been prophesied that to teach history, we shall need only to project before the pupil in a darkened room a carefully selected series of reels dealing with the great events of our country; geography can be learned from the screen by watching the customs, manners and ways of living of the peoples from the equatorial jungles to the igloos of the Eskimos; the wonders of natural science can be unfolded quickly and easily, while the figure on the screen performs all the experimental work, and the minute wonders of the world of insect life are magnified thousands and hundreds of thousands of times before the pupil. In truth, an easy and interesting way of covering the once rugged road to learning.

At this, the practical school executive, somewhat inclined to the idea of visual instruction, gasps with dismay at the extravagant claims made by its well-meaning friends. Such over-zealous enthusiasm has wrecked the dreams of many a politician and statesman, has written a different story on the page of history. Likewise the cause of visual education has been advertised by lay enthusiasts until promises outweigh performances, or even the possibility of performance. Even in the most restricted viewpoint, that of motion picture films, it has never reached a point where it could properly be expected to take the place of text-book or teacher, or where the student could sit down to so many reels of history, so many reels of geography, so many reels of science, and consider his day's work done. It would be a royal road to learning indeed, a broad, paved, smooth highway over which rapid speed in the acquisition of knowledge, combined with the pleasure of a real sight-seeing trip, might be made. This is too good to be hoped for.

The pupil must be taught, must acquire impressions for himself, and must clinch those impressions by expression. Upon this base rest all the methods of teaching, with all their detail. Thought-getting, followed by thought-giving, is the foundation of pedagogy. Visual instruction forms an excellent means of getting impressions. In the hands of a good teacher it is a most valuable, in fact an unequalled device. It can supplement the work of teacher and text-book to a marked

degree; it can never supplant either. The worst handicap that the modern outgrowth of visual education has had to contend with in the last few years is the idea that in some magical way it can take the place of both text-book and teacher, and that by merely unfolding its story before the pupil, it can educate him, so many reels in so many hours, by a hard and fast time-schedule. The absurdity of this will be patent to any thinking educator.

But visual education has a wider scope than the mere use of motion picture films and lantern slides in the schoolroom or auditorium. These two means are probably the highest and most completely developed means of bringing the world, past and present, before the mind of the learner. They are but a portion of a wealth of devices, however, which include also the still or loose picture, whether it be clipped from the pages of magazine or newspaper, or be a photographic print, or whether it be bound up in a book or magazine or folder; the stereoscopic view, in which a certain type of photograph is viewed through an apparatus which gives it the appearance of three dimensions; the wall-map and the chart, familiar on the walls of every schoolroom in the country; the blank outline to be filled in by the pupil; the lantern slide, the picture or postcard projected on the screen, and that latest triumph of cheapness, lightness and portability, the picturol lantern; and the motion picture film. These last devices possess the advantage of making it possible for large numbers, limited in fact only by the size of the room, to view the same thing at the same time. To this classification we may add collections of actual objects themselves, such as mineral and ore specimens, samples of products, stuffed birds and animals, preserved specimens of flowers, grasses, butterflies, and the like and the historical pageant. All these differ widely, but are entitled to be classed as means of visual instruction.

In the last few years, around visual education has grown up a well-defined technique. It has developed both an art and a science, and some fairly well-settled methods of its own. But after all, it rests with the teacher whether he will use these means to their utmost. The real teacher can make a greater or less success of any method or device, measured from the standpoint of results. No method can be wholly condemned from faulty carrying out on the part of its exponents. One thing is certain with visual instruction, as with other methods, the teacher must *teach*. To do this, she must understand the content of her subject, must know it to her fingertips, instead of a spiritless assignment of a certain number of pages of text. Visual instruction compels the teacher to know her subject. And no matter how thoroughly the teacher may think she is familiar with the subject matter, every time a visual device is used, some new angle, something heretofore unseen, presents itself, to enrich the teacher's knowledge, as well as the pupil's. This very item alone is one of the most valuable features of visual instruction. You may use the same picture again and again, year after year; every time you use it, if you are a real teacher, you discover something latent in that picture which you had not noticed before.

As a device, to enable the teacher to teach, the pupil to learn, visual education is making itself more valuable as its possibilities are being learned, and made use of by the great body of teachers the country over. In the age of inventions in which we live, in the next generation as great strides are to be expected as the modern film where the inhabitants of savage lands pass in review before a group of pupils is in advance of the crude woodcuts in the text-books of Komensky in 1658.

Cutting the Time of Learning

Rowland Rogers, Ph. B., J. D.
Corresponding Secretary—Visual Instruction Association of America

LIFE has become more complex. This is especially true of the last twenty years. The coming of the automobile, the motion picture, the aeroplane and the radio have given us not only more ways of doing things, but many more things to know about.

The man in the street is supposed to know something about the Einstein theory, the principles upon which the radio works, the elements of photographic chemistry which underlies the making of movies and the nature of the explosion of gasoline when ignited by a spark in the cylinder in the automobile. There is more to learn and more that is difficult to learn.

Entrance examinations for college freshmen are more difficult and cover a broader range of knowledge. Primary and secondary education has broadened, but the amount of time available to teach the subject matter has not increased. It is not practical to have more than five school days in the week nor more than forty school weeks in the year. Is any method possible which will teach with the same degree of efficiency as the present one, impart as much information, stimulate the student to constructive thinking and do this work with a distinct saving of time?

The answer "yes" can be given with a considerable degree of assurance. The movies hold out a promise of performing this task, —of cutting the time needed to acquire knowledge. The research and experiments mentioned hereafter indicate that it may be possible to cut the time of learning as much as 50% and possibly more. Before considering specifically the nature and scope of the research and experiments, it is well to make a few preliminary statements.

First, by movies is meant not the entertainment movies seen in the motion picture theatre, but movies specially prepared for school and instruction use. Such pictures co-ordinate with the existing curriculum given in the schools and supplement the use of textbooks.

Again, it is fair to admit that movies are not best adapted to teach all subjects. Some subjects are difficult of visualization. Other subjects may make use of different methods of visual presentation to as good and even better advantage. The still picture is a companion and not a competitor of the movie. Each has its field of use to which it is best adapted.

However, with these limitations in mind, there remains a vast field where the promise of movies to save the time of learning can be fulfilled. The following research experiment is a specific example:

A committee of the Visual Instruction Association of America was appointed to learn more about the use of movies in education. The experiments heretofore conducted in this field were largely in the nature of determining the relative degree of efficiency of the movie, compared with other methods of instruction. This committee approached the subject from the viewpoint of using movies in teaching as tools to save the student's time of learning.

A single reel film requiring 15 minutes time to screen was selected. The subject of digestion was chosen. The film made use of animated diagrams to show the entire digestion process in sequence from the mouth to the colon. In addition there were photographic scenes using real people. A doctor explained the process of digestion to a boy who appeared in the picture.

The experiment was conducted in three different types of schools. One in a medium sized New England city, Meriden, Conn.; another was a school in New York City, and

the third was a country school in New Jersey. Intelligent teachers were used in all three places. Students who had never studied digestion were selected. In each place they were divided in two groups. The A group had a high intelligence quotient. The B group an average one.

Both group A and group B were subdivided into three divisions. Division No. 1 had five classroom periods for the study of the subject of digestion. This work was conducted in the conventional manner. Use was made of the text-book, oral explanation and the blackboard, showing diagrams.

Division No. 2 of group A had two study periods, using conventional methods and one period for the use of the motion picture. Division No. 3 of group A had one study period and one period for the motion picture.

Each of the three divisions of group B had corresponding study periods and time for seeing the motion picture. The proficiency rating of each division of each group of Meriden, Connecticut is shown below. This is the score made on the test, divided by the number of minutes of study including the time spent on reviewing the motion picture.

		Group A.	Group B.
Div. 1	Study only	30	21
Div. 2	Study, 2 periods and motion pictures	46	37
Div. 3	Study, 1 period and motion pictures	75	60

Substantially the same results were found in both the country school, the large and small city schools. Apparently it makes no difference who the pupils are, where they are located, if the motion picture is sufficiently well constructed to convey an impressive message. Upon the basis of the attainment per minute, there is no doubt that the result of this experiment proves an actual saving of time. Another way of expressing the result is as follows:

A comparison of the actual results shows that the score of Group A was as follows:

Division 1—35.6
Division 2—34.8
Division 3—33.9

In other words there was no substantial variation between the scores of all three groups.

Division 1 was 2% more efficient than Division 2, and Divison 3 was 5% less efficient than Division 1. However, as this article does not attempt to consider efficiency of motion pictures as a means of instruction, but confines itself to movies as a time saver, these results should be viewed from the following angle. Division 2 of the A Group had two-fifths less time than Division 1 but the score of these divisions (respectively 35.6 and 34.8) was a difference of only 2%. But Division 2 spent 40% less time on the subject than Division 1. A graphic means of comparison is the following question: **Would you pay 40 per cent more for an overcoat which is 2 per cent better?**

The comparison with Division 3 is even more startling. The score of Division 3 was 33.9%. This is 5% lower than Division 1. There was a saving or reduction in time, however, of 62½%. Would you buy a furnace which consumes 62½% more coal in order to get 5% greater heating capacity?

It is interesting to note that in the B group there is a comparatively greater efficiency of Division 3 compared with Division 1. In other words the movies seem to enable those of low mental ability to profit more and obtain a higher score. It is possible that backward students may be speeded up, to learn, by the use of motion pictures, adapted to their needs.

The plain deduction from these three experiments is that the movies hold out a promise of effecting a material time saving in that function of education which consists of the imparting of information. The amount of time saved may be from 40% to 62½% where the motion picture used is well constructed and adapted for the purpose.

Aeroplane View of the Visual Aids Field (IV)

(Continued from the December Number)

JOSEPH J. WEBER
University of Arkansas

WHERE can one learn of educational films? Fortunately there is in existence a little booklet called "1001 Films," an annual compilation of non-theatrical films, classified by subjects, with distributors indicated, and with concise summaries or reviews of the different films. The booklet is not for sale; it is given only to subscribers to The Educational Screen. Preserve it with care and keep it handy for ready reference. The next best source is probably your state university or agricultural college. Practically all such state institutions today carry films and lantern slides for free use by the schools and communities of their respective states. Write for their lists. Finally, read the reviews and advertisements in The Educational Screen, the bulletins of The National Motion Picture League, New York City, and the recommendations of the Better Films Committee of the National Congress of Mothers and Parent-Teacher Associations, Washington, D. C. With all this guidance you should experience no trouble in locating the films you desire.

Who are the veteran workers in this cause? There are many, too many, in fact, to be given space here. Some have been in the field a long time already; others not so long. Nor are their works all of equal importance. It will remain for the future to decide the merits of the various contributions. I shall enumerate only a few of the outstanding personalities. The order of mention is practically that of their entry into the service. The credit for the longest service will no doubt go to A. W. Abrams of Albany, chief of visual instruction in the New York state department of education. He began to develop his lantern slide service many years ago. The next worker to become prominent in the field is Wm. H. Dudley of the University of Wisconsin. He is the pioneer in the development of visual instruction as a university extension function. Then there is a group which became noticeable at about the same time in 1919-20. The members of the group are A. G. Balcom, assistant superintendent of schools, Newark, pioneer in the use of motion pictures in the city schools; Dudley Grant Hays, director of visual instruction, Chicago, pioneer in the use of lantern slides in city schools; Wm. M. Gregory, director of the museum, Cleveland School of Education, pioneer in the formulation of probably the first teacher training course in the use of visual aids; E. L. Crandall, director of the lecture bureau of the New York City schools, and Miss Rita Hochheimer, his assistant, pioneers in organization work; and J. V. Ankeney of the University of Missouri, an indefatigable worker in the extension of agricultural visual instruction and mainstay secretary of the National Academy of Visual Instruction. Next may be mentioned a committee of teachers in the Berkeley, California, schools, headed by Anna V. Dorris and probably inspired by their able chief, Supt. H. B. Wilson, who all in co-operation have given us the first compilation of special methods in the use of visual aids for actual classroom work. Finally there is Frank N. Freeman of the University of Chicago who, with F. D. McClusky and twelve other ardent disciples, has conducted researches which constitute an invaluable contribution to the cause of visual aids in education. The people enumerated are by no means the only ones who have done

valuable pioneer work. Of those omitted many have changed interests and not a few have entered the commercial phase of visual education; while still others simply should not have been omitted. They deserve better; and it is regrettable that the necessity for brevity has made omissions imperative. However, if you peruse the literature carefully, these others will come to your attention also. I have made no attempt to mention by name the many newcomers who have recently begun to preach the gospel of visual aids.

How about the theatrical film? The school is not an independent institution. It is one of many social agencies which have come into existence to perpetuate organized society and to stimulate human progress. The school has many contacts with social life, some for better and some for worse. One of the latter, and a real sore spot, is the cheap movie theatre. "Cheap" movies have a greater influence upon the growing generation than we adults realize. At present they are undoing much of the good work of the home, the church, and the school. Character that is built up in these during the day, is torn asunder in the evening at the movies. If the good work of all constructive agencies is not to be seriously counterbalanced, we must raise the standards of the motion picture theatre. Just as the press had to be purged of its obscenity and yellow journalism, so the theatrical film must be rid of its falsity, wickedness, and immorality. Not only do the movies now commercialize human sex interest to a disgusting degree, but they also make heroes of law breakers and in every way apotheosize crime. And that is not all; they continually distort the truth into glamorous error, and this conflicts insidiously with the practical lessons of life in the home and the school.

What must be done with the motion picture in order to safeguard and promote the interests of the school and at the same time raise the entertainment standards of the community? The solution does not lie in attempting to reform cheap movies. This would be as futile as to try to reform questionable literature. Demoralizing entertainment will be provided as long as there remain immoral people to demand it; and we have scant reason to believe that the demand shall ever cease entirely. But we can encourage refined forms of entertainment to take the place of the coarse ones for that great mass of people whom we term respectable, and especially so for our innocent school children. In motion picture production, as in other artistic endeavors, the range in quality can easily be extended to higher and ever higher levels. Good photoplays have been produced, and the future holds out no obstacles to the attainment of artistic perfection. In art the sky is the limit. A community, if it so wills, can have respectable entertainment in place of the vicious kind. It all depends upon "what the public wants." How can this be brought about? By making good films pay: by condemning the vicious, by ignoring the mediocre, and by praising and recommending the best films. And this can best be done by the public-spirited women of the community—those guardians of all that is true, beautiful, and socially worthy. Mothers clubs and parent-teacher associations can make it an especially fruitful community project. Any one actively interested in the problem should write for literature and suggestions to the National Congress of Mothers and Parent-Teacher Associations, Washington, D. C., or to Mrs. Charles E. Merriam, former Chairman of the Better Films Committee, 6041 University Ave., Chicago, Illinois. Mrs. Merriam is now president of The Film Councils of America, a new agency for encouraging better films, that promises effective leadership in the movement. The National Motion Picture League, 100 Broadway, New York City is another organization having a similar purpose. In the field of social service there is no endeavor richer than that of raising the standards of the theatrical motion picture.

What To Look for Out of Doors This Month

Lucile V. Berg

"Oh, wonderful world of white
When the trees are covered with lace,
And the rough winds chide,
And the snowflakes hide
Each bare unsheltered place—"

DOWN from a leaden sky drift etchings of marvelous beauty to cover a sleeping world and rob it of some of its harshness. Snow-flakes from very high clouds lack the dainty laciness of those that fall from a medium height, but as if to make amends for this short coming they are lined with intricate tracings. Under the crystal covering of the pond the great white water lilies sleep on their coiled up stems. Quick winds take up the snow and whirl it in eddies, sweeping bare the hill tops, piling it high in the hollows and scattering it over the meadows. Brush away the snow and beneath it lies summer's green in the tender blades of new grass, the primrose and mullen rosettes, and the short stemmed dandelion buds. Close by the sheltering roots on the north of the forest trees may be found the rusty leaves of our bravest Spring flower—the hepatica.

The oak tree stands like summer's ghost in the bare wood

There is a quiet beauty in the snow-bound creek

There is a beauty in the winter trees when the intricacies of branching are visible,—in the feathery crown of the elm, the twigless branches of the catalpa hung with its long split pods, the slim black ash with its sooty buds, the thorns of the locust, the exquisite design of the naked hawthorne, and the weary forms of wind blown willows. The sycamore tree is sowing her harvest.

In the hush of winter the great grave eyed snowy owl seeks a mate—together they fashion the nest, and in storm and wind they rear their brood of downy owlets. The timid hungry cotton-tail, desperately in want of food, gnaws the bark from off frail saplings. The big snow-shoe rabbit stakes his summer feeding ground by setting his tooth marks as high as he can reach upon the trees trunks. Only a rabbit whose mark can be placed higher will dare dispute the claim. Many a tale is recorded in the foot prints in the snow —adventure, merry frolic and desperate flight.

The beaver rests secure within his walls of sticks and frozen mud, and many a prowling wolf, and hungry fox may scratch in vain. The crows, those noisy pessimists, gather in the tallest treetops and discuss the ways of their arch-enemy—man.

On still, sunshiny days the mourning cloaks come from their hiding places to spread their velvety wings to the kindly warmth of the sun.

That constant group of constellations that swings majestically about the pole star gleam brighter on cold clear winter nights; Orion, the Pliades and Taurus are among the loveliest of the winter constellations. If you would see the solar eclipse on January the twenty-fourth rise early, for it occurs shortly after sun up, and it is the last to be seen in America for many years. Folks in New Eng land and the Great Lakes region are partic ularly fortunate.

Under a canopy of leaves and snow, in a last year's bird nest, sleeps the winter through

Foot tracks and shadows in a winter wood

When the grey pall lifts, the January sun sets are wonderously beautiful—roseate hues spread over a cloud flecked sky and dye the snow with a gleam like fire-light.

Scholarly Films

Ditmar's Living Natural History

SO much complaint has been made by educators of the lack of educational films, worthy of the name, that the appearance of a really scholarly serie like Ditmar's Living Natural History calls for im mediate and hearty endorsement.

You gentlemen of the schools have justified th absence of educational film in your programs b saying, "There isn't any such animal." Well, *there is* Ditmar's Living Natural History is a direct challeng to that time-worn charge. Raymond L. Ditmar o the New York Zoological Society has been perfectin this series for sixteen years. A number of thes pictures had successful runs at leading theaters. Mr Ditmar lectured with them at scores of colleges, an before many learned societies. They are now read in a scientific logical series, for the use of ever high school and college in the land.

The brochure describing these films is a gem o the printer's art, but more than that, it is the cleares and most succinct statement of the educational use o films we have seen. The pedagogy is stripped of al involved nonsense, and, in a few terse paragraphs Mr. Ditmar says, in effect, "Here are scientific films the result of years of honest work backed b scholarship and technical skill. Cut out the verbiag and get busy."

Tentative Program for the National Academy of Visual Instruction Meeting at Cincinnati, Ohio.

THE following preliminary program has been arranged for the regular meeting of the National Academy of Visual Instruction at Cincinnati on February 23rd and 24th. The meeting will be held in the Baptist Church on Walnut Street, near the Music Hall. Each member on the program comes with a carefully prepared paper (20 minutes the limit) and is ready to answer questions. If you have any suggestions regarding the program make them to the President W. M. Gregory, Cleveland School of Education, or Secretary J. V. Ankeney, Dept. of Rural Education, Cornell University, Ithaca, New York.

Monday, February 23rd

1:30 P. M. First General Session.

1. Visual Aids and Intelligence, Joseph J. Weber, University of Arkansas.
2. Use of Photographic Prints in Teaching, A. G. Balcom, Newark, N. J.
3. A Film Score Card, John A. Hollinger, Pittsburg, Pa.
4. Analysis of the Activities of the Detroit Visual Education Dept., Burton A. Barns, Detroit.
5. Visual Education in a Small School System, James N. Emery, Pawtucket, R. I.

Dinner at six o'clock (Place to be announced later) Supt. J. H. Beveridge, Chairman.

(a) Motion Picture Photography for the Teacher. Address and Demonstration, Dr. Mees, Eastman Kodak Company.

(b) Some Problems of Motion Pictures in the Schools.

The School and the Exhibitors, Mr. Pease, Buffalo, N. Y.

How to Acquire a Film Library, Charles Roach, Ames, Iowa.

Tuesday, February 24th

9:00 A. M. Second General Session.

6. Visual Instruction in Modern Education, Wm. H. Dudley, University of Wisconsin.
7. Standard Gauge Film vs. the Narrow Gauge Film, D. G. Hays, Chicago, Ill.
8. The Importance of Training Teachers in Visual Methods, Thomas Finegan, New York.
9. How to Determine Quality in Lantern Slides, A. W. Abrams, Albany N. Y.

Lunch

1:30 P. M. Third General Session.

10. Educational Value of the Poster, Mary Haviland, Nat. Child Welfare Association.
11. Lantern Slide Demonstration Lesson, M. D. Thomas, Paris, Mo.
12. Experiences in Obtaining Government and Other Materials for Visual Instruction, Rupert Peters, Kansas City, Mo.
13. Visual Education in St. Louis Schools, Miss A. Meisner, St. Louis.
14. Circulating Collections of the Newark Public Museum, Louise Connolly, Newark, N. J.
15. Methods in Visual Instruction (illustrated—objects and slides), C. R. Toothaker, Philadelphia, Pa.

7:30 P. M. Round table.

Report of Committees.

a. Shall all educational films be on safety narrow gauge film?

b. Progress in the use of motion pictures in schools, churches, and clubs for entertainment.

c. Shall the duty on lantern slides imported for educational use be removed?

d. Plans for courses in Visual Methods for Summer Schools.

e. New industrial films. (5 minutes limit).

f. Relation of the National Academy to other organizations.

(a) American Association of Museums.
(b) Carnegie Foundation.
(c) National Education Association.

g. Methods of adjusting visual aids to the course of study.

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for January

A SAINTED DEVIL (Paramount)

No picture that Valentino plays in henceforth will ever come up to its advertising. Here he is neither a saint nor a devil, but a spoiled young man of emotional temperament, who loses his bride on his wedding night, and—not unnaturally—wants to get even with somebody for it. He returns for a time to the picturesque Spanish costume which we are always to associate with memories of "The Four Horsemen," but somehow we feel that it is being worn only for effect. The picture misses fire decidedly. Mr. Valentino sorely needs the guiding hand of an inspired director, as he certainly is *not* an inspired actor.

THE FAST WORKER (Universal)

A farce with a number of chuckles tucked away in the convolutions of its plot. Reginald Denny as an obliging young man who agrees to help a political friend out of a tight place by impersonating him for a while. With the role of his friend he inherits temporarily a wife and sister-in-law. He promptly falls in love with the latter, thus making the complications necessary for a story. Laura La Plante, Ethel Grey Terry, Lee Moran and Richard Tucker assist.

ANOTHER SCANDAL (Hodkinson)

This seems to be a sequel to Cosmo Hamilton's "Scandal", and carries on the affairs of the lively Beatrix Van der Dyke and her cave-man husband. The lady now decides that her husband has become too settled and placid, and in trying to work him up to a little jealousy, she goes too far and throws him into the arms of a designing widow. Whereupon she has much ado to get him back again. It skates over some pretty thin ice, but on the whole is rather nicely done by Lois Wilson, Holmes Herbert, and Flora le Breton.

AMERICA (United Artists)

As a number of other historical pictures lately have turned out, so Griffith's latest opus proves to be excellent text-book material for the school child, but considerably lacking as a dramatic effort. In his desire to stir up patriotic emotions, Mr. Griffith overplays his hand a little. Having discovered the word "sacrifice" early in the proceedings, he lugs it into his titles on all occasions, until we grow a little weary of it. Then, the love story suffers from the somewhat scattered and episodic background of the Revolution, and much of it is unconvincing. The actors have an irritating habit of gazing at each other without moving a single facial muscle, while subtitles credit them with long, impassioned speeches. Distinctly disappointing in itself, it harbors the melancholy suspicion that Griffith may be losing his cinema cunning. We hope not.

MANHATTAN (Paramount)

Richard Dix has had a stroke of bad luck. That is to say, they've made a star out of him. Than which, for as good an actor as he is, there could be no tougher luck—especially if this picture is any indication of what is to come. It is just movie stuff: the wealthy, bored young man dips into the underworld in search of adventure, and finds it. Jacqueline Logan is present, and Gregory Kelly of "Seventeen" fame takes what laurels there are in the way of acting.

BORN RICH (First National)

This is just plain silly. A pair of young married people have too much money and leisure for their own good. Just as they are on the point of separating, the husband loses all his money. This is supposed to straighten everything out. And after the grand reconciliation, we are blandly informed that the money isn't lost at all—which puts us right back where we started. Claire Windsor is overdone in every respect, and Bert Lytell is ineffectual.

THE GARDEN OF WEEDS (Paramount)

Betty Compson is, as usual, the chorus girl with a past. She marries a solid citizen, and the villain comes threatening to wreck her happiness by telling her husband everything. But the husband being, as we said, a solid citizen, the villain emerges from the encounter with a broken neck. Rockcliffe Fellowes and Warner Baxter, playing respectively villain and husband, are fairly interesting.

UNSEEING EYES (Cosmopolitan)

The chief virtue of this picture is its beautiful mountain snow scenes. The story is artificial, but it serves to get Seena Owen and Lionel Barrymore into the northland via aeroplane, where they are separated from each other in a blizzard. The heroine is stricken with snow blindness, and falls into the clutches of a very tough character played by Louis Wolheim. Strictly according to movie conventions. Pity to waste a Barrymore like this.

GIRLS MEN FORGET (Principal Pictures)

From Fannie Kilbourne's story, "The Girl Who Was the Life of the Party," and not at all what you might expect from the title. Patsy Ruth Miller is amusing as the village cut-up, and Johnnie Walker and Alan Hale are satisfactory support. Not a bad evening's entertainment.

SINNERS IN SILK (Metro-Goldwyn-Mayer)

An exposition of the jazz age, with rather less than nothing left to the imagination. Eleanor Boardman, Conrad Nagel, Adolphe Menjou, and others participate, but fail to make it more than mediocre—and that's saying a good deal for it.

THE MINE WITH THE IRON DOOR (First National)

A Harold Bell Wright story, having as its principal characters a man escaped from the penitentiary, and a nameless girl adopted by two old prospectors. The mine with the iron door is one of the traditional "lost mines" of Arizona. Typical western material without much to distinguish it except an excellent Indian characterization by Robert Fraser, and good portraits of the two old partners by Bert Woodruff and Charlie Murray. Dorothy MacKaill and Pat O'Malley handle the leads adequately.

BUTTERFLY (Principal Pictures)

From the story by Kathleen Norris, of a selfish younger sister. Carefully done, and in the main convincing. Ruth Clifford plays the self-sacrificing elder sister, and Laura La Plante the little Butterfly. Kenneth Harlan and Norman Kerry are pleasing as the two lovers.

THE BANDOLERO (Metro-Goldwyn-Mayer)

Interesting because of its true Spanish atmosphere. The story is of a mountain brigand who has stolen the son of the man who caused his wife's death. His revenge comes to nothing when his own daughter falls in love with the boy. An excellent climax is a thrilling bull fight; otherwise the story drags somewhat. Pedro de Cordoba dominates the picture as the Bandolero.

THE ONLY WOMAN (First National)

Beautiful Norma Talmadge plays with her usual poise and skill a dutiful daughter who obediently marries an apparently hopeless young toper, to save her ruined father. After a strenuous siege, she reforms her husband to a point where she can—and does—fall in love with him. It's old stuff, and not even Miss Talmadge's skill and beauty can put it over. And Eugene O'Brien, though nice to look at, isn't particularly convincing.

THE CITY THAT NEVER SLEEPS (Paramount)

Another "Mother O'Day" story by Leroy Scott, featuring the sleek Ricardo Cortez, Kathlyn Williams, Virginia Lee Corbin, who used to be a child star and hasn't yet recovered, Louise Dresser, and Pierre Gendron. Melodrama, adroitly done by director James Cruze.

TONGUES OF FLAME (Paramount)

Thomas Meighan as an honest, simple—oh, so simple—lawyer, befriends the poor Indian. And in so doing gets himself into trouble with the financial boss of the district. But it serves him right. Almost anybody would have known when the financier offered a whole million dollars for a barren Indian reservation, that there must be oil or something on it. Bessie Love is pleasing as an Indian maid.

DYNAMITE SMITH (Pathe)

Charles Ray, relieved of the cares of production, approaches some of his past fine work in his portrait of "Dynamite" Smith, whose dominating emotion is fear. He plays a diffident newspaper hack writer, back in the eighties, whose first real contact with life comes when he is sent in an emergency to report a murder in a notorious saloon. There he meets the frightened, futile little wife of the saloon keeper, and takes a beating on her account. Then they run away together, followed by the husband. His savage revenge, and the agonizing struggle of Smith against his deadly fear, create some tense moments. Bessie Love as the pathetic little wife and Wallace Beery as the brutal husband are excellent.

Production Notes—January

FORTY new Paramount pictures will be released during the six months following next February first. The list includes adaptations of stage successes of 1924 and some of earlier date, famous books, and magazine stories. "The Air Mail", "The Goose Hangs High," and "Cobra"—the last named with Rudolph Valentino,—are among those now in production.

UNITED ARTISTS has been reorganized with Joseph M. Schenck as chairman of the board of directors. The output of the corporation will be increased, and worthy pictures by other producers will be financed. The new line-up of United Artists will add the productions of Norma Talmadge as soon as her present contract with First National is fulfilled.

OUTSTANDING among productions at present seem to be Universal's "The Phantom of the Opera," by Gaston Leroux, with Lon Chaney; Larry Semon in the famous Frank Baum fairy tale, "The Wizard of Oz"; Eric von Stroheim's "The Merry Widow;" and Rupert Hughes' production of his own flip little comedy, "Excuse Me."

Official Department of
The Visual Instruction Association of America

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The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

ERNEST L. CRANDALL

No. 15. A Handle for the Memory

IN THE last article we considered the availability of the stereopticon slide as an aid to memory, viewing it exclusively from the standpoint of its capacity for reinforcing that desire for more complete possession, physical or mental, of the object or objects under observation, which, if our psychology is correct, is the basis of retention. This, it will be recalled, is our definition of the term curiosity, as used in psychological parlance.

Now memory consists of two distinct acts, or perhaps it would be less confusing to say two distinct phases. First there is the act, or phase, of storing away the object to be remembered. This involves the power of retention. But this alone would be indeed a futile performance, except for the exercise of the further power for which this is but the foundation, namely the power of recall. The only reason why the mind stores away certain images, certain impressions, is that it may be enabled to recall them upon some future occasion.

Accordingly, just as the element of desirability, or undesirability, as of something to be sought out again, or something to be avoided, enters into the unconscious (or subconscious) selection of the images or impressions to be retained, so too, the mind, operating quite unconsciously (or subconsciously) intuitively selects from these images or impressions, certain salient or particularly striking features or items, to facilitate the process of recall.

In short, retention and recall, both parts of the one mental act or process, and both motivated by the same ultimate unconscious (or subconscious) purpose, are nevertheless quite distinct. Thus, while retention is facilitated by the intuitive or the purposeful stressing of the element of desirability (or undesirability), recall depends even more definitely upon the heightened intensiveness of impression connected with certain features of the item to be recalled.

Now, just as the element of desirability (or undesirability) can be consciously stressed by the instructor, for the purpose of strengthening retention,

so also may certain salient features of the sense complexes presented during the course of the recitation be deliberately intensified by the teacher, for the purpose of facilitating recall.

Again, it seems to us that the stereopticon view affords the ideal medium for this purpose. Once more let us assume that the subject in hand is the cotton industry, whether the same is being studied as a subject by itself or is being presented merely as one of the industries of the Southern Atlantic States in a study of that region.

Now it can hardly be expected that the pupils will retain and be able to recall all that they hear, read or see bearing upon this subject in the course of a recitation (again using the word recitation in the sense of the complete continuous treatment of the subject as an integral topic). Nor indeed is such complete and comprehensive recollection the end aimed at by the instructor. Even if a given pupil should retain everything received, there will be certain features which he will recall with especial ease and frequency. Let us illuminate this situation by an illustration.

I make an excursion to the City of Washington. During my sojourn I visit in succession the National Cemetery at Arlington, the Tomb of the Unknown Soldier, and the Lincoln Memorial with its marvelous statue by Daniel Chester French. These three more or less related items, forming an integral part of a half day's itinerary, become, both physically and mentally, indissolubly associated in my memory. I also attend a session of the Senate in the Capitol Building. Senator Borah is addressing the Senate at the time. My itinerary includes the Congressional Library. I wander among the book shelves, examine the remarkable collection of etchings, but upon entering and upon leaving I am held in admiration by the magnificent frescoes and mural decorations of the rotunda. Now it seems to me perfectly clear that there are certain features of these various sense impressions which will return to me in future with much greater ease and frequency than all the others. This will be true both of voluntary and involuntary recall. It will be true of voluntary recall because whenever I endeavor to recall the incidents of my visit the highly emotional state aroused in me at the time by the Lincoln statue will tend to emerge. The voice and figure of Senator Borah addressing his colleagues, being the one human touch in an otherwise more or less conventional scene, will also arise spontaneously in my memory, and the aesthetic thrill of the mural frescoes in the Congressional Library will repeat itself with equal facility. It will also be true of involuntary recall because every mention of the name of Lincoln, every occasion on which I may see the name of Senator Borah in print and every allusion to mural decorations thereafter will tend to bring back with greater or less distinctness all the incidents and associations of these various items of my Washington visit.

Accordingly when as a teacher I desire to fix in memory for my pupils certain pivotal points connected with the story of cotton, I can best do so by shutting out all other distracting influences and throwing upon the illuminating screen certain key images connected with the salient features of what I wish them to recall. The recurrence of these vivid, intensive sense impressions can absolutely be counted on, and can also be depended on to bring with them in greater or less distinctness the whole train of fact and inference that has been involved in their study of the subject. For example, I should not wish my class to retain in detail figures representing the acreage, volume of output and value of crop in a given year, but I should wish them to make their permanent possession the major facts with regard to the comparative significance of cotton as a crop and as a national and world commodity. This I would seek to accomplish by presenting a comparison between the cotton crop and one or more other staples of production, in the most graphic manner possible through one or two slides. These slides should not be reading slides,—that is, they should not consist of statistics but of vivid graphs, and that too of graphs containing some element of realism. The mature mind might be able to retain the comparison suggested by a large yellow square alongside of a somewhat smaller blue square, both accompanied by figures to represent a comparison between the cotton crop and the wheat crop, for example. For an elementary class in geography, however, I should much prefer an immense bale of cotton alongside a basket of wheat, with the relative proportions duly preserved and the actual differences in quantity and value represented not merely by the figures themselves in round numbers, but also by a striking and graphic difference in the size of the figures used for each.

I think it will also be conceded that if I wish my pupils to recall with facility the geographical distribution of the cotton crop as a world product, I can best accomplish this not merely by means of a map and a pointer, even though on such a map I should color only those portions where cotton is raised. I can make this impression much more intensive and therefore much more capable of recall by covering the cotton areas with representations of growing cotton or tiny cotton bales.

(*Concluded on page 64*)

Pictures and the Church

Conducted by CHESTER C. MARSHALL

"What Shall We Do with the Movies?"

A Questionnaire Sermon

THE editor of the Church Department recently preached a sermon on the movies, using as topics of discussion a list of nineteen questions which he had prepared and sent to men and women in all ranks of life, including clergymen, educators, welfare workers, motion picture producers, exhibitors, and newspaper men.

The sermon attempted to give the essence of the hundreds of replies on each question, and the editor believing the results to reflect rather fairly the best thought upon this vital subject ventures to print a part of the discussion in three or four installments in the Church Department of THE EDUCATIONAL SCREEN.

Answers to the first twelve questions were published in our October, November and December issues.

Question thirteen: Do you, or do you not, believe the plan for which the Better Films Movement stands, namely, of emphasizing the best pictures and selecting and classifying pictures for classified audiences, is a more constructive plan than that of censorship?

ANSWER: Some did not venture to answer this question, one voted in the negative on the ground that it was not practical, while all the others voted in the affirmative. One suggests that this would work in connection with censorship.

Personally, I am unqualifiedly committed to the Better Films Movement as the only constructive answer to the question, "What shall we do with the movies?" A prominent educator observes, "The essential core of the whole question is box-office receipts." Make the good picture pay better than the objectionable picture, and the market will be flooded with good pictures.

Question fourteen: Do you personally support and encourage the right kind of pictures?

ANSWER: With the exception of the two who said they never patronized the movies, all who answered the question gave an affirmative answer. Most of them said they made it a point to go when they understood an especially worthwhile picture was on, and equally a point to absent themselves when they had reason to suspect or know the picture was not good. Some few said they always expressed the commendation or condemnation of a picture to the exhibitor. Most of them said they spoke to others about the good films, advising them to see it. A newspaper editor said he tried to do his part by writing commendingly of the really good pictures. But many times the question is asked, "How can I know which pictures are good and which are not?" That is an exceedingly pertinent question. Unless someone in whose judgment you have confidence has seen it, there is practically but one way, so far as I know. Subscribe for the film lists issued by the National Committee for Better Films. You will not always agree with their judgment, but on the whole it is increasingly dependable. Also THE EDUCATIONAL SCREEN, a monthly magazine published in the interest of better films and of films in Educational and Church work publishes film reviews which are increasingly helpful to those who wish a safe guide in the selection of their motion picture entertainment.

Now, if every adult in America would select the good films and stay away from all others, the whole problem would vanish into thin air. The industry would not rest day or night till it had mastered the art of turning out the best possible pictures, and no other kind.

Question fifteen: How can responsible citizens help in securing better pictures for their community?

ANSWER: Many helpful suggestions were given. One says, "Make the Church and School authorities responsible for the films of the community." Another says, "Improve the general taste." A third says, "Organize the religious, educational and civic organizations to work for better films." Out of these various suggestions, I believe we can glean the essential elements of a satisfactory solution. It is a work of educating the public taste on the one hand, and of educating the best public to the problem and their responsibility, on the other hand.

There are some cities seriously at work on these methods at the present time. I am in receipt of a letter from Mrs. Alonzo Richardson, Chairman of the Better Films Committee of Atlanta, Ga., to the

effect that their work is going forward in a most satisfactory way, and it long since passed the experimental stage. Every city ought to have a Local Better Films Committee, whose membership would be composed of representatives of the Council of Churches, Board of Education, Women's Clubs, Parents-Teachers Association, Chamber of Commerce and other civic clubs. This Committee would cooperate in the most helpful way with the exhibitors, who in most cases would soon come to work very sympathetically with such a committee. Films to be shown would, when possible, be shown in advance to two or three representatives of the committee, and desirable cuts would be made, or the picture rejected, if necessary, but where pictures were approved they would be placed on the list of approved films to be printed in the daily papers, as well as placed on the bulletin boards of the schools, clubs, churches and other public places.

Along with this work would go a campaign of education by which even the most illiterate foreigners would be reached and influenced to depend upon the approved lists of films for their own entertainment, and more especially for the entertainment of their children. These are only the barest suggestions of the plan. Time will not permit to go into details. This is not an instantaneous cure for bad movies, nor is it an easy one, but I believe it is the only constructive and permanent one. When a city is interested sufficiently in the kind of entertainment its people are given to settle down to this slow, laborious method things are going to begin gradually to happen, and ultimately the movies as a moral and sociological problem will disappear. Why? Because it will talk in terms of the box-office, and that language is thoroughly understood by everybody in the motion picture industry,—exhibitor, distributor, producer, director, star, scenario writer and all.

Question sixteen: Does the filming of good books tend to encourage or discourage the reading of such books?

ANSWER: Overwhelmingly,—"Yes." Only three thought it would tend to discourage reading these books. Two librarians said figures showed it to be an established fact. The filming of good books should be encouraged, but we have a right to expect an earnest, serious, faithful presentation. What the better public is so outraged at just recently is the practice of selecting books of fiction that ought to be suppressed and much of which is denied a place on the shelves of public libraries and is altogether banished from respectable homes, and producing so-called "literary films" based on this filth. It must in fairness be said that many of these films are not nearly as objectionable as the books themselves, but the very fact that seeing a film encourages the reading of the book means that those who see these film versions of wretched novels will forthwith be led to acquire the book. There is a mighty wave of popular disapproval of this sort of thing. I have it on high authority, however, that all the reputable producers are making an end of that sort of thing.

Question seventeen: Would you like to see films more generally used in schools?

ANSWER: Only one person voiced an opposition to the use of films in schools, for educational and entertainment purposes. Every other correspondent approved of their use, in varying degree. Many expressed a conviction that the possibilities of visual education were tremendous. Every educator who answered the questionnaire said the value of films had been scientifically demonstrated beyond the shadow of a doubt.

Question eighteen: Would you like to see films used more generally in the church?

ANSWER: Not a person voiced opposition to the use of films in religious education and for other church purposes. Almost every one expressed a belief that they would fulfill a very important function in church life and expressed a desire to see them so used.

Question nineteen: How do you account for the reluctance of educational and religious organizations to utilize motion pictures in their work?

ANSWER: Almost all felt the handicap of expense of equipment equal to that of the theatre, music, and artistic surroundings, as well as the expense of suitable films. The great dearth of suitable films was deplored by many, and many of those available were pronounced to be hopelessly inferior and amateurish.

Many said the obstacle in the educational field was the cost, and in the church field, fear of criticism. Inertia and conservatism were given as reasons. One said the church and school will use pictures when public opinion forces it, as it surely will in time. Some say the church is afraid to use pictures because so much rot has been introduced into the film, and others that the association of the film with the theatre hopelessly prejudices the case with the church.

But others remind us that this tremendous instrument for good has been used long enough "by the devil" and that it is about time the church had rescued it for good. Others call attention to the fact that the pipe organ and other things used in the

church are also used in the theatre *even* where objectionable pictures are shown, and that we do not therefore feel it is wrong to use these accessories in our worship. We are also reminded that when the organ was first introduced into the church it met with violent opposition, as did also the singing of hymns in some denominations, and that even the Sunday-school was violently denounced as a wicked innovation.

One writes, "It is beyond me why the large church boards do not prepare programs that can be used by their churches so as to increase their efficiency, and also to put out programs at a price even the smallest churches can afford. Pictures have come to stay and it is up to the church to say whether or not we shall use them and make them better or leave the making of them to the foreign born element that now controls them and who are interested in them purely from the commercial aspect."

My prophecy is that in some not far distant day every state board of education and every church denomination will own their own libraries of films, equal in artistic value and merit to the best product of the entertainment field, but produced by educators and churchmen for their respective fields. Motion pictures are simply God's laws harnessed. It is time we hitched them up to the church and school and let them do their full share of God's blessed work for humanity.

Official Department of The Film Councils of America

MRS. CHARLES E. MERRIAM, *President*

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Educational Ideals of the Motion Picture Business

PAUL V. WEST

Department of Education, University of Chattanooga

A SOCIETY that takes such just pride as does ours in the development of its educational system should take cognizance of every institution developing within it, and should know to what an extent it is an educational institution. Now any organization may be an efficient means of education without being in any sense a beneficent organization. It is therefore essential that society, with due regard to the welfare of coming generations, shall decide whether or no the educational influence of the particular institution is in harmony with the best educational thought and practise of the day. In case such harmony is lacking society *has the right* to stop such an agency from operating or to *bring it into the line with the best accepted ideals.*

The motion picture is as much an educational center as any other institution in existence. This fact is not clearly enough recognized either by educators or parents. It is doubtful if those who own and control the business of the "picture show" either in the national or local sense, have any adequate idea of the extent to which their influence permeates society, and especially the more plastic elements of society represented by childhood and youth. This influence is not objectively measurable, but is none the less real.

The instructive potency of the "movie" is due to certain basic appeals which may be briefly summarized. In the first place it gains the rapt attention of the child as a means of amusement or entertainment, and all or most of its educative energy is applied indirectly. Here there are no dry and monotonous drills and no problems which require intensive application of memory and thought. In the second place the tendency to hero-worship here finds an outlet in an intense devotion to the "stars" of filmdom. This tendency is to a great extent spontaneous, but is undoubtedly enhanced by publicity expertly directed to this end. Thirdly, the pictures provide an "Escape from EveryDayland." Whether or not one accepts *in toto* the doctrines of the Freudian school, it is doubtless true that most people, children as well as adults, are fascinated by the prospect of stepping, even for a little while, into the wonderful dream world, where unfulfilled wishes can come true. The boy doubtless identifies himself with the hero and feels himself performing the wonderful feats. The girl is clad in the beautiful gowns of a "Gloria", and feels the sweet sense of feminine power. As a fourth consideration scientific evidence is conclusive in showing that the visual stimulus (and particularly the moving stimulus) which serves in forming visual images is especially effective in gaining and in holding attention as well

as in fixing the image in the mind. Add to all these considerations the great human interest which attaches to the plot and its portrayal and one realizes that the appeals are varied and efficient.

When we consider the question as to the agreement of the ideals of the cinema with those of the public school system there is only one conclusion possible: Most motion picture business is in many ways, if not in all, out of harmony with the best educational thought and program.

A sound and well-recognized educational principle is that instinctive tendencies of childhood are not all good in the social setting in which he is to live, and that, as a consequence, while some may be encouraged and fostered, others must be modified, controlled, or even suppressed. Many motion picture producers are not yet aware of this principle, or are deliberate violators of it. The sex instinct is too often portrayed in all its primitive passion without being in any true sense idealized, or shown as transformed into fruitful avenues of expression and creative power. In a day when wisest professional educators are pondering the best and safest way in which childhood and youth may be led into the beautiful truths concerning the sanctity of sex, the moving picture show like the proverbial bull in the china closet blindly tramples through all safeguards and presents the problem—reel after reel—in its worst possible aspects.

Hatred and revenge coupled with murder and suicide—gun and poison and knife— a background of the eternal triangle with its unfaithfulness and jealousy, are all too prominent in a day when we are desirous of emphasizing the gentler virtues of forgiveness and loving-kindness, with respect for human life and the higher virtues of homelife and the control of primitive passions. Even the movie which is apparently planned to teach a moral becomes in reality a moral menace when it shows the ease with which an evil life may be put behind one when it is time to put on the cloak of respectability.

Perhaps the chief influence of the motion picture in childhood lies in the child's tendency to imitate, the desire to repeat the action seen, the thing that was done so vividly and dramatically by hero, or heroine or villain. And yet almost no effort has been made to differentiate pictures which are suitable for the child to see, or for those many millions of adults whose minds are yet the minds of children. The Motion Picture Business is yet a century behind the educational world in the recognition of the need for adaptation of material to the age of the individual.

As a somewhat related issue we have at the present time a renewed emphasis in our schools on citizenship with a special effort to build up civic habits as well as principles of conduct. And when the teacher or pupil visits the movie his eyes are apt to be assailed with violations of law—especially of the 18th Amendment to the Constitution—the fascination and daring of the crime often outweighing the effect of a lame and sometimes tardy arrival of justice.

In an effort to present exact facts of history and science textbooks are carefully written and painstakingly taught so that the child may learn well and accurately, never to forget. But when the pupil sees a movie covering the same fields he may find the facts strangely distorted, certain items highly exaggerated and the whole woven into a theme of romance so melodramatic as to render all else in the picture chaotic, or even of small moment. After viewing even so exceptional a picture as "America" the child who generalizes at all can hardly help but carry away with him a feeling or definite conviction that all British officers were handsome, fought courageously, killed and abused unmercifully and, for some reason or other, attacked beautiful young women. Incidentally George Washington had something to do with the picture.

Novels which the youth reads under the guidance of an instructor are later on read from the reel and found to be not at all like the original. Little attempt is made to stick to the detail or plan of the book with the result that the new plot and the old make a strange jumble in the mind of the young learner. Novels which are so salacious as to be kept carefully from the knowledge of our young people find wide publicity in the reels which are based upon them, even though some of the worst aspects of the books may be omitted.

One might speak of the lack of co-operation of the movie with the school in the development of appreciations of the best in literature and art as well as in personal grace and etiquette. One might also note the influence of the movie as an antagonist of the school in the development of study habits and of the large amount of the child's time which it absorbs in passive attention rather than in creative production, but these points lead too far astray.

The basic problem is found in this hard shell: The motion picture business is in private, not public, control, and is basically purposed for commercial success, not for public welfare except as entertainment ministers to such welfare. It is this fact that makes it possible for it or its interpreters to frankly state in one way or another, "As long as the public pays to see vicious pictures, so long will exhibitors and distributors pander to its taste." (see Literary Digest—Nov. 29, 1924, p. 33.) If the public schools were to make a similar pronouncement the public would arise in violent protest.

Many of those who "pay" to see these vicious pictures are the irresponsibles of youth and childhood who know no more what is best for them than the infant who cries for opiated candy. Exhibitors and distributors as well as producers are evidently so *hard* in their pursuit of gain as to consider no responsibility for the kind of appeal they make or the kind of leadership they assume, and while pandering to the Freudian taste of the adult public throw open the door to children of all ages and create in them even baser tastes without mature controls.

The issue is clear. Society has the right to control private influences. No private or parochial school in the country is free to so use its educational prerogatives in an attack, either directly or indirectly, upon the foundations of our national moral and educational life. No social group *should be thus free* to make such use of power. But until the right of society to control is manifest in rigid laws which shall direct the ideals and practices of the motion picture industry another and immediately more powerful agency must be used—that of the boycott. Censorship control alone is practically powerless in most communities and at best can merely touch the surface of the problem.

We must accept the challenge so well stated by Mr. Becker (see Literary Digest—Nov. 29, 1924, p. 34) "the exhibitor, supplying what he thinks is the popular demand, will not change until his community demonstrates that it wants the worth while far more than it wants the salacious. The place to prove this is at the sensitive nerve of the whole business, the box office." Let the vast number of church members, school teachers, lodge members, club and society members, school children, Sunday school children, scouts and all other groups organize under the program of the Film Councils of America —seeing the *good movies* and *only the good*—and the goal will be shortly reached.

At the present there is a vast deal of ignorance of the true facts and a blind acceptance of the movie as it is. Teachers are attending worthless, and worse than worthless, shows and thus encouraging the children to attend without realizing the harm that is actually being done. Parents are going and permitting their children to go to exhibits that violate the best religious and educational principles without conceiving how extreme are the effects of their moral and financial support.

We must, in a word, prove conclusively to those in the motion picture business who need proof that they are wrong in their estimate of the depravity of human tastes, and that we are not in partnership with them in their wholesale corruption of the minds of our young.

Film Council Recommendations for January, 1925

A Gem—For the Family from Any Age Up

Peter Pan (Paramount)—A gem like this must have an issue to itself, for most films would look foolish beside it. We are grateful to Mr. Barrie for keeping a close watch on it. It is a splendid precedent for other authors to follow. The play was followed very closely. Those who think we must have children's matinees to take care of the family problem in suitable films, should watch the optience enjoying itself at this performance. Young and old alike seem to have the time of their lives. It was shown at McVickers Theatre in Chicago, and the management is quoted as saying that they made more money from the showing of Peter Pan than they had on any other film. Betty Bronson is a joy and so are all the other actors and actresses. Some scenes might easily have been made gruesome and frightening to children, but they were handled with wonderful care.

> While I personally do not approve of the movies for the small child, for once I dared to take my six-year-old and he is talking about it yet. We came home and read the book and he wants to see it again. I shall see that he does. Any child of any age would get joy from this film. Let us hope that it is the beginning of a new era.
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> MRS. CHARLES E. MERRIAM

University and City Centers
Of Visual Education

Conducted by H. W. Norman, Secretary Bureau of Visual Instruction
Indiana University, Bloomington, Ind.

THE increase of the number of pages in this issue, enables us to offer space to a new department which has long been needed. Visual Education as an organized method of instruction owes its existence to those universities that not only gathered and distributed the more expensive visual materials like slides and films, but set scholars to work investigating the psychology and pedagogy of the new aids. The larger cities have surpassed the universities in some phases of this work.

In the main, then, these are the two groups from which our knowledge must come, and we are very glad to have an educator so well acquainted with the field, as is Mr. Norman, to conduct the new department.

Theory and research have a place in this department, but still larger space should be given to specific and concrete happenings and activities in your territory. Let each director of Visual Education regard the department as his Open Forum, and make it the rule of his life to send it a contribution the first of every month. Write direct to Mr. Norman, Indiana University, Bloomington, Ind.

The Editors

News From The Field

THE University of Utah, Salt Lake City, Utah, thru its Bureau of Visual Instruction, is circulating more than three and one half million feet of motion picture film among schools, churches and all other non-theatrical institutions and organizations within the inter-mountain section.

The present year shows an increase in demand for visual aids of approximately 100 percent over the previous year says Mr. R. F. Egner, Director of the Bureau of Visual Instruction.

THE city schools of Indianapolis, Indiana, have recently installed sixteen new film projectors and a number of additional stereopticons. Plans are being made for a more systematic use of visual aids thruout the school system, according to Mr. M. A. Dalman, Director of the Department of Reference and Research.

THE boys of the Junior and Senior high schools of the entire city of Cleveland, Ohio, recently received instruction in some fundamentals of basketball thru the use of a motion picture film, "King Basketball", which was recently produced by Indiana University. The film was used for one week, and Athletic Director Floyd Rowe reports that thousands of boys received instruction with success.

FILM for Boy Scouts. Mr. R. A. Stiles of Coshocton, Ohio, reports the use of the boys' film "Knights of the Square Table" as a feature picture which they used to create interest in Boy Scout work and incidently to raise funds with which to build a log cabin for the Scouts of Coshocton. Those interested in community work are finding pictures valuable not only in graphically presenting phases of their work but in raising funds with which to expand their work.

MERIDIAN STREET METHODIST CHURCH, Indianapolis, Indiana, has used motion pictures in connection with its work for a number of years. Instructive entertainment subjects are offered frequently as a means of keeping closer in touch with the young people.

In commenting on the effectiveness of films Reverend Jesse P. Bogue says: "I have just used the film on the Yellowstone National Park. A man sitting near me at the showing, who is also interested in education said: 'The children here have in one minute seen a better explanation of a geyser than they could have obtained otherwise for themselves in an hour. Ministers, I find, regard the movies as a sort of a "hot point". Personally, I have brushed all such notions aside and believe in them.'"

College Films on Iowa

ANOTHER indication of the growing confidence of the colleges in the cinema as an efficient educational tool, is the production of a series of films on Iowa subjects for the Visual Instruction Department in the State College at Ames, Iowa.

Clay Products of Iowa (2 reels)

There is a sure professional touch in the workmanship, that indicates a growing mastery of the technique of the new art among college men. The photography and lighting are of standard quality.

The story starts out in quite the approved fashion, with an aeroplane view of Mason City, Iowa, where the works of the Mason City Brick and Tile Company are located. After that we get down to the regular business of closeup inspection of all the processes involved in the manufacture of brick and tile in a large modern plant.

The latter part of the film gets in some pleasing views of homes and schools built with matt-faced tile—and then attention is directed to the Mitchell County Boys' Judging Team at work on a modern stock farm—and some convincing contrasts between crops raised on land drained with tile, and those raised on adjoining undrained land.

It seems impossible in these industrial films wholly to escape the demands of the firms for extensive views of their buildings and yards and the insertion of advertising stunts and subtitles. These reels are unusually free from this sort of thing, but a little judicious cutting would hurt nobody.

Iowa State Fair (2 reels)

State fairs present unusual opportunities for the type of exploitation moving pictures give. There is plenty of animation and variety and a large number of state products get into the lime light.

The Ames College has scored again in filming this interesting subject. Even the Midway looks good in movies. Closeups of some of the farm machinery in motion, team pulling contests, dog shows, baby shows, races, auto polo and the pioneers—all contribute to the kaleidoscope of changing views.

Of course the livestock parades and judging teams loom big in such a picture, as they should. An especially fine bit of photography is the sheep-shearing contest; it's an eye-opener. There are the inevitable views of streets and buildings that do not quicken the heart-beats any, but they are minor incidents in an interesting and valuable presentation.

Tell Others of Your Work

IF ALL of the various uses of visual aids that are daily being made by schools and civic organizations affiliated with Visual Education Centers could be compiled and reported, a step forward would be made in the general effectiveness of visual aids and methods. It is the actual use—the ordinary day-by-day application that is bringing visual education into its proper place in educational and community work. Certain methods of using material may seem commonplace to you, but this same method may be new to others. Ideas concerning the use of pictures in school, church, college, or in special work by community workers should be made known to others.

"University and City Centers" is a department which should become a clearing house for visual news and ideas for those who are actively engaged in the use of visual aids. We earnestly request those in charge of Visual Education Centers to send in items concerning their work. Every center will be interested in learning what the others are doing. Every center *needs* this information.

H. W. NORMAN
Editor of Department

WILL YOU

USE THREE MINUTES OF YOUR TIME?

(As Many of Our Readers Have Done)

They will be worth much to your magazine, if used as suggested below Merely fill out and mail immediately the coupon at the bottom of the page

You believe in the Educational Screen — its present service to our common cause and its opportunity for greater service still. That opportunity grows as our circulation grows. We have made hardly more than a beginning of covering the field. You will approve, therefore, our plans for still more rapid growth in the coming year. You have a definite part in those plans and in the results that will follow.

You know two or three people in your community who are, or could be, seriously interested in visual education and in the great problem of the theatrical movies. Whether they be ministers, educators, club leaders, social workers,— or merely thinking parents — they should know that there is such a magazine in the field as The Educational Screen.

Give us their names and we will tell them about it. If every one of our readers will do this, we can immediately multiply four times the size of the public that knows The Educational Screen. And your magazine will grow with its public.

Don't leave it to the "other fellow." He often forgets.

THANK YOU

- -

The Educational Screen
5 South Wabash Ave.,
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Date .....

Here are some people who should know of the magazine:

Name and Position .....

Address .....

Name and Position .....

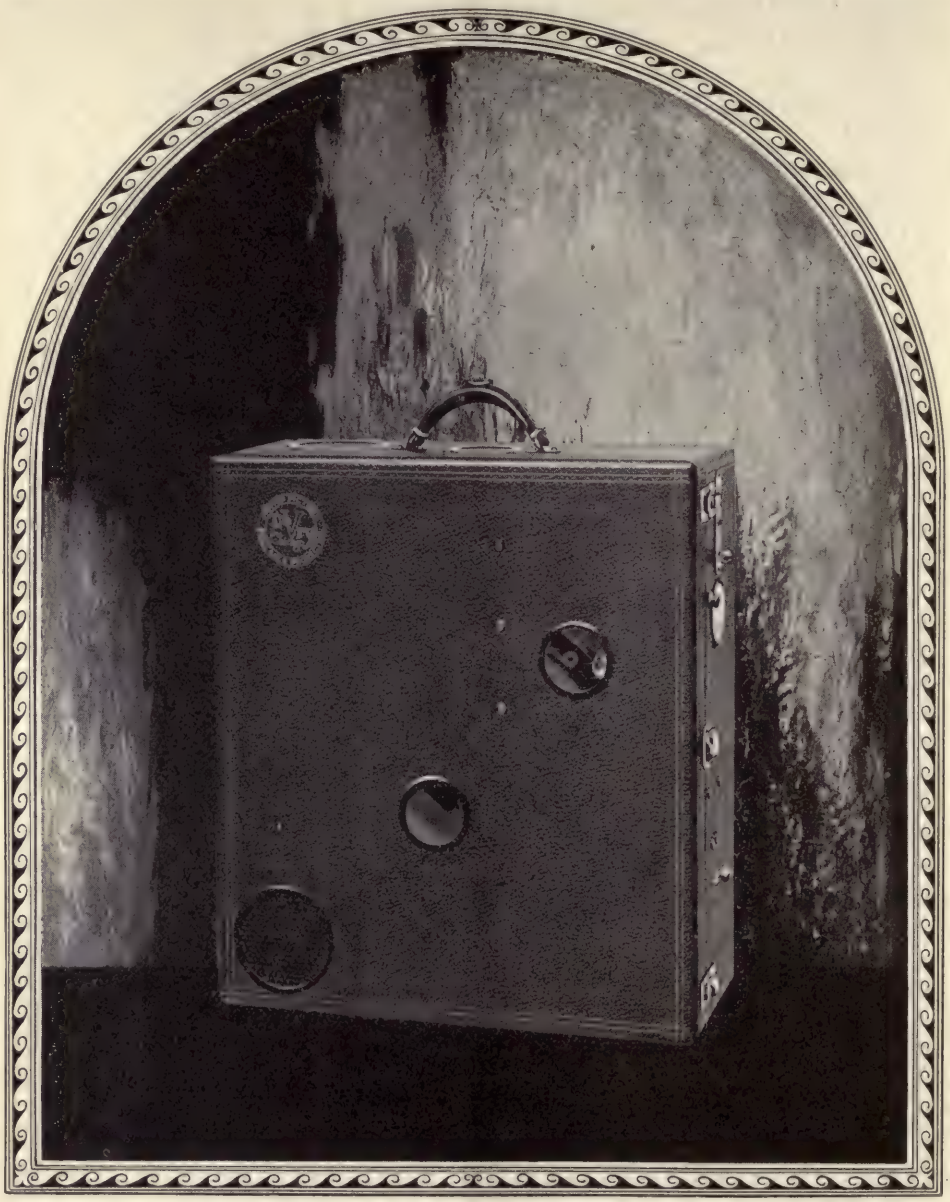
Address .....

Name and Position .....

Address .....

JANUARY, 1925

Reader's Name.



The Super DeVry

The Super DeVRY

America's Only Portable Projector of Professional Quality

America's Schools have demanded a projector capable of theatrical performance with amateur simplicity at long throws. It is natural that they look to The DeVry Corporation, pioneers of portable projection for a machine capable of this performance.

In the production of the Super DeVry this demand has been at last fulfilled. It is light in weight, for it weighs only 35 pounds and yet is equipped with a giant 1000 watt lamp capable of bridging the distance in a long auditorium and giving a clear, large, flickerless picture steadily and without trouble.

The Super DeVry is equipped with the DeVry Stop On The Film Feature—the finest improvement in stopping on the film. No gold glass to deteriorate or break up under the heat, endangering the film.

Forced ventilation cools the Super DeVry constantly when the film is moving or when the projector is stopped, and the head can be disengaged for rewinding—the rewinding operation taking but a fraction of a minute for a full reel of film.

Every school in the country should be familiar with the Super DeVry.

All De Vry Projectors are guaranteed to be superior in workmanship, durability and performance to any other portable or semi-portable projector made.

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Among the Magazines and Books

Conducted by the STAFF

BOOKS

The Soul of the Moving Picture—by Walter S. Bloem, translated by Allen W. Porterfield, (168 pages, $2.50), E. P. Dutton & Co., New York City.

HERE is an opportunity for American movie lovers to get a fresh look through German eyes at a new art. Mr. Bloem is a screen writer who takes his work seriously as an art—but an art with definite box-office limitations. This is exactly the argument stoutly put forward by American producers, yet, to judge by the reviews of the book in movie publications in this country, Mr. Bloem is far above their heads most of the time. They incline to call the excellent work a mass of verbiage, which seems less a commentary on the book than on its critics.

The thesis of the book is that the Cinema is a new art, to be judged by new canons, and cannot submit itself to the traditional laboratory method of the critics of art, literature and the drama. We have to deal with a glorified pantomime in which silence and gesture are supreme and imitative lip movements and obtrusive subtitles are impertinences.

The translator chose "sensual" as the English equivalent of "sinnlich", which unfortunately gives a bit of a wrong flavor to many a fine sentence. The author merely insists, and rightly, that the screen deals primarily with sense elements, with powerful emotional motifs, and is not suited to intellectual accomplishments. He says:

"Just as is the case with music, the motion picture will never be called upon to solve the problems of the human intellect or of man's morality. The motion picture pedagogue works ahead in an ineffectual effort to put brains into the screen; he cannot do it. He fills the text with sententious remarks and moral observations. He clutters up the whole business with a mess of mushy wisdom that bears not the slightest relation to the sensory content of the action, which is mimic, first, last and always."

There is penetration in that paragraph. To accept it as truth we have only to remember that he is speaking of the *theatrical screen*. It does not apply, admittedly, to the "educational films" produced by educators and designed for the classroom. It merely means that we cannot mix the theatre and the school.

A book which scores the movies for depicting dreams—denounces "camera tricks"—slams American producers for ignorance and innocence of art values—praises them for adopting "effectiveness" as their shibboleth—commends the dramaturge for changing plots in standard literature—calls the American close-ups caricatures—sighs for the wealth that enables these parvenus to shoot short scenes forty times—condemns the "star system" but declares that "American colorful film actresses are numerous as the sands of the sea"—the book that defends these contrasting pronouncements and many more is well worth reading and pondering on this side the Atlantic.

The Soul of the Moving Picture is one of the most significant utterances that the movie industry has yet provoked. Besides discussing many problems vital in the industry as it is organized in this country, the book also gives us wholesome glimpses of European standards, methods and ideals—of European film personages not too well known in America—and reflections of ourselves from a German mirror, for which we ought to be grateful.

The Child: His Nature and His Needs—Edited by M. V. O'Shea, (516 pages, $1.00), The Children's Foundation, Valparaiso, Ind.

BRIDGING the gap between knowledge and practice, is the announced purpose of this unusual volume. Professor O'Shea has summoned to his assistance a formidable list of child specialists, whose instructions were:

"It is expected that you will make a survey of what is known in your special department and will present this knowledge in such phrases and in such form that it can be readily understood and its importance appreciated by those who are actually in contact with children and youth."

The book is an attempt to pass along to parents and child lovers the worthwhile contributions of the laboratories. And the attempt promises to succeed splendidly. Names like Bagley, Baldwin, Goddard, Healy, Hollingworth and White are sufficient guarantee of the authenticity of the information transmitted.

While a comprehensive review of such a book lies outside the field of The Educational Screen, we are glad to take cognizance of and emphasize all progress made in Child Study, for such study is absolutely basic to our field. Only on such foundation can further progress be made in the production of better pictures and other visual aids and toward better use of these in entertainment and instruction for the

young mind. It is the Child Specialists who should be able to make the most important contributions to such progress.

The book does not aim to touch the problem of motion pictures at all. There is almost no reference to them. In the few places, however, where such mention is made, we are a bit surprised and more than a bit disappointed at the ex cathedra pronouncements made: "The average child is not injured by the movies—the movies are found to be not the cause of the condition (delinquency) but the detector of it." The Bureau of Juvenile Research of Ohio is cited as reporting that out of 400 cases examined, no delinquent child had referred to the movies as a cause of his delinquency. (!!!) Since when have delinquent children been capable of a psychological analysis of themselves, which a Bureau of Research would accept as evidence? Is not that analysis the business of the Bureau, not of the child? The above is in absolute contradiction, also, to the careful conclusions of judges of the Criminal Courts, like Marcus A. Cavanaugh, for example, whose conclusions are based on long years of experience with actualities, not theories. Certainly the subject calls for full and careful treatment by The Children's Foundation, and it has been intimated to us that future volumes may supply this.

Paper and binding, typography and illustrations, represent the best of the bookmaker's art. The absurd price of $1.00 is made possible, of course, only through generous gifts to the Foundation, and this puts the volume within the financial reach of an enormous public that is or should be interested. Every school and home in the United States could profit greatly by this splendid piece of work.

Two New Booklets on Visual Instruction

BY DUDLEY GRANT HAYS

THE director of Visual Instruction in the Chicago Schools, Mr. Dudley Grant Hays, has just issued two new booklets of the work with visual aids in Chicago. There is so much of valuable suggestion in them, which can be turned to advantage elsewhere throughout the country, that we are glad to give here extended notice of their excellent contents.

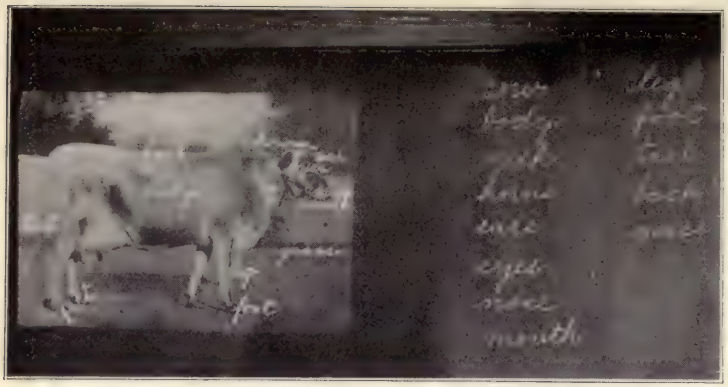
A Cabinet of Duplicate Slides Ready for Assembling upon Special Orders

The first booklet, called "Visual Instruction—The Inception, Development and Present Status of Visual Aids in the Chicago Public Schools," is illustrated with views of the Field Museum, Academy of Science, Art Institute, Historical Society Building and views of the equipment in the rooms of the department. Active co-operation has been established between these various institutions and the Department of Visual Instruction to the great advantage of the Chicago schools.

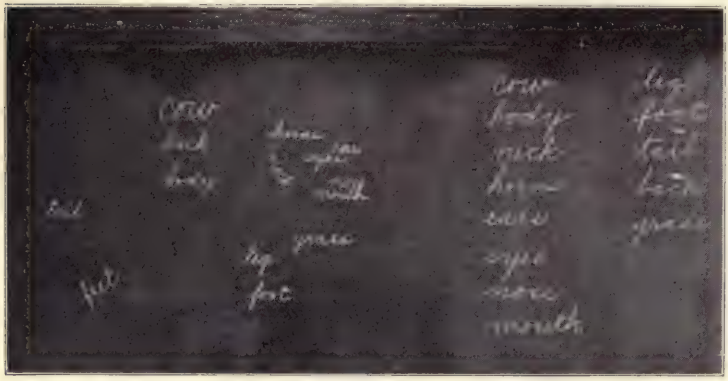
Mr. Hays traces in an interesting way the remarkable development of the work, from the volunteer Chicago Projection Club, active for twenty-five years, to 1917 when it made to the Board of Education a gift of its 8000 slides. Mr. Hays was appointed shortly afterward to take charge of the work, and under his administration the department has developed until now there are 80,000 slides in the collection, of which 40,000 circulate each month.

The Department has its own slide-making equipment and projection room. In Chicago schools Mr. Hays reports 393 stereopticons in use, and 50 motion picture projectors; 3981 stereoscopes are in use with 117,972 stereographs.

Perhaps the most significant statement in the



A Beginner's Reading Lesson



Identifying Words by Association

booklet is that the Chicago Board of Education has adopted a definite policy of expansion in visual instruction with constant financial support. All new buildings are to be properly wired for instruments of projection, and old buildings re-wired or remodeled for the same purpose.

The second booklet, "Suggestions on Visual Aids for Principals and Teachers", while not omitting exhibits of motion pictures, makes a definite contribution to the pedagogy of reading with the aid of the stereopticon; its practical character can best be seen by direct quotation:

"Many devices have been used in this association scheme in reading. One of them, owing to its several good features, we are confident will be welcomed by teachers. It makes use of a classroom stereopticon which can be used in the ordinary schoolroom without special curtains to darken the room. With only ordinary curtains, which produce a semi-darkened room, most excellent results can be secured.

"In the earliest lessons in reading, wherein the developing of a vocabulary of printed or written words is sought, the pictures, of which those words are symbolic terms, are projected **directly on the blackboard.** In this plan, the stereopticon is placed about twelve feet from the front blackboard so as to make the picture as bright as possible and yet of sufficient size to give good results.

"Pictures of a rather simple type should be used at first and the words being developed one at a time should be printed or written right on the object, or part of it, to which the word applies. After thus presenting the words and having the pupils repeat them as they point to them on the picture, the picture is caused to vanish by simply pressing the switch button in the electric cord of the lantern. The words are then reviewed. Should the pupils be in doubt about any word, turn on the light again, so that the picture appears just where it did at first. Soon all the words will be recognized in this position. Now, place the words at one side of the picture in columnar form and again test the class for recognition of the words. They will, if bothered, look to the words where the picture was projected and thus use the association key to recall the word in question.

"After a short drill as above outlined, sentences making use of these words can be called for from the class and, as they are given, be written on the board near by. These sentences will be of a group-production type. A further use of the words can be found in filling the blank spaces in short sentences projected on the blackboard by means of the stereopticon and 'home made' slides."

Mr. Hays gives the following directions for making such slides: *Mix a teaspoonful of ordinary mucilage or dissolved cooking gelatin in a half cup of water. Carefully wash clean a cover glass for a lantern slide or any clear glass (3¼" by 4" in size) and coat the upper side of the glass with the mucilage solution when it lies flat on the table. This can be readily done by using an ordinary water color brush, from which all color has been carefully washed, and with it spread a thin coat of mucilage*

on every spot of top surface of the slide. Let this dry while in a horizontal position. When dry, this film can be written on with pen and ink, just as if it were a paper surface. Be careful not to touch the mucilage surface of the glass with your fingers or you will leave a finger print there.

"For review reading lessons, write the short sentences suggested above on this prepared slide, but do not write close to the edge or the words may not all appear on the projected spot, owing to the frame of the lantern cutting off part of the slide picture. The prepared slides may look like these:

I see a cow.
She has two horns.
She has two ears.
The cow has two eyes.
She has four legs.
The cow has a tail.

Observation Slide

"These slides are for several uses, as observational, informational or drill. Each has a helpful place to fill. The ease with which children can acquire the use of printed or written words, when properly presented by these aids, is so pronounced and so surprising that even those teachers ranked as excellent in ability are amazed. It is like substituting the automobile for the ox cart in travel.

"By projecting good pictures of rather simple lines directly on the blackboard in the beginning lessons and writing the names of objects or their parts right on the projected picture on the blackboard, the law of association helps powerfully in fixing the word symbol for the thing named. This type of work is

I see a.....
She has.....horns.
She has two.....
The.....has.....eyes.
The.....has four.....
The.....has a.....

Memory Test or Drill Slide

The cow gives us milk.
Cream comes from milk.
Butter is made from cream.
The cow likes to eat grass.
Cows eat corn.
Cows drink much water.
Cows are gentle.

Information Slide

recommended chiefly for beginners; but for other classes a white screen of some sort should be used instead of the blackboard. Of course, the writing cannot then be placed directly on the object, if the ordinary screen is used. It can, however, be put on the blackboard near by.

"After children have acquired the ability to read and write the written or printed page and you have a desire to stimulate activity and speed and at the same time to get individual, independent responses from them, we suggest the use of the stereopticon in some manner like the following: Select a good slide which has some content easily grasped by the pupils; the pupils to be furnished materials ready for writing answers to questions put before them and relating to the content of the picture to be projected on the screen. On a second slide, have either printed or

The cow gives us.....
.....comes from milk.
.....is made from.....
.....is made from.....
The.....likes to eat.....
.....eat corn.
Cows are.....

Language Drill Slide

written a series of questions, the answers to which are to be determined by studying the picture on the screen. No conversation is to be permitted during the studying and writing of answers about the picture, the intent being to get individual reaction from the pupils without bias or influence from classmates. The procedure is to show on the screen the first question for a few seconds and then the slide containing the picture, with the caution to pupils to answer on their

A Visit to Bossy—A Silent Reading Topic

papers only the first question. Encourage speed but give a reasonable time, in keeping with the ability of the class for careful, accurate answers. Then show the second question for a moment or two and again project the picture to reveal the answer.

"After all the class have written their answers, it is a good plan to have the various answers to each of the questions read to the class as a whole. Discussion is now in order and a comparison of ideas encouraged.

"The interest taken by the pupils in this plan of action is keen. The developing ability to concentrate and to accelerate their efforts is pronounced. A caution is needed to avoid rushing the class too much at the beginning of the plan of work. Individuality is given a chance for development and a large variety of answers should be expected and encouraged. To encourage independent thought and to cultivate good judgment are to be prized.

"We submitted the above samples as suggestions but realize that a large number of variations are possible. Each teacher is urged to put her own individuality into the topics and to adapt the work to her own pupils. By using the 'home made' slides already mentioned and writing with a pen, slides can be quickly and cheaply made and a large variety of work covered in this manner. The novelty of using the stereopticon intensifies interest in the work being done by the pupils.

"Pupils enjoy making their own slides very much. The joy they have in seeing their handiwork projected on the screen is

Playmates—A Silent Reading Topic

great. Rivalry for neatness and good thought work is keen. An appreciation of a well made slide is developed.

"Drawing pictures on the coated glass, or pasting 'cut-out' pictures of a size small enough to fit on the slide glass, and then putting those pupil-made slides in the stereopticon and showing the enlarged picture thus made on the screen, awakens a keen interest. Also project their written sentences on the screen. Their little errors when magnified on the screen suggest room for improvement. Try it . . ."

Two paragraphs showing the relation of the lantern slide to the stereoscopic view, in the teaching process, should be included in our excerpt:

"We recommend pictures of all types, and especially stereographs, which give the third dimension as no other pictures do. These should be used for individual observation in all grades, and very largely during the study period preceding the recitation. Thus used, they awaken an intensive interest in the lesson to be learned. Stereographs hold the attention of a child in a most vital way. The fact that all else is excluded from sight while the child looks through the stereoscope, concentrating his thoughts on the picture, which gives depth and form as no flat picture does, puts such pictures in a class all by themselves. Through stereographs the child learns to read into a picture both form and perspective in a manner quite natural. We are indebted to Oliver Wendell Holmes for this novel device in teaching. . .

"It is not necessary that each child in a room should have the same picture at the moment. It is quite sufficient if each in turn gets a good look at the picture under study. The concepts thus obtained will remain as permanent possessions in memory. Lantern slide pictures of a similar view thrown on the screen will call up the memory of the stereoscopic view and tie them together by the law of association. Lantern slides, well projected, give a large picture, easily observed from any part of the room and are best suited for group or class study. With these, the attention of all pupils can be directed to specific phases needing emphasis in fixing important ideas shown in the pictures. From them also sketches can be made in note books for reference purposes."

PAMPHLETS

Slides and Photographs on the Atlantic Slope—List 53

Slides and Photographs on Schoolroom Decoration—List 2

WE are in receipt of two pamphlets with above titles, issued by the Visual Instruction Division of the State Department of Education, Albany, N. Y. The booklets exhibit the thorough-going scholarship so characteristic of all of Mr. Abrams' work in visual education.

List 53 attempts no cross references and is bare of notes on subject matter, which, says Mr. Abrams in the Introductory Note, "is in accordance with a general policy recently adopted. The things represented by the pictures are too divergent in character to be worked into a study possessing unity of purpose and material. They concern physiography, geography, industries, commerce, history, literature and architecture. Any notes that might be offered would be merely encyclopedic in type."

While there are no notes on subject matter, there are source notes to delight the heart of a careful user of pictures. The inscription accompanying the first slide listed will serve as an example of the extreme care to give exact sources and proper credits. Dates are frequently appended.

Call No.

D 2—Annual Rainfall Map of the United States. From one in F. M. McMurry and A. E. Parkin's *Advanced Geography*, based on one in *Atlas of American Agriculture*. By permission of the Macmillan Company, publishers.

943 titles are thus listed by states.

In contrast with List 53, ***List 2*** is richly annotated and could well serve as a text-book for the subject of Schoolroom Decoration. Ninety-three illustrations are catalogued, each one chosen to illustrate the framing or hanging of pictures, or other problems of schoolroom decoration. The greater part of the notation is done by Miss E. May Greenmann, the Art assistant of the Division. Many others are made by persons well known in the world of art. Lantern slides are so well adapted to the showing of large decorated wall spaces, that it is a pity more schools do not use them for the purpose. Later, a list of slides of pictures recommended for school room decoration will be issued by the Division. Attention is also called to Handbook 31, an annual giving advice on purchasing pictures and casts.

Mr. Abrams is a frequent contributor to the Edutional Screen. We know of no man in his field whose judgment on the uses and values of the informational picture can more safely be followed.

ARTICLES

IN *Scribner's* for September appeared an article, **Censorship from the Producers' Standpoint,** on which *Current Opinion* for November comments as follows, with quotations:

"It is time, in the unanimous opinion of motion-picture producers, for the American public to decide whether it will permit the film drama to develop as an adult art, or whether it must be forever bound by the limitations of the immature. For if censorship is kept in force the more thoughtful of the producers threaten to abandon a field in which, they complain, they are not allowed to talk to adult audiences. One of them, William C. de Mille, writing in *Scribner's*, and speaking for the fraternity, declares that 'no artist who feels a desire to express the greater truths and values of human life will continue to accept supervision by the superficial, nor allow his best efforts to be turned into inartistic monstrosities under a system which crowns mediocrity and reduces all thought to the safe, sane and conservative standards of those smug simpletons who believe that whatever is, is right, and that, if it isn't, they alone are adequately prepared to prescribe new formulas of thought for the world.'

"It is complained that the public does not know what is going on behind the censored screens; does not know 'the crimes which are committed in the name of censorship.' We are assured of it being a common practice to cut entire scenes from stories without supplying anything to fill the gap. Lines spoken by characters are asserted to be changed to words which express the censor's point of view and not the author's. Relationships of characters are changed by clumsy titling, it is charged, so that the laws of human nature may not conflict with those of Pennsylvania. As an instance:

" 'In their treatment of the recent production of "Zaza", the Pennsylvania censors gave the world a striking example of the gentle art of adapting literature to morons. In the original story the hero is a married man who becomes fascinated by Zaza, a concert-hall singer. But the censors of the Keystone State considered this far too dangerous a situation to be viewed by the husbands of Pennsylvania matrons. So, by rewriting the titles of the picture, they transformed the hero's wife into his sister, leaving him legally entitled to marry Zaza if he desired, and naively explained that, "the difference in social caste is quite enough obstacle between him and Zaza." '

'Kipling's story, "Without Benefit of Clergy," was a severe shock when it appeared upon the screen. But the censors quickly made it safe for democracy by having the couple married in the first place. They did not change the title of the picture, however, so the photodrama, as censored, reflects cynically upon any benefit of clergy to be derived from the marriage ceremony.'

"Pennsylvania censors decide not only what the author may say, but what he may talk about. They ban 'themes and reference to race suicide,' 'embraces which would be contrary to propriety in ordinary life,' and 'subtitles relating to sex or other immorality.' One of the fundamental rules of censorship seems to be that a man can mistreat any woman to whom he is married, but that he must use more discretion toward other women. 'The harassed movie artist is frequently at a loss to understand why scenes of violence, which are immoral when played between unmarried people, become moral when played between married folks.'

"Not long ago an Ohio censor decided that she was not going to allow audiences in her bailiwick to have 'the kind of pictures they wanted,' but would only permit them to view 'the kind they ought to have.' Furthermore, producers 'may not even use the screen to tell the public of the evils of censorship.' "

All of which shows that Mr. DeMille is at his best in protest. His article would have had more force if he had offered a convincing substitute for the censorship he complains of so emphatically.

PHOTOMICROGRAPHY is a nice word for the cross word devotee. Popular Science Monthly has an article on Philip Gravelle's work in photomicrography, which *Current Opinion* reviews, in part, as follows:

"Gravelle has photographed the hairs on the tip of the tongue of a fly, and enlarged 1,500 times a species of a minute aquatic plant known as a diatom, which is invisible to the naked eye.

"By placing the motion-picture camera behind a battery of optical instruments the life motions of minute organisms may be photographed and later shown on a screen to dramatic effect. The microscope shows, for instance, that if you are swimming in a clear pool, one that appears limpid and green in the sun, you are in a sea of animals, tiny globules gracefully revolving and giving the water its greenish cast. Their technical name is volvox and their motion is due to tiny hairs called cilia.

"Pick up a submerged leaf and observe the jelly-like specks on its surface. Photomicrography reveals them to be a variety of animals known as rotifers. Motion pictures of one of the specks show that actually it is a whole colony connected with a common center by threads radiating like the spokes of a wheel. The colonies are continually in motion, folding and unfolding like the petals of a flower.

© K. V. Co. PLANTING RICE IN JAPAN

Visual Education Enhances Comprehension in Nearly All Classroom Work

Are you satisfied with your progress in teaching **Beginning Reading?**

The **Keystone, New Primary Set** of stereographs and lantern slides arranged for teaching **reading in the first three grades,** will interest you. Write for descriptive booklet.

Intermediate grade. Junior and Senior High School sets of stereographs and slides are also available.

KEYSTONE VIEW COMPANY, Inc., Meadville, Pennsylvania

Their cilia vibrate rapidly, agitating the water and causing food particles to stream toward the minute mouth of each rotifer and then to still smaller jaws of the tiny creature.

"A fly's tongue, so small that it can hardly be seen without a lens, makes a beautiful photograph, with dainty curved lines extending in loops from each side like a fine etching. A wasp's wing is seen to be two separate wings bound together by a very fine series of hooks.

"By enlarging a new and used razor blade 600 times the photomicrographer finds that repeated shaving with an unstropped blade nicks the edge, instead of turning it over."

A SCHOLARLY address by Dr. Hermann Kellner of the Scientific Bureau of the Bausch and Lomb Optical Co., delivered before the Society of Motion Picture Engineers, was reprinted in the Motion Picture News for November 8th. The article, **Methods for Obtaining Stereoscopic Motion Pictures,** is no more technical than is necessary for thorough treatment of the question. As reliable information on this baffling subject is very difficult to obtain we would urge our interested readers to consult Dr. Kellner's able exposé of the matter.

INTERESTING school activities at Rawlings, Ohio, are described in the December 11th issue of *School Topics* (Cleveland, Ohio) under the title, **Creative Instinct Capitalized.** Pieces of wood and wooden boxes are never thrown away. Rather the students turn them into well-made and nicely finished articles of practical use in the school. Here are some of the other activities at Rawlings that are "different".

"In a 2B grade an interesting looking contrivance proves to be a shadowgraph. Its parts include a screen made by the pupils from wood and transparent cloth, an electric light hanging behind the screen and pasteboard figures tacked to a stick. The last named are "actors" of the shadowgraph. The children manipulate these in somewhat the same way that marionettes are managed while a pupil tells the story of "the play." The room is darkened for this "show" and the figures are silhouetted against the screen.

"Another 2B grade has a movie machine made from a soap box with broom handles to turn the "reels." Pictures drawn with colored crayon on wall paper illustrate the history of Cleveland from the time it was settled by Moses Cleaveland until today. Street scenes of various periods, buildings, railroads,

early settlers, social affairs and means of transportation are some of the scenes covered in this Cleveland "movie." Language training is acquired as pupils explain these scenes.

"This room also includes in its equipment a pair of turtles which have been named "Jack and Jill" and which have provided many opportunities for language and reading work.

"These and other features have been encouraged because they appeal to the child's interest. Every child is placed on his initiative and his responsibility but teachers are careful at all times to see that no errors go unchallenged." Constant student participation in the classroom takes care of this.

UNDER the caption, **Wholesome Motion Pictures,** Professor Oscar Mehus, of the Department of Education and Sociology at the State Normal School, Mayville, N. D., has an informing article in the November issue of *The Ohio Teacher.* We quote a few paragraphs:

"At the Normal School with which I am connected we have had several exceptionally fine pictures this year. From an educational standpoint, the pictures gotten out by the Yale University are hard to surpass. We have shown 'Columbus' and 'Founding of Jamestown.' Then another very interesting picture was 'The Nanook of the North.' And finally I want to mention 'Human Wreckage' which was sponsored by our local Women's Christian Temperance Union. Our Normal School Auditorium was packed when this picture was shown. It is a gripping story against the 'dope' evil and more effective than any sermon on that subject could be.

"At the present time there are hundreds of schools that show moving pictures. This may not be possible for all schools but it is possible for all schools to take a stand for cleaner and more wholesome films. In order to make our campaign effective we must be informed concerning the good films that are available. There is an excellent magazine published that ought to be read by everyone who is interested in this matter. It is called 'The Educational Screen' and is published at 5 S. Wabash Ave., Chicago, Ill. This magazine gives the latest news in regard to wholesome pictures and shows what is being done in other places and what can be done in your own community.

"Let us remember, then, that it is better to educate the young people to appreciate and demand the wholesome films than to tell them not to attend the worthless ones. I also am as firmly convinced that we will get farther with the Moving Picture Show managers if we ask them to show certain films that we can approve of than if we merely condemn the worthless and bad ones that are shown."

UNDER the heading **"American History on Screen",** Clayton Hamilton writes a serious survey of the motion picture contribution to American history and patriotism in *World's Work* for September.

He says—"In cases where compulsory education is impossible, there is only one sure way to influence the multitude. That one sure way is to find out how the masses occupy and utilize their leisure hours, and then to guide them unaware by appealing to them through their favorite medium of entertainment."

He quotes Van Zile's descriptive phrase which calls the motion picture "the esperanto of the eye" and gives informing reviews of The Chronicles of America, The Covered Wagon, The Birth of a Nation, America, and Abraham Lincoln.

The illustrations are taken from the photoplays.

THE January issue of *Vanity Fair* has a full page attempt to follow out Archibald Henderson's suggestion in his dialogue with George Bernard Shaw, that the only cure for the movies is probably ridicule. The page is called **Vanity Fair's Prize Movie Scenario,** entitled "A Pair of Jacks". It opens with some promise of being an amusing and perhaps subtle satire.

"Fade In Title: *In the sleepy province of Zinacantapec, Northern China, not far from the picturesque valley of the Tlaxcala, and near the Apetatian mountains, lounges the drowsy village of Xochilhuehuetlan.*"

But the struggle for absurdity, the strain after cleverness prove too much for the author. The parody becomes merely silly and grotesque—and, what is worse, boresome.

THE **Auditorium Period in Gary** is described in an interesting article in *The Journal of Educational Method* for November, by John G. Rossman, assistant superintendent of schools in Gary, Ind. We quote a few paragraphs relating to visual education, which plays such a large part in schools of the Gary type:

"In bringing about a proper correlation of their visual education presentations, they prepare in advance of the showing a bulletin of their slides or films. With the exception of the auditorium manager, who receives a nominal fee in addition to her salary for this headship, all of these teachers are on the regular salary schedule and receive the same salary as a teacher in any other department of the school.

"The rooms are equipped so that visual education features may be used. The stage equipment has been standardized with not much attention given to scenery. A cyclorama with pylon lighting is used.

"Each auditorium is supplied with a motion picture machine with stereopticon attachment, a self-player piano, phonograph, movable blackboard, flag, maps, pictures, and such stage properties as are necessary. The slides are furnished from a central library. The motion picture films are rented."

THE famous Parisian weekly, *L'Illustration*, has only recently begun to admit to its august pages references to the motion picture. This means that the editors are coming to believe that the cinema promises to take its place sooner or later among the arts, and "art" without need of explanation or apology.

In an elaborate exposé and analysis of the Dawes plan in the issue of September 24th last, the editorial is prefaced by reference to the interesting report that Germany is producing a film to make the Dawes plan intelligible to the general masses of the country. Endless reports and discussions by "experts" on the workings of the plan have only served to confuse the people hopelessly. Here is true national education by the film, says the editorial, merely another example of its limitless possibilities.

In the same issue appears a critical and deeply appreciative article on Jackie Coogan under the title, Le Plus Célèbre Enfant du Monde. It describes and explains, with amused tolerance, how the curious crowd nearly stifled Jackie when he arrived in Paris at the Gare du Nord—how throngs of admirers and swarms of reporters and photographers dogged his every step about the city and its environs. All this is not Jackie's fault. Rather "we must wonder at the might of the cinema, the silent art directly accessible to all the world whatever their nationality or grade of culture, and which is the most formidable modern means of publicity and thought-communication."

In the issues of November 15th and 22nd, *L'Illustration* comments at length on the great film, "Le Miracle de Loups", the first production of the "Société francaise d'éditions de romans historiques filmés", an organization founded to bring to the screen and diffuse throughout the world through this unrivalled medium the splendid pageant of French history. And this film to be shown in the Opera!!

"The annalists of the Opera will have to mark down in red letters the date of Thursday the 13th of November, 1924. It marks the entrance of the cinema, that newcomer which still lacks its certificate of nobility, into that traditional temple of Art, our National Academy of Music and Dance. Furthermore, it comes in by the front door to find assembled to greet it the elite of Parisian society, of letters, of arts, of politics— including the President of the Republic himself, attending officially for the first time in our history the presentation of a film.

"The foreword of the film was taken from Michelet —'History is a Resurrection'—and the eager audience was not disappointed. We saw with our own eyes, literally, Louis XI and Charles the Bold locked in their memorable struggle from which emerged the national unity of France. Certain episodes, like the battle of Montlhéry and the siege of Beauvais, are epic pages presented on a scale hitherto unequaled—The musical score composed by Henri Rabaud to accompany the presentation would alone have justified its performance at the Opera. But this great 'première' was something more than a pleasure to the ears and diversion for the eyes. It has raised the French cinema to the dignity of Art."

National Geographic Society

WASHINGTON, D. C.

IN KEEPING WITH ITS USUAL HIGH STANDARD HAS INSTALLED

THE

RAVEN HALFTONE SCREEN

Samples and Literature on Request

Raven Screen Corporation

345 W. 39th St. N. Y. City

AN article by Lillian Genn in the November *Social Progress* (Chicago) is entitled: **What are the Movies Doing to Your Child?** The writer "peeked in" at some games being played by children, in which she discovered marriage, elopement and divorce "a la movies", enacted with great gusto.

In view of this sensitiveness to suggestion, the author advocates separate departments in theaters, for children's movies, similar to the children's rooms in public libraries.

(*Continued on page 60*)

Notes and News

Conducted by the STAFF

American Movies Abroad

The latest report issued by the United States Chamber of Commerce gives some very impressive figures on the increasing use of American films and American projectors in foreign countries. The report states, that American-made motion pictures encircle the globe, and are shown in practically every country in the world. Less than a dozen countries of minor importance, out of more than a hundred markets, were not on the list of customers to whom America exported direct shipments of motion-picture films during the first nine months of 1924, says a statement just made public by the Foreign Commerce Department. Wherever American films are shown—from Norway to South Africa, from Portugal to Japan—American-made motion picture machines are found.

"During the first nine months of 1924," says the statement, "government statistics show that we exported $6,545,000 worth of motion picture films—174,000,000 feet. About three-fourths of this amount was in exposed films— negatives as well as positives —128,000,000 feet, valued at $5,526,000. The quantity is over 17 per cent greater than the 109,000,000 feet exported a year ago.

"The 6,000,000 feet of negatives were valued at $1,070,000, while the 122,000,000 feet of positives were worth $4,456,000.

"Our best markets for the negatives were England, France, Italy, Mexico, Germany, and Argentina, while our best customers for the positives, ready to be exhibited, were Canada, Australia, England, Argentina, Brazil, Japan, Mexico, Cuba, France, New Zealand, Denmark, British South Africa, India, Chile, the Philippines, Sweden and Spain. Some of the out-of-the-way places buying American films included Esthonia, Latvia, Hejaz, Siam, Abyssinia, British East Africa, Portuguese East Africa, South Sea Isles, Sumatra, Java and Madura.

"During the nine months of 1924 we exported 795 motion-picture machines, valued at $299,581, an average price per machine of $377.

"The statistics for the same period of 1923 show that 945 machines, valued at $189,198, the average price being $200. Although we exported 150 fewer machines in 1924, a decline in quantity of 16 per cent below 1923, yet the value in 1924 was $110,383 higher, a gain in value of 58 per cent.

"Imports of motion-picture films in 1924 were mostly of unexposed films, with exposed negatives next in value and exposed positives third. We imported during the first nine months of 1924, 182,000,000 linear feet of sensitized, unexposed motion-picture films, valued at $2,214,000, larger in both quantity and value than the imports for the entire year 1923. Nearly all these films were supplied by France and Germany.

"Imports of negatives totaled 1,800,000 linear feet, valued at $353,000, for the nine months of 1924, as compared with 1,700,000 feet, valued at $585,000 for the same part of 1923, a 5 per cent gain in quantity, but 40 per cent lower in value. Imports of positives amounted to 3,200,000 linear feet, valued at $175,000, for the three quarters of 1924,—44 per cent lower in quantity and 40 per cent lower in value than the 5,800,000 feet, valued at 253,000 imported during the same period of 1923.

"The chief suppliers of negatives were Italy, France, England, Canada, Germany, Japan, Sweden, Australia and Panama, while the positives came from France, England, Japan, Canada, Italy and Germany."

Cross Word Puzzle Films

This naturally had to come. A firm in Boston, Pioneer Films, with New York office at 33 West 42nd St., have started it. Twenty six reels are promised, for theatrical distribution. The screen method of working out the puzzles is much on the order of that seen every day in the newspapers.

The first three scenarios were furnished by a writer whose literary qualifications we do not know; the second three by Medbury of the Hearst newspaper; and it is hoped that George Ade will do the scenarios for the third three in the series.

Anniversary Week in Hollywood

Just thirteen years ago the first band of movie pioneers, headed by Al Christie, invaded Hollywood and began operations. In the primitive back-yard studios in New York they had heard that the sun shone continually in California. As sunlight was then almost the sole means for motion picture photography, a land where the sun would shine every day in the year—almost—promised to be a producer's heaven. It was.

An English Film on the "Death Ray"

The press has given much space to the announced invention by H. Grindell Mathews of a method by

which high-power electric current can be transmitted through the air with fatal effect. The film picturizes the war possibilities of such a ray, using British troops and aeroplanes as the actors, when it is perfected.

The film gives much of the history of the invention to date, its inception and steps in its development to the present point, where it is demonstrated that the ray is already powerful enough to kill a rat sixty feet distant, although the device is admittedly still in an "undeveloped state". Pathe distributes the film in this country.

Phonograph Records of Organ Music

It seems that the organ will not submit to reproduction on phonograph discs—at least attempts so far have failed. Through an ingenious arrangement of a three stage amplification by radio waves, the problem is claimed to have been solved. One of the largest movie organs in the country has been used to make these first successful records.

This invention promises to open a whole new range of music for home consumption. It also offers interesting possibilities for musical scores, written to accompany motion pictures, to travel with the films for use where the organ is lacking.

New Corporation for Making Raw Film

The Du-Pont-Pathe Film Manufacturing Corporation has been formed, with a capitalization of over a million, for the production of cinema film. The plant and laboratories will be located at Parlin, N. J., the sales offices in the Woolworth Building, New York City.

The History of a "News Reel"

Thirteen years ago the Pathe Weekly started. After 308 reels had appeared as a weekly, it was made semi-weekly under the name Pathe News and 936 issues had been made up to December 27, 1924, when the series starts again with number 1. We quote:

"This marks the thirteenth year of the existence of this marvelous picture-news-gathering agency. At the present day Pathe News has over 1400 corresponding cameramen in the field. There is not a news event of any importance that can escape them.

"The history of the Pathe News and its cameramen reads more like one of the 'six best sellers' in the way of thrills and adventures. From the coldest Artic to the hottest Tropics a member of the Pathe News organization is constantly turning a crank, gathering data in picture form that proves of unusual

REAL OPAQUE PROJECTION

"The Human Ear"

Illustration (from Photograph) showing the Trans-Lux OPAQUE Projector in actual use. The picture shown on the Trans-Lux Daylight Picture Screen (30x36 inches in size) is the projected image of a

Newspaper Cutting

A Cutting from the "Literary Digest"

ANY OPAQUE material, a photograph, diagram, printed page, post card, etc., either in black and white or in COLOR, may be shown with this remarkable new equipment which has been pronounced "THE MOST IMPORTANT CONTRIBUTION TO VISUAL EDUCATION"

Manufactured and sold by

Trans-Lux Daylight Picture Screen, Inc.

36 West Forty-fourth Street NEW YORK

interest today, and will be marveled at in ten years to come.

"For the past ten years the Pathe News has made every effort to cover the big news events that have occurred throughout the entire world. Wars, revolutions, politics, accidents, social and local events—all these have been registered. Millions of feet of film have been "shot" in gathering this picture data. During the life of the Pathe News it is estimated that over one and one quarter million feet of film have been exhibited to the public to say nothing of the millions of feet of film that its correspondents send in which is never used because of the restricted footage of the average news reel. It is estimated that over three million feet of film were taken of the World War. Of this amount only about fifty thousand feet were exhibited in theatres. The remainder of this unpublished film is stored in vaults and constitutes one of the leading historical records of the day."

Educational Films Used in Teachers' Institutes

One of the leading features of the Teachers' Institutes of the state of North Dakota this season, held during the month of November, was the North Dakota programmes presented by Angela Murray Gibson of the Gibson Motion Picture Studios.

The program consisted of two one reel films. One of these was an industrial film showing the production of wheat in the Red River Valley—the other a poem by James W. Foley. When the latter film was being shown, Miss Gibson read the poem as the words appeared on the screen. After the pictures, Miss Gibson read a number of Mr. Foley's poems.

This author was chosen because most of Mr. Foley's earlier poems were written when he was a resident of North Dakota and several of his poems are now being used in the reading course of the North Dakota schools. Miss Gibson appeared at two and three institutes a day. In most of the places this part of the Institute was held in the theatres and they were generally packed.

And now, the Libraries too!

Willis Holmes Kerr, librarian of Kansas State Teachers College, recently addressed librarians of Normal Schools at the recent meeting in Chicago of the American Library Association. His subject was "Adult Education" in the library, and he defines it as "a personally conducted tour to new power." From the long reprint of Mr. Kerr's stimulating address, as sent out by the Association, we offer one paragraph very pertinent to the field of visual education.

"Last summer a college professor described to me the sort of laboratory he would like for his classes in English: A large, well-lighted room, with tables and chairs, he itemized, and a large bulletin board and a good selection of pictures that tell stories. And then I want a blackboard on which may be put the opening paragraph of a short story subject to various developments, or a plot be worked out graphically, or a few verses of poetry be allowed to work their suggestion. And above all, I want the room full of books—all the great masters of story and essay and verse and philosophy and history, and all the books of fact—so that students may pass from the challenge of an idea to the inspiration of the masters or to the verification of fact and then to actual writing while under the spell. Barring the blackboard, I thought he described a *good* school library; and I believe school libraries will come to the blackboard and other visual devices (if they have not already)."

This is not only interesting emphasis on the value of visual material in every phase of education, but proper balance is maintained between books and pictures. Pictures will never diminish the value of the printed page. They merely enhance it.

How Plays are Broadcasted by Radio

Educational Films Corporation has secured the first views of the nationally known "W.G.Y. Players", the group of actors who enact the plays which are broadcast from the General Electric Company's radio station at Schenectady, during rehearsals and during the broadcasting of plays from the studio. The scenes are exclusive and will appear in Kinograms No. 5029.

The mechanisms employed in this broadcasting are highly interesting, for ordinary stage practices are of no use when the players themselves are unseen. The actors read their parts without make-up of any kind, each one standing before a separate microphone. In a love scene, for instance, the lovers stand back to back and each speaks into a different microphone.

Most of the familiar devices used on the stage are used in obtaining the sound effects, but they must more truthfully reproduce the desired sounds than when used back-stage, for the noises are closer to the transmitting instruments.

The scenes secured by Kinograms will show the transmission by radio of two plays, "Silence" and "The County Fair."

The Industrial Field

Conducted by The Screen Advertisers Association

Some Industrial Films

The Romance of Clay (2 reels) Atlas Educational Film Co.—The subject of the manufacture of clay pipe is prefaced by an account of the origin of clay deposits—a narrative which goes far back into geological history. This introduction, it may be said, is decidedly interesting on its own account, apart from its connection with what follows.

Beginning with the planetary hypothesis of the origin of the earth, it shows spiral nebulae in motion, and pictures the illuminated sphere of the earth, with unformed masses of land and sea—and finally the globe as it is today with continents and oceans defined. Biblical quotations title this section. There follows the story of earth upheavals and the consequent weathering. Cross-section diagrams illustrate the crumbling of exposed rock, and the transportation of materials by streams to bodies of water where they were laid down. Compression for ages under great thicknesses of glacial ice is shown to have resulted in the consolidated clay banks now utilized.

Mining in the clay deposits is pictured with excellent views of the steam shovels at work, followed by scenes at the factory where the clay is pulverized, screened to remove lumps and moistened to workmanlike consistency.

The second reel is devoted to the making of sewer pipe—the presses seen making various sizes, the pipes smoothed and trimmed and placed in drying rooms where they are exposed to the free circulation of air. Expert potters are engaged in the making of special forms, fitting sections of pipe together to make Y-joints, etc.

Burning and glazing are particularly interesting. The interior of a kiln is shown and by animated diagram the course of heat is traced through the kiln. The temperatures are carefully regulated and increased at intervals. At the proper time, salt is thrown in to produce the glaze on the pipe—the silicate on the surface of the pipe uniting with the sodium to produce a coating of glass.

The advantage of glazed pipe is indicated, and the all-important part that sewer pipe plays in modern sanitation is brought out by a contrast between old and new methods of waste disposal.

Do You Remember? (1 reel) Stark and Edwards—Made for the Fairfield Farms Dairy, and therefore appealing in the introduction to a public in and around Baltimore, it nevertheless carries a story well worth while, and entertainingly presented, for any audience who would know what is involved in furnishing a city's milk supply.

Its title goes on with the query—"Do you remember when women dressed like this?" (several pretty scenes of old-time costumes) and when sport people rode these?" (the old-time high cycle). Views of the Baltimore fire are followed by some good pictures of the old-fashioned horse cars of a quarter-century ago.

Then comes the question, "How many can recall they way our most important food was delivered?"—and a perfectly typical scene of the old-time milk wagon rattling along on an uneven pavement, the milkman ringing a bell and the house-wives bringing pitcher or pail which the milkman filled from a battered can.

But time passes—and several quick views show the Baltimore of 1924. The story of its present milk supply makes up the remainder of the reel—a story which finds its duplicate in the dairy industry wherever it is scientifically conducted. It takes the spectator to the dairy farm, the receiving station where milk is delivered for testing, and where cans are carefully sterilized before they are returned. Milk is cooled before shipping, and a view is given of the glass-lined tank trucks which are used to transport milk to the city.

Pasteurizing and cooling are done under the supervision of experts, empty bottles are sterilized; especially good are scenes showing the up-to-date bottle filler which automatically seals and caps the bottles. The story ends with the delivery of the milk to the city doorstep by the modern milkman.

Play Safe (1 reel) Rothacker—A subject made for General Motors, with the co-operation of the American Automobile Association, and the United States Department of the Interior, to spread the lesson of safety in driving and caution on the part of pedestrians.

It has a direct application to every man, woman and

child in the country and deserves to be seen by as many as possible that it may do its part in decreasing the appalling loss of life from automobile accidents—15,000 persons a year in the United States, according to recent statistics.

Its introduction is attractively and entertainingly done. A bit of animation introduces an approaching automobile from which an animated figure alights, the words "Play Safe" flash from his cap, and there is written on the screen a moving title which reads, "The motor car is a mighty servant to mankind"—a statement which is borne out by incidents which follow in quick succession.

"But two kinds of persons abuse this great invention—the careless pedestrian and the careless driver."

The film emphasizes the fact that few accidents occur where traffic is regulated—and shows excellent views of a busy corner where a policeman directs the traffic—but are most common on narrow residential streets. Examples of carelessness on the part of pedestrians illustrate how many an accident occurs.

Reckless and foolhardy driving comes in for its share of the blame for accidents, and the contrasts, are shown between the heedless and the cautious driver on slippery streets and along curved roads.

"Alcohol and gasoline will not mix" is an axiom which is demonstrated by the results when an intoxicated driver sits at the wheel of a car.

The film contains dozens of wholesome lessons in safety first principles, and appeals at the end to every motorist and every pedestrian for help in promoting the public safety movement.

The reel may be secured free of rental charge from the Rothacker Film Manufacturing Co., 1339 Diversey Parkway, Chicago.

The Magic Fluid (1 reel) Zonite Corporation, New York City—A wonder story of science vividly told, and picturing dramatically one of the latest incidents in the long struggle against disease and death.

Time was when Pasteur, as a result of his experiments, developed his theory of the relations of germs to disease and time was when the red-hot iron to burn out the troublesome germ infection was supplanted by chemicals—but still the enemy was unconquered.

"Then came the Great War"—pictured in some thrilling scenes—and with it there developed the alarming menace of bacteria. Antiseptics were of only slight avail.

In France at the time was established the Rockefeller Institute for Medical Research. The Surgeon General of France, inquiring into the reasons for the appalling loss of wounded, and being told that in spite of every known antiseptic, infection seemed to spread, appealed to the Laboratory for help in attacking the problem. Experiments made by the scientists resulted in the Carrel-Dakin solution, and remarkable evidences of its work are shown in the film.

Its one drawback—that it would not keep—has now been overcome in Zonite, which is the same solution stabilized.

Some of the uses of this "magic fluid" in peace time are suggested, and microscopic views show what it does to germs it encounters.

An excellent subject which deserves a wide circulation for the message it carries.

That Matter of Health (1 reel) Atlas Educational Film Co.—The ancient history of the cities of Mesopotamia is called to mind in the introduction to this subject—and excavations in the ruins of the early Babylon are cited as examples of early crude methods of sanitation, with the drinking water supply and sewage disposal in close proximity.

The great sweep of pestilence and disease during the Middle Ages is attributed to unscientific methods of waste disposal, and the introduction during recent times of proper methods of sanitation is shown to have reduced the death rate markedly. The typhoid death rate in the city of Chicago from 1892 to the present is pointed out as a striking example of the result of proper sanitary measures.

Situations typical of what may still be seen in backward sections are shown excellently in cross-section diagram, illustrating how seepage from sources of polution finds its way down strata into a well which supplies drinking water.

The work of sanitary engineers in laying out adequate sanitation systems for a modern city is shown to involve a consideration of possible future growth of a district or a possible change in a neighborhood from a residence to an industrial district. In the latter case, sewage may become very strongly acidic, and ordinary sewer pipes are not always adequate.

The superiority of glazed pipe is demonstrated in the case of a modern office building, where the sewage system must receive discharges of hot water from the boiler rooms, icy water from the roof, acidic wastes from the restaurant and chemical discharges from doctors' and dentists' offices. All these tax the resistance of sewer pipes. They must be impervious to soil acids, which are constantly attacking the surface, as is shown in cross-section diagram. A piece of glazed pipe removed after sixty years of service demonstrates the resistance of this variety.

Here It Is!

(A Trade Directory for the Visual Field)

FILMS

Altas Educational Film Co.
1111 South Blvd., Oak Park, Ill.
(See advertisement on page 1)

Raymond L. Ditmars (Living Natural History)
N. Y. Zoological Society, New York, N. Y.
(See advertisement on page 6)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

Gibson Studios Casselton, N. D.
(See advertisement on page 59)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 4)

George Kleine, Motion Pictures
49 West 45th St., New York City
(See advertisement on page 55)

Pictorial Clubs, Inc.
350 Madison Ave., New York City

MAPS and GLOBES

(This space reserved for makers of Maps, Globes, etc.)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 8)

Bass Camera Co.
109 North Dearborn St., Chicago, Ill.
(See advertisement on page 59)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 32-33)

Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
(See advertisement on page 57)

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

PHOTOGRAPHS and PRESS PICTURES

(This space is reserved for picture dealers)

PUBLICATIONS

The Film Daily 71 West 44th St., New York City
(See advertisement on page 61)

A. J. Nystrom & Co.
2249 Calumet Ave., Chicago, Ill.
(See advertisement on page 58)

Ohio Teacher's Bureau
71 East State St. Columbus, O.
(See advertisement on page 62)

The Visual Instruction Handbook
71 East 23rd St., New York City
(See advertisement on page 54)

SCHOOL SUPPLIES and EQUIPMENT

(This space is reserved for dealers in school supplies and equipment)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 43)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 45)

SLIDES

Bible Extension Society
352 West Locust St., Chicago, Ill.
(See advertisement on page 59)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 59)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 64)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on Inside Back Cover)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 2)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 59)

STEREOSCOPES and STEREOGRAPHS

Keystone View Co. Meadville, Pa.
(See advertisement on page 41)

If you would like to see your name and address in HERE IT IS write THE EDUCATIONAL SCREEN

School Department

Conducted by Marie Goodenough

The Tenth of the Chronicles of America "The Declaration of Independence"

ADAPTED from *The Eve of the Revolution,* one of the volumes of the published Chronicles of America, the film at once makes clear the situation in the Continental Congress early in 1776, when those who advocated independence devoted their chief efforts to bringing about a sentiment which would insure an unanimous vote. It also gives due recognition to the great contribution made toward the end of unanimity of public sentiment by the fiery pamphlet, *Common Sense,* written by Thomas Paine and published in January, 1776. The film shows it being sold on the streets, talked of in every household, discussed at social gatherings, and fought over in many a street argument. Incident after incident, quickly and deftly presented, picture the tremendous public excitement aroused by this bold advocate of open declaration.

On July 7, 1776, Congress assembled in Independence Hall to vote on a resolution for independence

In Philadelphia, in February of the same year, the film shows Franklin and Adams discussing a letter from Washington which declares that the colonies cannot win a war without foreign aid. Danger of an English blockade must be offset by the assistance of some power sufficiently strong on the seas. Franklin's reply is sagacious, "One nation would like above all to see England humbled—France."

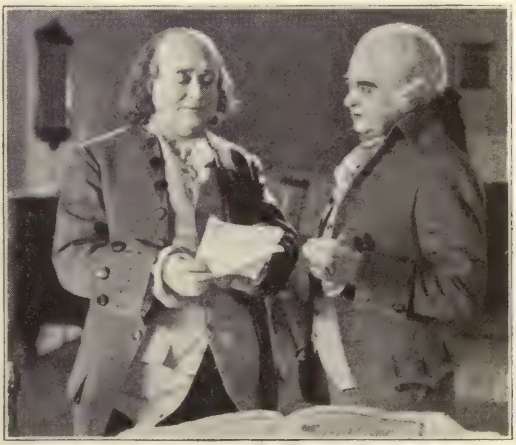
The action brings out strikingly the attitude of the conservatives favoring conciliation, and the Tories, openly loyal to the King, as well as the standpoint of those advocating a complete break with England. Considerable argumentation must of necessity be done in the titles, but in this case it is an aid, rather than a hindrance to the progress of the subject.

Quartering of hired Hessians in the homes of the colonists in spite of the protests of the householders, hardly adds to the enthusiasm of those affected, and public feeling becomes the more heated.

The thrilling scene of the film is the gathering on June 7, 1776, in Independence Hall (filmed in perfect reproduction of the original interior) when Richard Henry Lee introduces his resolution that "the colonies are, and of a right ought to be, free and independent."

Uproar follows, with little chance of unanimous action—and Thomas Jefferson is selected to frame a formal declaration which should make clear the position of the Colonial Congress.

Almost a month later, on July 1st, the question of unanimity hinges on the sentiment of several of the state delegations. Rodney's famous ride against time, that he may arrive and cast his vote to swing the Pennsylvania delegation, supplies an element of suspense to the action—and on July 2nd, 1776, the dramatic moment comes. State by state is called upon to cast its vote—and history is made.



Benjamin Franklin, delegate to Congress from Pennsylvania in 1776

The outstanding characters are done with extreme fidelity. Franklin, particularly, is astonishingly real in the life-like portrayal—the kindly, vigorous, humorous old gentleman that he was. Bless the film for allowing him his famous retort,"—Or we shall all hang separately."

No American, big or little, will fail to thrill over the great moment of John Hancock's signing in the presence of the delegates, and remarking, "John Bull won't need his spectacles to read that name."

The reception of the news by the people in the streets is excellently portrayed, and quite fittingly the film ends with the remark of Franklin as they leave Independence Hall, "That building will live in history as the birthplace of freedom for a new nation upon the earth."

Three reels. Released for theatres by Pathe Exchange. Non-theatrical distribution by Yale University Press.

Two Romances of American History

THE historical romance has always—for every period in history—made a significant contribution toward the picture of the time, its people and its spirit. Recently released are two film versions of such stories showing periods of American history—the one of Revolutionary times, and the other of Civil War days.

Janice Meredith adapted from the novel by Paul Leicester Ford, brings much of the atmosphere of the original to the screen. Limited space prohibits in this brief account any discussion of the relative merits of novel and film, but there are told in the picture the essential features of the story of Janice, sixteen-year old daughter of one of the staunchest Tories of New Jersey, and Jack Brereton, at first the Squire's bond-servant, and later aide to General Washington. It is an interesting and valuable production from the historical standpoint—not so much for its own story as for the extraneous incidents which are in the film made a part of the action, purely for the sake of atmosphere.

The Boston Tea Party introduces the film story, and its brief footage is a stirring bit, as is also (somewhat later in the narrative) the scene of Patrick Henry's declaration, "I know not what course others may take, but as for me—give me liberty or give me death!" Early Trenton is interestingly pictured, as an example of the towns of Revolutionary times—but far and above all other features of the picture, from the historical standpoint, is the picturization of Paul Revere's ride. It need never be attemped again—not even in Griffith's *America* is it

" . . . Janice, sixteen-year old daughter of one of the staunchest Tories of New Jersey, and Jack Brereton, the squire's bondservant."

approached— for its depiction in Janice Meredith is probably as true, and certainly as stirring a picture reproduction as ever could be accomplished. Seldom has the director made the hoof beats of a horse so telling in their effect, nor carried the perfect picture

Holbrook Blinn as Lord Clowes; Marion Davies as Janice Meredith.

of a national spirit to such etched clarity as here.

The list of the excellencies of the film from a historical standpoint would hardly be complete with-

out mention of the scenes on Lexington Commons. For these alone the film would be distinctly worth while. And so it is largely for incidents not to be found in the original novel, but introduced for the sake of historical background, that the film is earnestly recommended as a contribution to any study of the period of the Revolution.

The writer found the George Washington of Joseph Kilgore distinctly disappointing, and lacking in the fire and the magnetism which must have distinguished the Father of his Country. The scene of the crossing of the Delaware has been done as the

"Florence Vidor makes a lovely Barbara."

famous painting would lead us to expect—traditional, if not exactly according to the dictates of good seamanship. The Lord Clowes of Holbrook Blinn makes one of the minor characters notable, as would be expected of this always competent actor.

(Released by Metro-Goldwyn)

Barbara Frietchie. Made from Clyde Fitch's drama, popular in 1899, and not from the poem of Whittier, although Fitch used the same incident of the flag. In doing so, however, he made Barbara a charming young girl of 1862. It is said that Fitch wrote the play as a tribute to his father and mother, whose romance he recounted in the love story of Barbara Frietchie and Captain Trumbull.

The screen drama has a prologue which makes quite an elaborate review of the history of freedom, from the Pilgrims and the Mayflower to the days when the frontier was widened by the conquest of the Rockies by those staunch pioneers of Covered Wagon times. This quick panorama of history, thus picturing the "pathfinders of a nation" brings the film to 1861, when the quarrel over this same principal of freedom involved all men, regardless of creed or color.

The scene of the story is Fredericktown, Maryland—a lovely picture in pre-Civil War days, but even then becoming embittered by the growing hatred of the north. Barbara, a true daughter of the South, greets her brother and his room-mate Trumbull, returning from West Point. The homecoming is such a ceremony as we are accustomed to picture in connection with old Southern hospitality in the fine old mansion, and the happiness of the two lovers is interrupted only by the declaration of war which calls Trumbull north to fight with his regiment.

Stirring scenes—and true, no doubt, recount the history of those next few years, when the tides of war broke over the South, until finally old Fredericktown became Union territory. The lovers meet again under dramatic circumstances. The Captain ordering a search for concealed rebels, is confronted at the Frietchie doorstep by Barbara who is shielding her brother wounded and seeking refuge in the old mansion. Much tribulation and suffering must be lived through before the lovers are reunited, but with the coming of peace all finally ends happily.

Rather weak in plot structure, and too slow moving for good drama, the film nevertheless paints a picture of the Civil War South which is vivid and unforgettable. Florence Vidor makes a lovely Barbara, and Emmett King as the old Southern Colonel is the true figure of history. The epilogue, picturing the lovers as old people sending their grandson off to the World War to fight for the country they saw united during Civil War days, adds little to the interest, although it completes the summary began by the prologue.

(Released by Producers Distributing Corporation)

Barbara confronts her father, demanding that he allow her to shield the wounded Captain Trumbull.

School Film Reviews for January

SCENIC

The Chase (1 reel) Educational—Its setting the limitless, untrodden blue-white of Alpine slopes, this picture more than deserves the title of a "super-scenic"—if one may pilfer a term from the over-wrought vocabulary of movie publicity. Incidentally, it is first-rate entertainment, as its title might imply. Hans Schneider, champion ski-jumper of St. Moritz, is awarded a prize after a contest in which he has outshone all competitors. The others, however, challenge him to a last chase, in which he agrees to be the fox, and the others the pack. Every five hundred yards he will scatter red papers that they may make no mistake in his track.

What follows is a wonderful exhibition of skiing, and a still more thrilling unfolding of the beauty of vast tracts of Alpine snows—superb scenery in wonderful compositions of light and shade. It is nothing short of a triumph of the scenic photographer's art, bringing to the screen a series of beautiful snow pictures—evergreens laden with soft whiteness, and a rapid brook gleaming through frozen banks.

The fox rests occasionally when able to outwit the pack for a time. From time to time, they only a little less skillful than he, come close upon him—but he is off again. And finally unbeaten, he comes home again at evening to his little Alpine cabin.

In a library of the best screen classics of short subjects, the writer knows of nothing to compare with it in grandeur and beauty—every inch of its length a delight to the artistic eye. "The best picture I've seen in a long time," was the comment of a movie-goer sitting behind the reviewer in the theatre where it was being shown as the novelty to accompany the feature on the program. Sincere testimony to its appeal for any audience.

May there be many more as exquisitely done.

The Farewell (1 reel) Educational—A *Bruce Scenic* which deserves to rank with the best he has done, and in a class with *From the Windows of My House*, which it somewhat resembles. There is not a person in the picture, and only a slender thread of a story. It is simply a collection of views from the mental notebook of a lover of the out-of-doors, recalled when he receives a letter requesting his return to the city after ten months spent in the open.

"Does it mean that I am to turn my back upon the silent places forever?" he inquires, and he recalls some of them—photographed with superb artistic effect. There are several views of familiar scenes (although none are labelled) such as Crater Lake with its Phantom Ship—a mountain brook rippling over stones—the timber line trail— the storm clouds weaving among the hills—mountain peaks and glacier ice, with lakes at their warmer bases—beautiful clouds of summer over mountain meadows—lovely studies of light and shade—a beach and headland, the surf breaking lazily across the broad sands.

Everything that comes to his mind's eye emphasizes the contrast between what he has grown to love, and what he must go back to. Evening across the water as the sun drops below the horizon leaves the full moon "struggling with a passing cloud" and casting a floating yellow patch across the wet sands.

His decision is reached—and one cannot but envy him the opportunity it promises.

Death Ray (2 reels) Pathe—Pictures Grindell Mathews and some of his experiments in the use of the electrical ray. The inventor himself demonstrates the strange looking machine, which has somewhat the appearance of a huge searchlight.

It is first seen to light an electric bulb with its ray, then explode gunpowder, instantly put out the life of a rat, stop the engine of a motorcycle—all accomplished by locating the object with the "finder" beam, which establishes a path along which the energy is sent.

The possible use of the death ray in warfare is suggested, in destroying ammunition dumps, wiping out whole armies, exploding hidden mines, bringing down airplanes and rendering defense useless. Some striking examples of falling airplanes furnish spectacular examples of what might happen should the use of the death ray ever become a part of active warfare.

A most interesting subject from the standpoint of a scientific novelty.

Studies in Animal Motion (1 reel) Bray—Slow motion photography with the ultra-speed camera contributes largely to this analysis of motion display by animals, although the reel does not depend for its interest solely upon this phase of the subject. Goats furnish an example of animal sure footedness, and they are followed by the kangaroo whose tail is seen to furnish an extra support while he is standing. There are other four-limbed animals that have adapted their necks to carry their heads to food. The toad is pictured with his long tongue, its action so rapid that only the ultra-speed camera can catch the motion. The sea-lion, its movements on land, although usually regarded as awkward, appears graceful in slow motion—all are illustrative of particular animal motion.

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The tortoise is cited as an example of a crawling quadruped, and the land crab's claws illustrate a bit of interesting action, while the snail, having no limbs, must crawl on the flat under surface of his body.

An entertaining, instructive bit of popularized science.

In a Drop of Water (1 reel) Educational—A number from the *Secrets of Life* series of Tolhurst's.

An unusual and quite appropriate foreword to the effect that "all life began in the water, and without it the earth would be as lifeless as the moon"—introduces the subject and makes plausible the statement that from the waters of the earth spring all forms of life and beauty in abundance.

The scientist confines himself to pond waters for the subject of this particular reel, and with a dipper secures samples of life from beneath the heavy robe of green algae which coats the stagnant water of the pool. Even a small pond, he points out, is ocean-wide to microscopic life; some forms prefer the coasts and others the depths—so samples of water are taken from each.

The scientist in his laboratory looks at what he has gathered, through both low-power and high-power microscopes, and the screen with the aid of most amazing microscopic photography, reproduces what is to be seen. The most spectacular, at first glanc is the "jointed giant of the jar," the 3/16 inc monster which is shown in panoramic view.

To illustrate the extreme minuteness of his ti subjects, Mr. Tolhurst makes a capillary tub pulled out over a flame to the thinness of a hai Water from the jar is drawn into the tube, ar microscopic life is photographed as it appears with the diameter of a hair. Rolifers appear, and the practice of gathering food by the suction pum principle is excellently shown. A valve in the nec is seen to open to palatable food, and rejects a other sorts.

A cyclops is taken out for closer observation, ar a bit of its life story is recounted. Fine views follo of paramoecea and infusoria swarming about. Th drama is brought to a sudden end by a drop caustic soda injected into the water between tw plates of glass, and the life is silenced.

Mr. Tolhurst, and the film editors, are open severe criticism from the standpoint of good taste their practice of injecting facetious titles, such a "Mrs. Cyclops appreciates the High Cost of Livin lays her own eggs forty at a time, then carries the around with her, disguised as a bunch of grapes Nor will the educator, rejoicing as he will over th excellent work the scientist has done in microscop

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University of Oregon, *Eugene*
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University of Utah, *Salt Lake City*
State College of Washington, *Pullman*
University of Wisconsin, *Madison*

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George Kleine, Motion Pictures
49 W. 45th St., New York City

photography, be moved to enthusiastic applause over the aquatic exhibition staged when Mr. Tolhurst puts a drop of water into the eye of a needle, and the title remarks, "The needle gets an eyeful."

What a commentary upon the supposed state of mind of even a theatre audience, if they are believed to be incapable of appreciating a bit of fine insight into microscopic life, without having it burlesqued and cheapened.

Mysteries of Snow (1 reel) Bray—It is not surprising that the beautiful designs of snow-flakes should sooner or later tempt the master micro-photographer. In this reel several charming winter snow scenes bring to the mind the fact that this white wonder "is composed of millions of tiny flakes, each marvellous in design." A number of microscopic pictures follow to illustrate the statement, and the reel points out that each flake is a distinct, six-sided crystal when it is born, and its nucleus is also six-sided in form, although as it floats through layers of air of different temperatures, this centrapart may change.

The remarkable observation is made that after thousands of flakes have been photographed, no two alike have yet been found.

Snow crystals are also analyzed and divided in the "feathery" and the "solid"—the former growing quickly in low-lying clouds, and the latter coming from great heights and cold temperatures. Granular snow is seen to be a collection formed when crystals are buffeted about in a blizzard.

A subject delightfully made, containing a wealth of teaching material, and in both its scenic and technical parts, photographed with skill. Recommended highly.

The Butterfly (1 reel) Educational—From the *Secrets of Life* series, telling the life story of "the creature of sunshine and blossom" which during one stage is a grotesque caterpillar. Like all insects, the butterfly is seen to begin its life in the form of an egg, deposited upon the only kind of leaf which the hatching caterpillar will eat. Excellent views show its method of eating.

"No wonder," says the inspired title writer, "his parents abandoned him, since he eats many times his weight in food each day." We must read also, that the caterpillar is "always 16 feet long—eight on each side" before we are treated to really excellent close-ups of his cushion-like footpads. Also in splendid close view are seen his powerful jaws, with the cutting edges of the mandibles so well adapted for the work they have to do.

The caterpillar is protected from his enemies by his coloring, his armor, and in some cases by his

odor. The spinnerets (two on each side of his jaws) are pointed out, and after three months of eating, the caterpillar spins the silk secreted in his body, into the button by which he fastens his hind feet to a twig and hangs head downward.

Two to three weeks are required to effect the change—and here the subject switches to butterflies. The largest forms known are contrasted with the smallest—their means of protection explained, the structure of their wings of fine membrane shown, with the "feather scales" arranged like shingles on a roof, and producing such strikingly beautiful effects of color and design. The tiny scales are photographed under the microscope, and the camera also records the butterfly's antennae, its curled tongue and the eye made up of thousands of lenses.

The story then goes back to the metamorphosis of the caterpillar—and shows the convulsions which force downward the vital organs and bursts the skin. The "cocoon" appears and is left to hang until the final bursting which shall reveal the butterfly within.

The life story is all there, but the scientist has forgotten the primary principle of teaching, which dictates that a story of this kind must be told in its true chronological order if an audience is to get accurate impressions of the life sequence.

INDUSTRIAL

A Sculptor's Paradise (1 reel) Fox—The marble quarries of Carrara, Italy, furnish the subject of this reel which pictures the mountains of solid marble covering an area of some 400 square miles, the ancient town of Carrara, the quarries themselves and the marble cutters who, it is said, form a real aristocracy, their art passing down in families from generation to generation.

The process of quarrying is most interestingly shown, as the marble is first torn loose from its bed, then the large pieces broken up by dynamite and cut by compressed air chisels. The ancient method of transporting blocks on greased skids, is interestingly contrasted with the more modern method.

A number of famous masterpieces of architecture which have been built of Carrara marble are shown in conclusion from the Forum and the Arch of Constantine in ancient Rome to the recently completed Victor Emanuel Monument and Tomb of the Unknown Soldier in Italy, the Ducal Palace at Venice, the Leaning Tower of Pisa, the Peace Palace at The Hague and the beautiful Palace of Versailles with its fountains.

An interesting subject, well presented, with good teaching possibilities.

A New England Farm (1 reel) Fox—A picture study of a typical New England Farm, as the reel tells the story of the farmer's day from morning till night, and sees him caring for the stock and tilling the fields—hay fields in this case, since hay is one of the New England farmer's best paying crops. The other members of the family have their tasks as well, in looking after the chickens, the pigs and the bees, and helping with the household tasks.

An excellent subject for teaching the farm life in this section of the country. Well titled for instructional purposes.

Toilers of the Equator (1 reel) Fox—Contains some excellent views of coffee groves, gathering the berries and preparing them for shipment, as well as a picture of the raising of sisal hemp—also an important industry of the Kenya Colony. Cutting the huge leaves and carrying them in bundles to the tracks through the plantation on which oxen are hauling the cars to the mill, the shredding process, the drying lines, where the shredded hemp is slung after the fashion of Monday washing, then the beating by a primitive process which separates the fiber, and the crude packing for shipment—all are splendidly portrayed. But the whole is made for entertainment, and regards the native workers as good comedy subjects, totally unfitting the reel for serious instructional use.

Titles are cheap throughout, and the reel ends with some samples of native dances.

MISCELLANEOUS

Bray Magazine of the Screen
(Released in single reels)

Each reel a collection of various topics of popular interest, combined in this screen magazine, and most of them ending with a short animated cartoon. This department takes pleasure in making mention of them, since they are quite invariably distinguished by something of decided interest in their serious portions, and do not offend in their lighter vein.

The following synopses in brief, of several of the issues, will serve to show the range of subject matter:

Babies by the Barrel is the title of a section dealing with the parental responsibilities of star fish and clams, called "the most careless parents in the world." Excellently photographed under-water scenes show the clam depositing thousands of eggs—a performance which is the beginning and end of her parental duties. The male clam casts sperm over the eggs, and in a few hours, baby clams by the thousands are floating about.

The starfish also takes baby-rearing lightly. Close-ups of the little star fish show them looking like tiny revolving barrels. Other fish, and some examples of peculiar egg cases are shown—notable among them the squid, which deposits egg cases and leaves them on rocks to hatch.

An *Old Fashioned Coon Hunt* and a *Bobby Bumps cartoon* by Earl Hurd complete the number.

Nipigon Trails make the high lights of another issue, with scenes from the heart of the Canadian woods along the Nipigon Lake and River. Its scientific portion deals with *Gravitation of Liquids*, a series of experiments with liquids of different densities— a spectacular as well as an instructional feature. The most elaborate experiment deals with alcohol, water sulphate of copper, sulphate of zinc and mercury.

Kidding the Monkey shows a Javanese monkey with a phonograph and his bewilderment at the mysteries of the voice.

In the Wake of Captain Cook is the romantic title for the scenic journey which follows the course he took, but this time setting out from Vancouver in a seaplane. Interesting views of the coast are photographed from the plane as well as glimpses of Totem Pole land, and an Indian burial ground.

There is another section devoted to the duties of the mounted policeman, and a cartoon at the end.

From Can to Catch introduces one of the world's oldest industries—sardine fishing— and pictures the fishing village, the weir, the seine and the draw-ropes which purse it at the bottom, the skiffs filled with the tiny fish, and views of the sardine cannery.

The *Japanese Kite Festival* supplies the novelty in the reel, but its scientific subject is of greatest interest—views of the eclipse of the sun as seen on September 10th, 1923, from southern California and northern New Mexico. Excellent diagrams show the comparative size of the sun, earth and moon, and animation illustrates the motion of the earth and the moon in their orbits.

The cause of such an eclipse is thus graphically explained, showing that when the moon passes between the earth and the sun, from certain portions of the earth's surface, the sun is completely obscured. Its 1918 position is shown, and the moon's shadow belt cast across the earth, from any point on which the eclipse appears in totality. Some remarkable views of the corona are shown. This section alone makes admirable teaching material.

Another issue features *Niagara the Glorious*, a collection of beautiful views of the falls, the gorge and the whirlpool.

Japanese Carpentry devotes itself to showing the Japanese methods of woodworking that appear strangely backhanded to Occidental eyes. The *Ruffled Grouse*, or as he is more commonly called, the partridge, contributes an interesting section showing this bird's manner of nest building, using leaves and grass, and picturing the helpless young who, however, soon learn to camouflage against the drab color of fallen tree trunks.

Bobby Bumps out West is the cartoon in this issue.

Midwinter Enchantment is the title of a section of another magazine showing a landscape ice and snow covered, but *Speeding Up the Mail* is the subject of greatest interest. The story of the handling of 60,000 bags of mail a day in one of our metropolitan post offices has decided educational value, and this picture leaves one with a still greater admiration for one of the most efficient branches of the government service. Sorting, handling mail on trains, the delivery to out of the way places are excellently portrayed. A cartoon completes the issue.

Trout Fishing in Devon, the Englishman's outdoor playground, has its droll aspects but is no doubt characteristic of the sport as it is somewhat seriously pursued along the trout streams of that picturesque country. It furnishes the introduction to the reel, whose feature, *Wonders of the Sand*, is an example of the exacting and painstaking work which the Bray studios can be depended upon to produce. Under the microscope, tiny grains of sand take on surprising crystalline forms and lovely color. Crystals of quartz, jacinth and aqua-marine, topaz, flaming red, garnet and pyrite, with bright yellow lustre,

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mingle with dissected lime shells which make up the lighter sand grains.

The Daisy Duchess gives a glimpse of modern dairying, and *Bobby Bumps,* baseball champion, furnishes the cartoon subject.

London to Paris by Air is the headline subject of another Bray Magazine, picturing the two and one-half hour trip of the daily air service between the two European capitals. Views of the trip, from gray England on a cloudy day, lead to the sparkling French coast and the checkerboard of French fields, Abbeville with its old Cathedral, and the Airdome at Paris.

The Black Billed Cuckoo, its nesting habits and the rearing of its young, furnish the brief subject of the popular science variety, and the workings of the *Tractor Truck* are explained in diagram and views of the tractor in action.

Bobby Bumps on Donut Trail is responsible for some permissible comedy.

Sea of Dreams (1 reel) Educational—A dream allegory, in which is told the story of two lovers, the doubt that assailed them and their ultimate conquest of fear.

A fantastic, unreal, dreamlike atmosphere surrounds the narrative—which is told as a vision of a "vast dim land, and a city beside the sea," where they picture for themselves a castle where only love shall reign. But they quarrel in their dream life, and suddenly a strange shape, the spectre of Doubt, appears.

The Sword of True Belief in the hands of the lover finally rescues the maiden from the bondage of Doubt in the Castle of Deceit, and the spectre is vanquished.

Through all the action an eerie quality, fantastic, dim, is remarkably carried. A most interesting subject for its very novelty, demonstrating the use of the screen for something more than mere objective realism.

While the Pot Boils (1 reel) Educational—A *Bruce Wilderness Tale* which aims to do little but entertain with its story of two tramps, one of whom is a bully and the other a half-wit. Alighting from a train they strike for the "outdoor hotel" of the tramp fraternity, and over a fire start their evening meal, a mulligan stew. Bill, the half-wit, makes a foraging expedition in a neighboring potato patch which is being guarded by Uncle Joe—who pursues the thief and ultimately joins the group around the fire. "I'm stickin' right here till I get my spuds back," he announces.

The picture makes an effort to entertain the audience while the pot boils, but succeeds only weakly

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A Lesson in Cooking (1)
The Wheat Industry (½)
Writing about the Cooking film, Miss Rita Hochheimer, Ass't in Visual Instruction, Schools of New York City, says:
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with such devices as a dance by the old farmer to the music of a harmonica, a rough quarrel in which the bully is pursued and vanquished—and the story ends with Uncle Joe still collecting his spuds long after the others have disappeared down the road.

A slow-moving yarn, with not even a beautiful scenic background to redeem it.

My Pal (1 reel)

Atlas Educational Film Co.

RAPID action, wonderful scenery, comedy, regular movie thrills and human interest, are all packed into this one dizzy reel.

From the moment Ralph Mulford of racing fame turns his golden smile on you, until he and his pal rescue a child from the arms of death, interest runs high and fast.

The trip from Chicago to the Garden of the Gods is accomplished on the screen in about two minutes, but one pities the poor camera man in what follows. The automobile fairly toboggans down the Colorado Mountains but stops long enough to give a splendid view of the "Cliff Dwellers" village nearby.

A stubborn donkey and his fair rider are given a ride in the car, as the shortest way out of an embarrassing situation. A stop by the way inveigles real mountain trout out of a turbulent brook—and the end of a perfect day finds our hero in an honest-to-goodness mountain camp-tent, radio n'everything.

A Denver physician seeking rest puts up at the camp, only to have a hurry call for him over the radio—only his skill can save the little girl dying in a Denver hospital. Then the qualities of our hero and his pal leap to the surface. They offer to take the doctor over the mountains at night to Denver, 100 miles away. We spare the gentle reader what happens in that demon ride at 65 per. But a life is saved and all is well.

No, "My Pal" is not the donkey nor the dog. It is the auto itself—a Cleveland Six—but only a few small white letters on the hub of a wheel gives any hint that a famous automobile is being advertised.

This picture is entertainment in the main, I should say, entertainment with the educational background of superb American scenery. The fact that a number of Chicago theatres have put on the reel seems confirmation enough of its entertainment value.

Atlas Educational Film Co. knows the secret of the subtle ad—the secret that the schools have been urging on the industrial movie men for years. Indirect advertising turns the trick which makes industrial educationals acceptable to the schoolroom. Apparently here is simply a superb motor performance with a world famous racer at the wheel—with the adjuncts of scenery and heartbeats before mentioned. Lurking somewhere, however, in semi-consciousness are twelve tiny white letters that give a name and location to "My Pal."

THE FILM PRAYER

BY

A. P. HOLLIS

Managing Editor of THE EDUCATIONAL SCREEN

THIS little conceit has proved a boon to film exchanges. It pretty nearly solves the problem of the care of film by patrons. Few read the stereotyped directions sent out to users. The Film Prayer is so unique that it is read for its own sake; and the unusual form of its appeal fixes the message in memory. Printed in Cheltenham Bold on light weight card stock with colored initial letter, perforated for hanging in booth, it constitutes a neat and useful Christmas gift to send to patrons. Thousands are in use by educational and theatrical exchanges. The cards are sold at five cents a copy—four cents by the hundred or three cents by the thousand.

THE EDUCATIONAL SCREEN

5 South Wabash Avenue, Chicago

Among the Magazines and Books

(*Continued from page 43*)

SOME of the best reviewing of movies to be found anywhere appears weekly in the department of *Life* called "The Silent Drama", by Robert E. Sherwood. While we do not agree with all his judgments —as is the custom between individuals—he saves us the heavy task of trying to say it as well. His **"Annual Complaint"** in *Life* for December 25th is so interesting that we reprint it here entire for those of our readers who may have missed the original. For those who did not, rereading will not be a burden. (Reprinted by permission).

Annual Complaint

There hasn't been much excuse for enthusiasm in the movies this year. Instead of the progress which we reviewers are always glad to "note with satisfaction," there has been an actual retrogression which can only be "viewed with alarm."

There have been a few outstanding pictures— a number of notable individual performances—but the general quality has been extraordinarily low. It seems that the movies are becoming more of an industry and less of an art. The production of pictures is now a comparatively unimportant item; it is the salesmanship that counts. Except in rare instances, independent production has been choked off, and merchandising methods have stifled creative effort. One hears more of "Box-office Titles" and "Box-office Stars," and considerably less of legitimate drama.

There have been exceptional pictures, of course, and for these scraps of comfort we may be truly grateful.

"The Thief of Bagdad" heads the list. This remarkable fantasy, the product of Douglas Fairbanks's acrobatic imagination, represents to me the ideal moving picture, for it limits itself to the presentation of effects which could not possibly be achieved on the stage or in the printed page. It is all action and spectacular beauty, with a minimum amount of psychological profundity involved.

In "The Dramatic Life of Abraham Lincoln" we find the first important attempt at biography on the screen, carried out with a great and consistent sincerity. The picture was made by two young men who had insufficient capital, but a considerable supply of intelligence and honesty of purpose. If their production was marred by mechanical faults, it was animated by a fine spirit of reverence for Lincoln and respect for historical fact.

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Charlie Chaplin himself offered nothing in 1924, but the results of his "A Woman of Paris" have been emphatically evident. Among his numerous followers, the most important by far is Ernst Lubitsch, who has had the highest record of all the directors during the past year.

Lubitsch has made three brilliant pictures, "The Marriage Circle," "Three Women" and "Forbidden Paradise," all of which represented radical departures from the standard rules of movie technique.

Thomas H. Ince's production of "'Anna Christie," by Eugene O'Neill; King Vidor's "Wild Oranges," and Victor Seastrom's "He Who Gets Slapped" followed the newer and better tendencies, although all three lacked the satirical subtlety that characterized the products of Chaplin and Lubitsch.

An interesting experiment with color photography was made in "Wanderer of the Wasteland," which deserves a position on the All-American team principally because of Irvin Willat's direction.

"Beau Brummel" offered a memorable performance by John Barrymore; "Monsieur Beaucaire" included some gorgeous costumes but carried little dramatic weight.

James Cruze one of the ablest of the directors, did a good job with "Merton of the Movies," aided materially by Glenn Hunter's superlative performance in the title role. Richard Barthelmess and Mae McAvoy brought a delicate tenderness to "The Enchanted Cottage."

Harold Lloyd produced one fine comedy, "Girl Shy," and Buster Keaton achieved a few hilarious moments in "The Navigator." Otherwise, as I have regretfully intimated, the recent crop of movie humor provided no laughing matter.

There were few stellar ascensions in 1924, and a great many flops. The most significant rise has been that of Adolphe Menjou, who is the perfect representative of the sophisticated school. Rod La Rocque has come up, and so have Lon Chaney, Norma Shearer, George O'Brien, Blanche Sweet, Colleen Moore, Glenn Hunter, Mary Philbin, Reginald Denny, Monte Bell and Ramon Novarro.

Thomas Meighan, Barbara La Marr, Rudolph Valentino, Priscilla Dean, Constance Talmadge, Nazimova and many others of the prime favorites have lost ground.

This concludes your correspondent's report for 1924. Movie producers are therefore at liberty to go ahead with their plans for 1925. *R. E. Sherwood.*

THE November issue of the *American Magazine* is almost a movie number, containing as it does a richly illustrated article on Earnest Williamson's

Teachers Make Money

IF THEY KNOW WHERE to go for assistance in securing positions. Many superior teachers are receiving much less than they need to accept.

THE OHIO TEACHER'S BUREAU is an organization licensed to render professional service to teachers and secure positions for them by bringing together worthy teachers and superintendents who are in search of each other.

IF WE DO NOT SECURE for you a position at more money than you can secure for yourself, you will be under no obligation to us.

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Henry G. Williams, *Director*

Under Sea Pictures, and another on the sad-eyed comedian Ben Turpin.

Williamson, according to Miss Mary B. Mullett who writes the account—"in his latest film 'The Uninvited Guest' shows for the first time motion pictures taken under water in their natural colors." Williamson has had many thrilling adventures with sea monsters, and these are the main topics of the article.

The under sea device Williamson's father invented was first used for wrecking operations. It looks like a huge steel ball, attached to the boat above with a tube made like an elongated camera bellows, which permits submergence to a depth of sixty feet. It maintains direct connection with the air above and contains telephones and cameras. Ordinarily enough sunlight streams through the water to take the pictures without arificial light, but sometimes powerful electric lights must be used. He has men assisting him who move about the sea bottom in "self-contained suits" free of all tubes and lines. A chemical substance oxylithe constantly purifies the breathed air.

Williamson has produced some truly wonderful films, such as, "Twenty Thousand Leagues Under the Sea", "Wet Gold", "The Submarine Eye", and "Wonders of the Sea".

An unusual article on an unusual movie star is written by Neil M. Clark. Funny Ben Turpin is made to write his own biography, which he does with pathetic frankness:

"As for me on the screen, I'm just a goof. Every thing I do is wrong, all wrong. That's why people laugh. I don't look right. I don't *do* right. I try to carve a roast and the dog gets the most of it. I wear the wrong kind of a tie and it comes off in the peas. I try to propose to my best girl and I say the wrong things.

"I'm fifty-seven years old—will be my next birthday. I've taken all the hard knocks, but I don't regret them. Acting is hard work, but I like it. I take good care of myself now—I'm in bed by 8:30 every night.

"Money's nice to have, but I don't care so much for it. I'd just as soon start tomorrow without a cent. I'd get along. I could eat soup-bones now as well as I ever could, and they'd taste about as good as porterhouse steaks. I could live in one room without the luxury I've got here. I could live *anywhere*, as long as my wife was with me. *That's* what counts."

AN extended quotation from the *Bioscope* of London is presented in *The Exhibitor's Herald* for November. We quote a few paragraphs, with the *Herald's* comments in italic, from the article entitled

Idle Films and Empty Theatres:

"Are short subjects going to make it possible for many theatres in the United States to open their doors—and their box offices—several hours before they are doing so at the present time?

"This and a number of other questions are aroused by a discussion now being carried on in British trade papers over the experiment being conducted by an English theatre in presenting a series of educational programs at 11:30 o'clock in the morning.

"At the present time, practically every theatre owner knows there are a large number of excellent short subjects getting away from him simply because he hasn't room on his program for them.

"No conclusions need be drawn here but the following editorial from The Bioscope of London on the subject of 'Idle Films and Empty Theatres' should certainly stimulate thoughts."

"Should it not be possible to effect an introduction between homeless films and empty theatres to the mutual profit and advantage of both sides?

"That there is a public demand even for ordinary film plays at an early hour of the day has been proved—only to clearly—by the vast audiences of dead-heads which flock greedily to supposed 'Trade' Shows. The experiment of showing purely educational programmes at morning or afternoon perform-

ances in association with local schools has, also, been tried with more or less success by individual exhibitors, though the limited spending power of the average school has been an obstacle to this method.

"In this connection, we are interested to hear of an attempt to form a 'film society' with the object of arranging subscription performances of industrial, nature study, scientific, geographical and other productions which do not in the usual way get an adequate showing at the cinemas, or of which, at all events, those most likely to be interested (not being regular cinema-goers) do not hear until too late.

"The society would book its own films which would be shown to members only at morning or afternoon performances given in a cinema which had been rented for that purpose.

"Although the 'film society' scheme is one for private enterprise, there is no reason why exhibitors should not also take advantage in a similar manner of the large amount of suitable film material which undoubtedly exists to gain the interest of the still considerable non-picture-going public. That the public should have opportunities of seeing the many fine non-theatrical productions now being made under appropriate conditions is eminently desirable not only for the individual showman but also for the whole industry."

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Remember every parent is interested in our *reviews of endorsed films* from the standpoint of the home, the church and the school.

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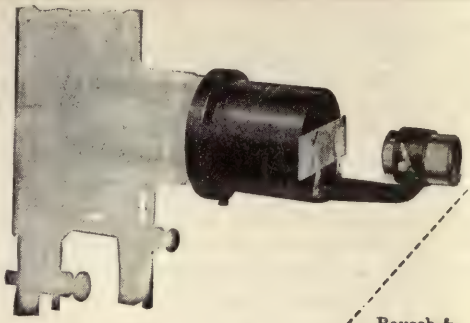

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"Thumb Nail" Sketches
No. 15—A Handle for the Memory

(*Concluded from page 23*)

As to the uses of the product and also as to its aesthetic possibilities, I shall facilitate recall for my pupils if in the carefully composed slides which are described in the preceding chapter I arrange to insert some one dominant note. Thus in the slide designed to disclose the multifarious uses of cotton, a bed artistically and effectively draped and equipped throughout with this fabric accompanied perhaps by a kiddie in a cotton nightie, could be made the *pièce de résistance* of the composition; while in the picture dedicated to the aesthetic possibilities of cotton fabrics certain hangings or drapes in the interior scene might be made to stand out with an especially picturesque and colorful appeal. In either case the mind of the pupil would thus have been provided with a convenient handle by means of which to dip down into and fish about among the wells and streams of memory for the purposes either of voluntary or of involuntary recall. Whenever he should seek in future to refresh his recollection of what he had received in the way of instruction upon the cotton industry, this vivid and intensive sense complex derived from the illuminated screen would be among the first impressions to return to his plastic mind and it would be equally true that each glimpse of a bale of cotton or any representation thereof, each sight of cotton bedding and every chintz curtain upon which his eye should thereafter rest would tend to bring back not only these images themselves, but the whole train of associated ideas with which his mind had been impregnated in connection with this instruction.

In the next article we shall set forth in some detail an arrangement and description of specific slides suitable for a lesson of this sort. These suggestions will not be our own, but have been gathered from a number of instructors who have been successfully applying this method. We trust, however, that enough has been set forth in the foregoing discussion to convince the reader that the stereopticon view is ideally adapted for furnishing the memory with the indispensable handle intuitively suggested by nature itself, in our moments of unconscious cerebration, for the purpose of facilitating voluntary and involuntary recall.

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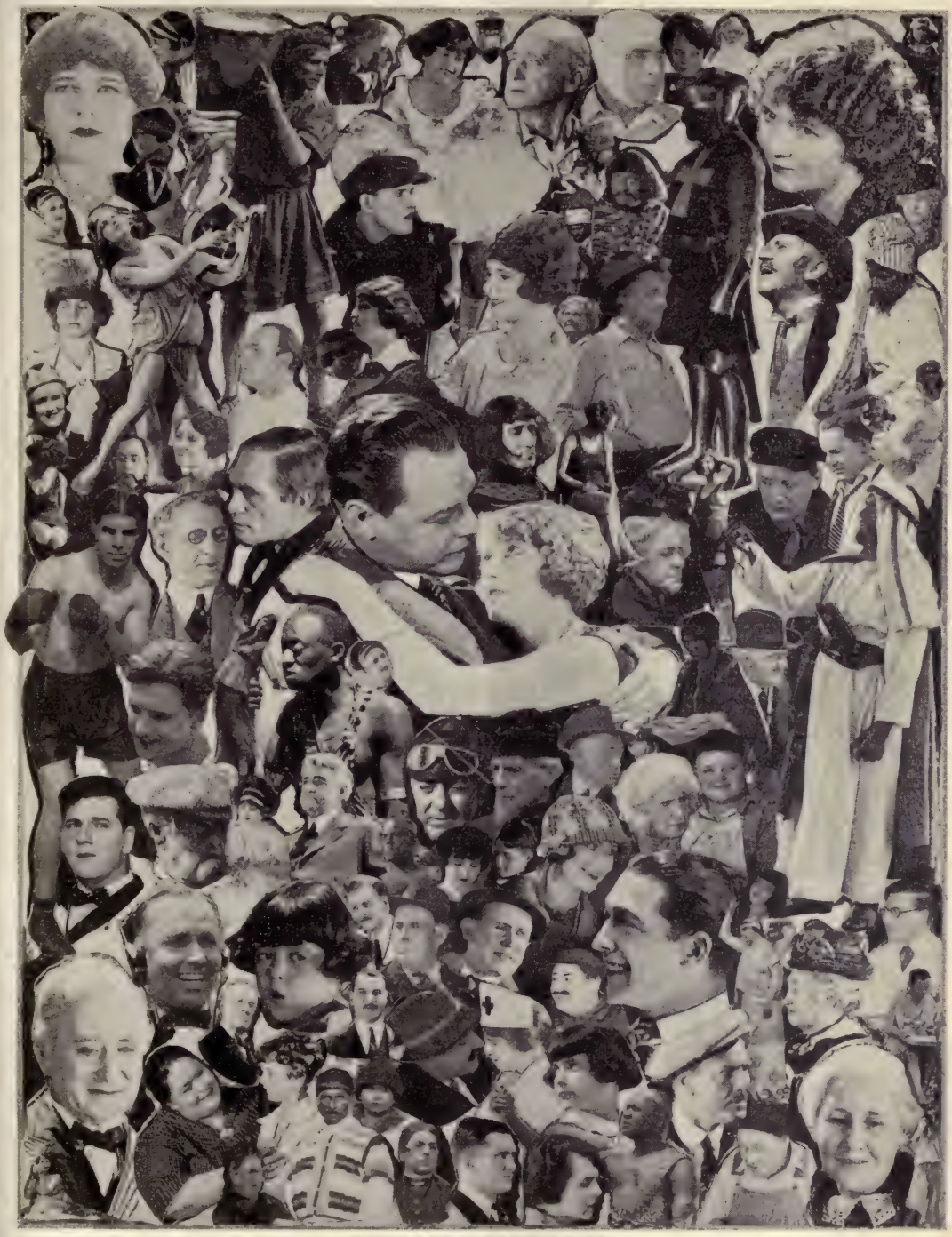

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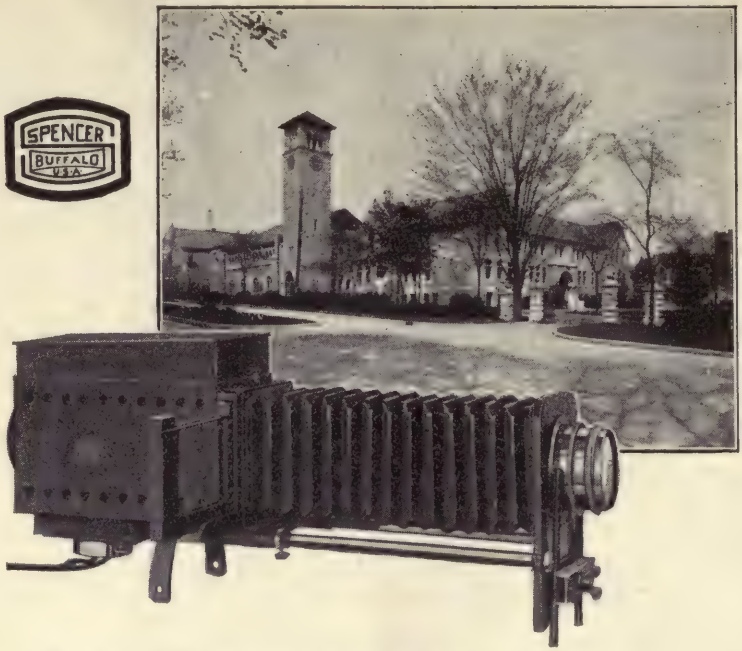

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THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President — A. P. HOLLIS, Managing Editor — FREDERICK J. LANE, Treasurer

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SCHOOL DAYS

A ONE REEL FEATURE

NEVER since the beginning of time has the education of children been so important as it is today. World progress has established new standards—new ideals.

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"School Days" is pictorial, entertaining and instructive. There is a certain amount of individuality to each scene which holds the spectator's interest throughout the showing. If you want something new, something different, order "School Days." It is loaned free but the recipient must pay transportation charges both ways. Send your request to the branch house nearest you or to the address below.

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THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. IV, No. 2 Editorial Section February, 1925

Mr. Edison Speaks Again

THE truth or falsity of a statement is, unfortunately, no measure of its immediate influence. That influence depends on the wideness of circulation and the character of the audience reached and impressed. These, in turn, depend largely on the source from which the original statement emanated.

Back at the beginning of the present trend toward visual education—hardly more than a dozen years ago—Thomas A. Edison did the budding cause much harm by his wild statement to the effect that films could replace textbooks in our schools within a decade. The press seized upon the wizard's words, of course, and gave boundless publicity to the startling dictum, but neglected to point out that even a world-master in science and invention might know little or nothing about scientific education in its broadest meanings.

Result? The unthinking portion of the public took fire with enthusiasm, mistook eminence for authority, and were prepared shortly to see "education" spelled "film". Many of them now realize that the road to real educational films is long. The thinking portion of the public smiled at Mr. Edison's outburst, pitied his gullible audience and promptly discounted or actively opposed a movement which could provoke such absurdities. This opposition has unquestionably retarded the advance of sane visual education, and Mr. Edison is responsible to a considerable degree.

The series of interviews with Mr. Edison which began in Collier's for January 3rd, however, show a refreshing change for the better in some of the great scientist's ideas. While there is still a trace of the baseless generalizing which characterized the earlier utterances, Mr. Edison is here confining himself specifically to a limited phase of education—vocational—where he can rightly speak with authority. He now offers films as *supplements*, not *substitutes*. The printing press will still have a place in education.

We are delighted to be able to agree almost entirely with the present utterances of this eminent man and are reprinting elsewhere in this issue (in Among the Magazines and Books) extensive excerpts from the first article of the series. It looks as if the series would deserve a careful reading by educators.

The German Invasion

SO FAR American film producers have managed to monopolize pretty thoroughly theatrical movie trade all over the world. England makes pictures, but 80% of the films showing in Canada and Australia are American (and both these countries complain of the false impressions these celluloid importations are giving of American life, by the way). In all other countries an even greater predominance of American films is seen, with the two exceptions of France and Germany. Germany uses 500 films a year in her theatres, and 20% of them are of her own production. France supplies nearly half of the films showing in her own theatres.

The only serious threat to this American supremacy seems to be looming up from

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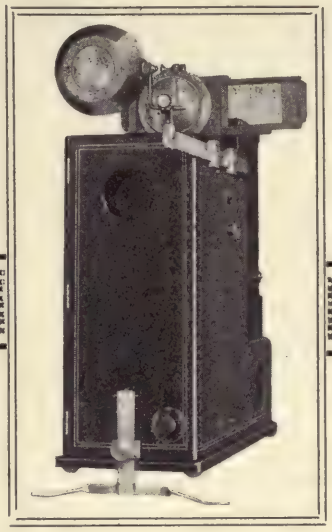

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Germany. The great film company U. F. A. (Universal Film Association familiarly known simply as UFA, without the periods) already owns 110 theatres in Germany and controls by leases about 3000 more. Its president, Dr. Felix Kallman, is now in this country with important plans for securing some German-owned theatres in New York and elsewhere, and establishing besides definite distribution arrangements with some large and effective American firm whereby the best German productions will have a chance to be shown to American audiences and vice versa.

Since the importation several years ago of some notable German films (Passion, Caligari, The Golem, etc.) the powers that be in the industry seem to have shut down on the foreign productions. Fear of competition, of course, must have been the only motive. Such fear is about on a par with the iron-clad rulings laid down not so very long ago in the offices of certain movie firms that no one should ever mention "radio"—the radio being felt keenly in the theatres as a competitor that was cutting down audiences. Child-like methods of fighting competition cannot postpone the inevitable very long. The world will sooner or later have the best, wherever it comes from. The one sound method for meeting German competition is to make better and more intelligent films, as the Germans seem to be doing with a frequency that worries Hollywood.

Dr. Kallman's present mission, therefore, is probably rather disturbing to many circles in moviedom. It should not be, but that will not prevent it from so being. If UFA should succeed in closing an arrangement with one of our best American producers to handle each other's best productions in the respective countries (it is rumored that United Artists are considering the matter) it would be a decided step ahead. Our audiences would get some wholesome variety. Some of the German productions would induce many intelligent Americans to come back again to the theatre. Germany would see some of the finer American films. And, above all, American producers would gradually be brought to base more pictures on intelligence and fewer on the instincts. An occasional appeal to the reason, as well as to the emotions, would be most refreshing.

The German mission, then, may prove a blessing in disguise, but probably so disguised for some time to come as to be quite incognito to most of the industry. However, anything that will tend to improve motion pictures and gradually increase audiences will ultimately show in the box-office records. The industry will then conclude instantly that UFA did America a favor. It would be a fine thing if the industry could be led to such conclusions —instead of driven. It would arrive so much sooner.

The Chronicles of America

THE Chronicles of America—the series of historical films produced under the supervision and control of The Yale University Press—are the greatest achievement in the educational film field to date. They have set a standard, at last, that restores to respectability the term "educational film," which has been so frequently and fearfully abused from the beginning. Never before have there been "non-theatrical" productions sponsored by a world famous university, based on scholarly research and authority, and financed on a scale to command the varied technical resources without which the production of fine pictures is impossible. The first ten of the series we have reviewed at length in our pages. The eleventh appears in this issue, and we aim to do the same with every succeeding film in the series of thirty-three.

After a year of distribution to the theatres only comes the welcome announcement that the Chronicles of America are now ready for non-theatrical distribution. This is great news. Hundreds of schools and churches have wanted these pictures — thousands will be

(Concluded on page 95)

Finding the Facts of Visual Education

FREDERICK DEAN MCCLUSKY

A SERIES of articles defining the present status of Visual Education, by a serious student of the subject, Professor F. Dean McClusky of the University of Illinois. Professor McClusky conducts a summer school course in Visual Education at the University of Chicago, was a leading contributor to Frank N. Freeman's "Visual Education," and is closely identified from many angles with the visual instruction field.

THE EDITORS

The Administrative Status of Officers in Charge of Visual Instruction Bureaus

THE administration of visual education a complex task. A new educational method is generally supported by the stock argument that it will simplify the process of instruction. It frequently happens, however, that instructional methods are complicated rather than simplified by the introduction of new devices. This does not minimize the value of new methods. The growth of education in a complex civilization requires an increasing number of new methods and techniques just as the multiplicity of automobiles requires the formation of a large number of rules and devices for regulating traffic.

Visual education wherever it has been adopted in organized form has increased the complexity of educational administration. On the other hand, directors of visual instruction have found their bureaus more difficult to administer because of the intricate situations in which they labor. In a series of articles to appear in the *Educational Screen* an attempt will be made to clarify a number of the general aspects of the administration of visual education.

The relation of departments of visual education to other phases of educational administration. One factor of major importance which should be considered in discussing the organization of visual instruction is the status and power of directors of bureaus of visual education as related to that of other administrative officers in educational institutions.

A recent study[1] of the organization of visual instruction shows that the administrative status of officers in charge of bureaus of visual instruction is not clearly defined. Another survey by Hollis[2] supports this conclusion. The two investigators found with a few exceptions, (1) that the officials in charge of departments of visual instruction were in the employ of the educational institutions creating the new department at the time of its establishment, and (2) that each official retained for the most part his former rank and status and in some cases his former title and duties. Twenty state bureaus were surveyed by Hollis. Seventeen of these reported a different title for the official in charge of the bureau. Sixteen city school bureaus were

[1] Frederick Dean McClusky, *The Administration of Visual Education, A National Survey.* Unpublished report of a survey made for the N. E. A. Committee on Visual Education in 1923.

[2] A. P. Hollis, *Visual Education Departments in Educational Institutions.* U. S. Bureau of Education. Bulletin, 1924, No. 8. pp. 36.

surveyed by the writer. Eleven different titles were reported and six officials were found to be burdened by many of the responsibilities which they held before they were vested with the care of visual instruction. In brief, departments of visual education have been established in order to facilitate the centralization and distribution of visual materials. Enthusiastic workers have been placed in charge. If the official were an assistant superintendent with supervisory duties at the time of his appointment, as at Newark, N. J., he continued his past administrative status. If he had been a teacher he assumed as much power as he believed he was entitled to have and acted accordingly. All of which means that the officials have become so engrossed with the task of collecting and distributing materials that the question of their administrative status and power in a complex educational organization has not been seriously considered.

The movement for visual education has reached the point where an inventory has to be made. Educators are beginning to evaluate its worth. Administrators are desirous of placing it in the right niche. Happily, the stock taking process has gone far enough in certain directions that one is able to theoretically develop principles which should guide the future growth of the movement along correct lines.

The director of visual education not a supervisor. Certain school officials have advanced the theory that directors of visual instruction in city school systems should possess the power to supervise personally the use of all visual materials on the ground that the director is an expert in the field. Despite the apparent logic of this contention, there are three major disadvantages to it. In the first place, the director of visual instruction would have more work than he could handle. Such supervisory activities alone would occupy the full time of a well trained individual. Most progressive elementary and secondary school teachers make frequent use of different forms of visual instruction. If the director of visual instruction attempted to supervise the use of all visual materials, he would find himself directing the work of practically every teacher in the school system at one time or another. In the second place, there would be duplication of effort and friction between the director and other supervisory officers. For example, the music supervisor might organize an instructional unit using illustrative material and then find that the director of visual education had also organized a set of pictures presenting a similar aspect of the unit. Each would be partial to his own point of view and it would be unwise for the director to force his set into use.

A third disadvantage lies in the fact that in general the organization and administration of supervision is in terms of subject matter rather than devices, techniques, or methods. We have supervisors of music, art, drawing, handwriting, physical education, and other subjects in the curriculum, but no supervisors of the use of the question method, the laboratory method, the lecture method, or other commonly used instructional techniques. Hence, a supervisor of visual instruction would not fit into the general administration of the supervision of instruction, and would either be in danger of exaggerating his position and power or be in danger of becoming a tool in the hands of the supervisors.

Selfish and "laissez faire" attitudes not desirable. A second theory is vaguely expressed to the effect that directors of visual education should be given as much standing and power as they can secure and hold. This point of view is supported by the old argument that the end justifies the means. On the other hand, a few take the attitude that one should be content with the position of "director" and should not attempt to force the issue of

determining one's exact administrative status. The selfishness of the former position and the indefiniteness and *laissez faire* attitude represented by the latter, are sufficient to cause serious minded individuals to cast them aside without further consideration.

It is pertinent, however, to the best interests of visual education that some progress be made toward a definition of the administrative relationship of directors of visual instruction to supervisors, principals, and teachers. If directors were given power over all principals, supervisors, and teachers comparable to that of an assistant superintendent, it would exaggerate the position of visual instruction to a place out of all proportion to its true value. Again, if directors of visual instruction were to organize visual education according to their own likes and dislikes, and then assume the attitude that teachers, supervisors, and principals may take it or leave it as they choose, the result might be one of isolation. Finally, if directors were to be solely occupied with the task of collecting, exhibiting, and distributing visual materials according to the demands of teachers, there is a possibility that such leadership would become followership.

A genuine spirit of co-operation necessary. What is the solution of this problem? It appears that the best type of relationship of directors of visual instruction to members of the administrative and educational staffs would be that in which the utmost co-operation is made possible. The attitude of each party concerned should be co-operative regardless of the official title of the director. He should assist in formulating courses of study.[1] He should confer with and assist principals, supervisors, and teachers. On the other hand, supervisors, principals, and teachers should assist directors of visual education in the collection of materials, in the organization of materials in terms of the course of study, and in the use that is made of such materials after they are organized.

It is foolhardy for a city school system to invest time and money in the organization and operation of a department of visual instruction when other administrative officers are permitted to collect and distribute visual materials throughout the system. For example, at Detroit it was found during the survey made by the writer, to which reference was made above, that the supervisors of art, health instruction, and industrial education were collecting and distributing visual materials independent of the supervisor or director of visual instruction. In New York, the director of visual instruction reported that the principals of two schools on his film circuit were renting additional film independent of the bureau. Evidence from other cities indicates that it is not uncommon to find principals carrying forward programs of visual instruction independent of the local bureau. Teachers have a right to expect a genuine co-operative effort to be in existence among administrative officers if their faith in the service rendered by the department of visual instruction is to be conducive to the best pedagogical results. Directors of visual instruction, on the other hand, should not autocratically dictate to supervisors or teachers what visual materials should or should not be used. *It would appear that the ultimate function of a city school department of visual education would be that of lending expert advice and assistance to teachers and principals who would collect for their immediate and continued use those visual aids which they would keep permanently at the school building and to secure in return the co-operation of all in collecting and distributing those materials*

[1] An excellent example of such co-operation will be found in the Monograph on Visual Instruction which is number 7 of the Course of Study Monographs prepared by the Berkeley, California Public Schools. It is published by the *Educational Screen,* Chicago.

which would supplement and enrich the materials in the possession of each individual school. It is within the power of directors of visual instruction to create the right sort of co-operative spirit. Their positions are new, are unique and have not been defined, in most cases, either by tradition or dictation. They must not wait for others to define their status, rather they should define it themselves through a policy of intelligent co-operation with all who come in contact with their activities.

A few preliminary steps which could be taken toward the achievement of genuine co-operation are here suggested: (1) directors of bureaus of visual instruction in city school systems could organize and promote conferences on visual education similar to those fostered by the New York City and Newark bureaus, (2) directors could participate in conferences dealing with the organization of city school courses of study, (3) the department could establish itself as a clearing house of information in visual education, (4) surveys and experiments relative to the use and value of visual instruction could be made and used as a basis for building better service, (5) a series of small group conferences with the teachers and supervisors representing different localities could be held, and (6) bulletins and circulars could be prepared describing the use and value of visual instruction.

The administrative status of directors of visual education in state bureaus. The relationship between the head of the department of visual education and other administrative officers in state universities or museums is more clearly defined than is the case in city school systems. The heads of state bureaus are directly responsible to the directors of extension education and work in conjunction with other extension activities. Inasmuch as a state department of visual education is physically removed from its patrons and has little administrative[1] hold on them, the relationship of the bureau to class-room teachers differs from that in city school systems. Co-operation between the bureau and teachers is here made more difficult. However, a director of visual instruction in a state university has the opportunity of marshalling the vast resources and the personnel of the university in the collection, preparation and organization of visual materials which could not be made available to the schools of the state in any other way. For example, a specialist in agricultural education at the University of Missouri has prepared with the assistance of the bureau of visual education a series of slides which has proved to be very efficient for use in teaching agriculture in the high schools of the state. At Wisconsin a specialist in biology has prepared a number of microscopic slides for distribution by the bureau of visual education. Such co-operative activity not only benefits the bureau but also assists in knitting together the state university and the schools in the state.

The physical isolation of state departments of visual education should not deter them from genuine attempts to co-operate with their patrons in the use of visual aids. One step in the direction of co-operation might rightly be the creation of a state conference on visual education such as those organized by the bureaus at the state universities of Missouri and Utah. Other steps could include the development of a bureau of information, the

[1] Note. An exception to this statement is found in the Division of Visual Instruction of the New York State Department of Education.

conduct of surveys[1] and the publication of bulletins[2].

Summary and Conclusion. The administration of visual education is a complex process. The relation of departments of visual education to other phases of educational administration needs to be clearly defined. It appears that the best type of relationship between directors of visual instruction and members of the administrative and instructorial staffs in school systems should be that in which the utmost co-operation is made possible. Directors should not be made subservient to principals, supervisors or teachers; on the other hand directors should not be dictatorial or indifferent to these same officers. The establishment of genuine co-operation between directors of visual education and other school officials might be accomplished through the following steps: (a) the organization of conferences on visual education, (b) the correlation of visual instruction with courses of study, (c) the establishment of a clearing house of information on visual education at the bureau, (d) the conduct of surveys and experiments relative to the value and use of visual instruction, and (e) the preparation of bulletins and circulars describing the methods and technique of visual education.

The second article in this series will discuss the administration of the training of teachers in the methods and technique of visual instruction.

[1] A Survey of the present status of visual education in the State of Missouri was recently made by the bureau of Visual Instruction at the University of Missouri.

[2] The University of Oregon, Bureau of Visual Instruction has recently published a bulletin of 35 pages on visual education, which contains short articles and a report of a survey of visual instruction in Oregon High Schools.

Sense Impressions Appealed to by Writers

JEAN L. DRAYER

Student at Northwestern University

IN THE editorial columns of the September, 1923, "Visual Education", Dr. F. R. Moulton brought up the question of what sense impressions authors rely upon to convey their meaning. He suggested that it could be answered by examining their use of modifying words and phrases. In order to obtain material for an approximate solution of this problem, an investigation was conducted which consisted of an examination of five widely different kinds of writing.

In order to get a reasonably fair idea of the method used by writers, the following works were examined as being fairly representative of the classes of literature into which they fall:

"A Tale of Two Cities" by Charles Dickens. *(Classical novel)*

"Independence for Two" by Joseph C. Lincoln, a recent short story published in the "Ladies' Home Journal" for November, 1923. *(Modern short story)*

"One of Ours", Willa Cather's well-known novel. *(Modern novel)*

An article by Genevieve Forbes appearing in the "Chicago Tribune" for December 1, 1923. *(Modern newspaper story)*

"Mariners of Gloucester" by James B. Connolly, published in the October, 1923, number of "World Work." *(Exposition)*

The passages examined were of different lengths: that from "A Tale of Two Cities" contained about 1100 words; from "Independence for Two", about 600 words; from "One of Ours", 1300 words; and from Genevieve Forbes' article, about 3000 words. In each case, a list was made of all the adjectives, adverbs, and strictly modifying phrases found within the passage examined, and beside each word was placed the sense to which the word appealed, if to any.

In some instances, of course, it was found that more than one sense was appealed to by the word. Such words were *garrulous* (hearing and sight), *thick* (sight and feeling), *fluffy* (sight and feeling), and *nice hot,* as applied to pancakes (taste, smell, feeling, and sight). In numerous other cases, the impression produced by the word or phrase was so abstract that it was not obvious that it appealed to any particular sense. Such words were *satisfactory, experienced, previous, excellent,* and *important.*

The number of abstract expressions was found to be unexpectedly high. In the passage from the "Mariners of Gloucester", the percentage of abstract modifiers was 48, but in that from "One of Ours", it was only 17. In the minds of certain people, many of these abstract words would probably form sense impressions, but, classed as a whole, they could be said generally not to create any impression on the senses. An interesting observation in connection with abstract expressions is that, whenever there is any doubt about a word's being abstract or sense-appealing, the sense which is generally causing the perplexity is sight.

The numerical results of the examination can best be shown in Table I.

Although these figures cannot be considered as definitive, since the percentages will be found to vary even in different works of the same author, they present an average sufficiently accurate to justify drawing several conclusions.

Although taste and smell percentages are low in all the writings examined, they vary considerably. These variations are due to differences in subject matter. For example, the introduction of the pancakes and the words needed to describe them are responsible for the four per cent of impressions depending upon taste and smell in the selection from the modern short story. Similarly, descriptions of the waves and the wind explain the nine per cent of impressions depending upon hearing in the exposition of sea life. Such variations and their explanation show why certain senses, taste and smell in particular, are so limited in their use, and why they sometimes are not appealed to at all.

The table shows that writers use impressions depending on the sense of sight in every instance more frequently than those depending on any other sense. In order, however, to make a strict comparison of the frequency with which the various senses were appealed to in the writings examined, it is necessary

Classes of Writing	Sight %	Touch %	Taste %	Smell %	Hearing %	Abstract %
Classical Novel	50	0	0	0	8	42
Modern Short Story..	50	4	4	4	4	34
Modern Novel	64	11	3	2	3	17
Newspaper Story ...	61	8	0	0	6	25
Exposition	30	11	2	0	9	48

Table I

Classes of Writing	Sight %	Touch %	Taste %	Smell %	Hearing %	Total %
Classical Novel	86	0	0	0	14	100
Modern Short Story ..	76	6	6	6	6	100
Modern Novel	77	13	4	2	4	100
Newspaper Story ...	81	11	0	0	8	100
Exposition	58	21	4	0	17	100
Average	76	10	3	1	10	100

Table II

to omit from consideration the abstract modifiers, because it cannot be determined with what sense or senses their meanings were originally associated. On omitting the abstract modifiers Table II was obtained.

The sight percentage is comparatively low in the case of the story of sea life, but this occurrence can be accounted for by taking into consideration the kind of writing, which is an exposition of a semi-educational and semi-technical nature. Writings of this kind generally require a different type of vocabulary than do narrative works.

Aside from this example, however, it will be seen that the percentage of sight impressions is seventy-six or over. These results seem to indicate that sight is far more frequently used than any other sense, or than of all the others combined, in conveying word impressions.

While the percentage is not quite so high as that which has sometimes been given, this brief investigation supports the opinion of the advocates of a wider use of visual aids that a large fraction of what we learn is originally obtained through our eyes.

Aeroplane View of the Visual Aids Field (V)

(Continued from the January Number)

JOSEPH J. WEBER, *University of Arkansas*

WHAT about teacher training courses in the use of visual aids? I have already mentioned Mr. Gregory of Cleveland as a pioneer in this work. It is possible that others may have a right to dispute this claim, for many beginnings had been made in various educational institutions at the time Mr. Gregory issued his first announcement. But these sporadic beginnings were confined almost entirely to the motion picture. The belief was current then that the educational film was the only visual aid worthy of special study. Mr. Gregory broadened this view. I myself have done some semi-pioneer work in the matter of teacher training. In the fall of 1921 I formulated my first university credit course in visual instruction at the University of Kansas. The course has been revised repeatedly and now stands in the University of Arkansas catalog to be given next spring. Its description follows:

VISUAL AIDS IN EDUCATION. Lectures, readings, discussions, experiments, and demonstrations on the use of visual aids in the classroom and the auditorium. More specifically (a) psychological principles underlying the use of visual aids in education, (b) types of visual aids and their comparative effectiveness, (c) administrative problems—

expense, availability, methods of circulation, office routine, etc., (d) picture projection technique, and (e) special methods in the various school subjects. The course offers rich opportunities for project work to advanced students. Credit, three term hours.

This course outline, with minor modifications, can be made to serve in any university or teachers college in the country. In the larger cities the motion picture can be emphasized considerably; in smaller cities, far removed from film exchanges, the lantern slide should receive relatively more attention; and in the rural communities, where electricity is still a luxury, the stereograph might well hold first place. I can furnish any one especially interested with more detailed outlines of this course and some subject matter in pamphlet form. In case two courses are desirable instead of one, the above outline can be divided into "principles" and "methods" courses and correspondingly enlarged. As soon as possible, practice teaching should become a part of the course; and advanced students would be encouraged to engage in special research. Later on, probably, the two courses on principles and methods will again be merged and then divided according to particular subjects, such as "visual aids in geography," "visual aids in language," and so on. And in the end, I am inclined to believe, these specialized "visual methods" courses will lose their identity and become a part of the regular methods courses in the various subjects. No matter how much we specialize, we must forever revert to the conception that education is a unitary process.

Visual aids and civilization? This thought, in conclusion, seems rather far-fetched. Yet, in the last analysis, visual aids in education must be justified on the ground that they serve in the advancement of civilization. Since visual aids are largely products of photography, I shall state the problem thus: What is the relation of photography to civilization? Photography, like printing, is now one of the practical arts; and visual aids are an instrument of civilization just as books are. The art of printing has during the last four hundred years raised civilization to startling heights of efficiency and human welfare. It has accomplished this by the conservation and dissemination of human culture —knowledge, idealism, art, invention, and so on. And this accumulation of the social inheritance has resulted in the amazing progress of the past century and its particularly brilliant spurt during the last three decades. If printing could only have overcome the language barriers which exist between nations, it would undoubtedly have accomplished far more.

But it remains for photography, as a powerful ally of printing, to break down the barriers among the nations. Photography will thus during the next hundred years accomplish the "impossible," especially in the direction of mass education for intelligent citizenship, higher training for service and leadership, the practical application of the laws of eugenics, greater social and economic interdependence, a common understanding among nations, the realization of universal brotherhood, a world state for all humanity, and permanent peace; in short, a millennium that merits the sanction of human reason.

How can photography accomplish all this? It can accomplish it by being instrumental in the creation of a universal language, a language with an artistic word-picture balance, a language which will be the product of (1) the different vernaculars of the earth interwoven with (2) the universally understood realism of photography— the realism being the great common denominator for the variable vernaculars. This universal language will pave the way for common understanding; and common understanding, fed by our modern means of communication, will, under the pressure of economic interdependence, result in an international organization of leading social forces for the beneficent control of the world—a state, league, or federation.

The Use of Visual Aids in Teaching

A Series of Articles

By A. G. Balcom

Asst. Supt. of Schools, Newark, N. J.

WE ARE pleased to present in this issue the third of a series of articles from A. G. Balcom, Assistant Superintendent of Schools of Newark, N. J., and Director of Visual Education in that city. Under his administration Newark has become one of the best known centers of visual instruction, and Mr. Balcom himself is a tower of strength to the cause of visual education throughout the country. He is Vice-President of both the Visual Instruction Association of America and The National Academy of Visual Instruction, while he is prominent also in the work of the newly organized Visual Education Department of the N. E. A.

The titles selected by Mr. Balcom for this series of articles are as follows:

1. The Stereopticon and Slide *(in the December issue)*
2. The Stereograph *(in the January issue)*
3. The Film—Its Possibilities and Limitations *(in the February issue)*
4. The Care and Use of Films—Inflammable and Non-Flam
5. The Motion Picture Projector—Portable, Semi-Portable and Standard Professional
6. The Film Stereopticon—a New Type of Visual Aid

These articles are planned to appear in consecutive issues of The Educational Screen.

The Editor

3. The Motion Picture Film as a Medium of Instruction Its Limitations and Possibilities

THE film is the youngest in the family of visual aids and by virtue of the motion involved in its representation gives a stamp of reality to the subject illustrated (where motion prevails) that can't be given by other means. Films and accessories are expensive in comparison with other illustrative material, so, as a matter of economy, the film should not be used when other forms of representation will be just as effective.

Popular Notion of the Film as a Medium of Entertainment

In taking an inventory of visual aids to instruction to evaluate their worth we realize that up to the present time there are widely different opinions as to the value of the film as a medium of instruction. Its great use in entertainment has been so far-reaching that scant consideration has been given its instructional possibilities. Many many teachers are skeptical as to the use of the film as an aid to their teaching. They think if the film has any teaching value it will make the learning process too easy. Boards of Education are scrutinizing every budget item now to keep down the cost of the schools. Somewhere in the course of study there have crept in "Fads and Fancies" which are adding greatly to the cost of the schools and taking the efforts of teachers and pupils away from the more important subjects.

Some promoters and supporters of the film for instructional purposes have made extravagant claims for it—claims that have not been realized or are not likely to be; for instance, the elimination of retardation in the schools, the work of the teacher and pupils made

Classroom Instruction in Newark through use of film and portable projector

easier, the supplanting of text-books, more economical method of instruction, etc. Some of the accomplishments of the film, when conditions are right, may come to pass, in part at least, but sweeping indiscriminating claims of this character have done more harm than good. There are a number of tangible and definite obstacles to be overcome before the film functions largely in the schools as an aid to instruction,—the recognition of the public of the instructional value of the film and its place in the schools; the provision in the budget by those in authority for film purchase and rental, purchase of projectors; training of teachers in the wise use of film and in handling projectors; availability of a sufficient number of pedagogically edited films for purchase and rental; and saner views of the fire hazards involved in running films embodied in a rational law governing the same.

What Constitutes an Instructional Film?

Opinions will differ on this point according to individual notions. A text-book that seems to be ideal in the opinion of one teacher will not appeal to another; however, there are, it seems to me, certain fundamental principles that should be observed in making an instructional film:—the subject should be one which a film will illustrate more effectively than any other form of illustration, it should contain animated work if this lends to clearness and comprehensiveness of subject matter, a well selected title, carefully chosen subtitles, good photography, a sequence in development of subject matter as applied to subtitles and pictures.

How to Use an Instructional Film

A good workman is always master of his tools, so in putting the film to use the teacher needs to know how to make use of the material shown in it and how to clarify and deepen the impressions made by it. The film may show only a part of what the pupils should know of the subject but by reason of the definite visual images given he is helped thereby to understand other sources of information bearing on this subject.

A digest or synopsis should be available with all instructional film and should set forth

the teaching purposes of the film, the titles, suggestions for study, references and questions whose correct answers constitute the high spots of the picture. Unquestionably various methods will be evolved in using the film for instructional purposes. It is evident that more should be done than simply viewing it projected on the screen or becoming exposed to it, as it were.

First of all pupils should be prepared before the showing by the information contained in the digest which should be in the hands of the teacher three or four days in advance. Commenting on the film while it is being shown is recommended, particularly for the ear-minded pupils. A reaction on the film leading to oral and written composition is quite necessary. When the film is used in the classroom there may be some advantages in stopping it at certain places and holding a single picture on the screen for purposes of discussion. Where a number of classes assemble in the auditorium for the study of a film it is suggested that the classes take turns in handling the lesson, one class doing it one week, the next class the second week and so on. One group of pupils may give the teaching purposes, another group read the titles orally, another group give the more important facts to be learned and another ask the questions.

The Training of Teachers in the Use of Visual Aids

The most important factor in the teaching process is the teacher, then if visual aids are to function in the classroom and auditorium they must be understood by the teacher. The

Film instruction during auditorium period, 15th Ave. School, Newark. Introductory talk by the principal, a teacher, or group of pupils. Then follows screening of the film, and reaction by pupils before return to their classrooms

teacher who has an appreciation of good photography as applied to slides and films and some knowledge of how this is obtained is very much more likely to become interested in using these aids in her teaching. The teacher who has been taught to operate a stereopticon and to adjust its several parts to the end of maximum screen efficiency and has been taught to operate a motion picture projector, portable and standard types, will have an interest in this form of instruction that could not be gained in any other way. The teacher who has given serious thought to the relative value of the different types of picture illustrations and their effect upon the child mind will be anxious to incorporate these in her methods of instruction. The greatest need in making visual aids function in our schools is through the adequate training of teachers in their use.

Some Possible Effects of an Extensive Use of the Film for Instructional Purposes

The use of the film for instructional purposes will not be a panacea for all of our educational shortcomings. If wisely used it will prove to be a helpful factor in stimulating pupils to find out things for themselves and to quicken their powers of observation. Those who have traveled extensively and mingled with the people of many lands have become citizens of the world, as it were. They love not their own country less, but have a respect for the people of other lands and are broadminded in thought and action. Those who do not keep in touch with the pulse of the world through travel and other means and are entirely engrossed with the duties of earning a living are likely to be narrow in their thinking and action and unsympathetic with anything that does not relate to their own narrow groove of life.

In this day of devoting our energies to the pursuit of one thing there is danger of not looking at our problems from another's standpoint, in other words, we do not see ourselves as we are seen. Through the use of the film we bring to our pupils pictures of nearby and faraway lands showing the people of these countries at work and what they contribute to our needs. The great industrial processes of our own land are observed intimately. A teacher told me that in her follow-up work on the film, "Mining of Anthracite Coal" a boy stated that he now knew why we had to pay so much for coal. He explained it by referring to one of the subtitles which read, "The Mining of Coal is a Dangerous and Hazardous Occupation." In analyzing the impression made upon the class by the film the teacher said she found that a sympathetic attitude toward the miner's work had been produced. Therefore, may we not expect as a result of harnessing the film to the task of instruction in our schools that it will be a factor in producing citizens of the future broadminded and sympathetic not only with their neighbors, but with the people of other lands. This then will be one step nearer to the realization of the "Brotherhood of Man and the Fatherhood of God."

PLEASE do not suspect us of plagiarism in regard to this article. After it had been set up and incorporated into this issue we found it appearing in the issue of the *N. E. A. Journal* for the previous month. We accepted it in good faith as originally offered in the series by Mr. Balcom for THE EDUCATIONAL SCREEN and did not know of the acceptance by another publication.

This double acceptance, though quite contrary to ordinary practice, is pretty good evidence that it is a pretty good article.

The Visualization of Form (IV)

The Triangle and the Square

A. H. Kennedy

FROM an educational standpoint this subject has a threefold aspect. 1—Accurate concepts of the simple forms that lie at the base of all form study are developed in the child's mind by seeing and handling the forms themselves. 2—The various forms are compared, matched and classified by sight and touch and thus the first steps are taken in developing the child's judgment and reason. This is the method of Nature. Concepts, comparisons, classifications and generalizations are the logical steps that must be taken in adjusting and correlating the machinery of the mind in harmony with the facts of space and time and the activities of the universe. 3—After concepts of the various forms have been made, they are separated into their elementary parts and are then reassembled into the simpler forms for which concepts have already been made.

The foregoing scheme is the process of all knowledge. The complex is separated into its simple, constituent parts, of which concepts have already been formed, so that their relations to one another and the complex whole may be understood. This is the process of Nature that has developed the machinery of the mind of man and made him the microcosm that he is.

The method that Nature has used so successfully through untold ages of experience, we shall endeavor to pursue in the treatment of this subject.

The enterprising teacher will take a pair of shears and make the several sets of forms, herein considered, from heavy cardboard. A better way would be for the teacher to make a unit in each set and let the children make the required duplicates.

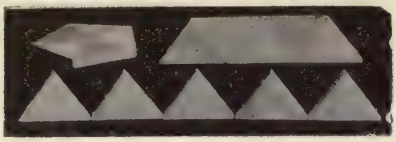
The Regular Polygons

The regular flat forms should be learne first, both by sight and touch. When this done, the elements of which each is compose should be learned and reconstructed int simpler forms, that show how the regul polygons are measured. The regular pol gons so treated will lead up to the solution the problems of the circle.

For the purpose of developing accurate co cepts of these forms, we have prepared thr sizes for each polygon, with three pieces each size, as shown in Fig. VI. By this mea the child can match those that are alike size, thus exercising the judgment through t sense of sight and touch and fixing accura concepts.

The simplest, regular polygon is the equ lateral triangle. Present the child with t set of nine pieces. Let him spread them o on the work table and match those that a of the same size. When he has finished, will have three piles of three pieces eac This exercise should be repeated until he c match them by sight alone. Then let hi match them with his eyes closed.

When he has the forms well learned, l him trace one of them with his pencil paper. Then let him draw the form, im tating it as to size and shape as well as can. This final representation of the for gives expression to the concept and sho how well it has been formed. This revers of the concept forming process is the goal education. By means of the senses of sig and touch, the concept is formed, and means of the same senses this concept is r produced in the tangible drawing. The dra



ing becomes more and more perfect as the concept approaches perfection.

Ask the child if he can notice anything peculiar about the triangles. He should notice that it has three sides and that the sides and angles are equal. He should notice also that these things are true, no matter how large or small the triangles may be. Because of these features, it is called an equilateral triangle.

This exercise trains the child to notice likenesses and differences, to classify objects as to their properties and to deduce generalizations. While these exercises may seem simple and trivial, yet they are of vast importance, when we consider that they are laying the foundations in the child's mind for exact reasoning. This process does not differ from that of the astronomer when he propounds a far reaching hypothesis.

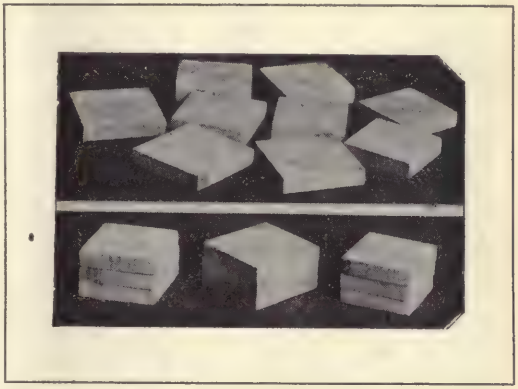
Present the child with the set of nine squares, spreading them out upon the work table. Let him match those of the same size, making them into three piles. Let him repeat the exercise until he can match them by sight alone. Then let him close his eyes and match them with his hands alone. Then let him trace one of the squares on paper with his pencil. Then let him draw the square at sight. As a final test let him draw one from the image he has in his mind.

This is a very valuable exercise, for concepts that cannot find expression are of very little use. It is expressed concepts that make our lives effective in all our activities. In very fact our activities are concepts before they find expression in our outward acts. A great idea, a great concept, must first obsess a people before it can become realized in political or social progress. It is expression that finally counts.

Ask the child whether he can see anything peculiar about the squares. He should notice that the four sides are equal and parallel; that the four angles are right angles, as in a rectangle and that these things are true of all squares, large and small.

With these concepts well formed the class should be able to compose the definition: A square is a plane figure of four equal sides and four right angles.

When the class takes up the more advanced work of mensuration, this subject should be reviewed and the rule for finding the area of the square should be developed. For this purpose the teacher should use the necessary pieces of the notation forms. From the one



inch cubes several different squares can be made. As the teacher builds up the different squares, let the class give the results. With two squares in one row, two rows make four, two times two make four.

With three squares in one row, two rows make six, three rows make nine, three times three make nine.

With four squares in one row, two rows make eight, three rows make twelve and four

(Concluded on page 95)

What To Look for Out of Doors This Month

LUCILE V. BERG

"The speckled sky is white with snow,
The light flakes falter and fall slow;
Athwart the hill-top, rapt and pale,
Silently drops a silvery veil;
And all the valley is shut in
By flickering curtains gray and dim."

LAYER upon layer of feathery snow covers the sleepy world and hides the forest creek, but as February nears its close the lissome creek shatters its crystal roof and dancing on between its narrow icy banks makes gleaming eddies above the tiny snow clad islands that bar its way mid-stream. Along its margin light tracks show the trail the shrew mouse took, and where a muskrat sought the bank and after plowing with his nose awhile made joyous clumsy leaps across the snow, and where the rabbit and the squirrel and skunk came down to drink. Bunnie's tracks indicate his temper. When he is out for a walk or in search of food, the tracks—two long hind foot marks with two tiny prints between—show where he has ambled round inviting stumps and clumps of weeds and succulent berry canes, down to the creek and back again through the woods. Occasionally they show little circlets broken in the snow's crust where he has stopped to rest, and little hollows where he has dug for frost crisped clover. When overtaken by fear the tracks go almost single file and in twos, showing he has travelled fast and on tip-toe.

"Through the crumbling walls of his icy cell
Stole the brook, a happy rover;
And he made a noise like a silver bell
In running under and over"

Over the forest floor the rabbit tracks lead from one grass-clump to another

The waxen berries of the poison ivy gleam white against dark tree trunks. At the edge of the woods wild grass heads, lovely seed pods and purpling berry-canes nod and sway above the snow.

Folded within their cocoons the moths of summer are sleeping a still deep sleep; scarcely had they fallen asleep when mysteriously all that was caterpillar began to change, bit by bit, as a picture in a kaleidoscope. Now within the silken walls sleep moths—folded, and soft, and grey. Before long their glorious colors will come—mysterious as the dawn. Unaware of the miracle, the hungry little deer mouse gnaws open the cocoons and eats the sleeping occupants.

The nuthatches are easily seen these days as they rap up and down the trees, for they are so hungry that they seem to have lost their fear. The uncomplaining chickadee, that bit of feathered cheer, takes his scanty fare and performs incredible feats upon the tips of icy branches. The woods are made more lonely by the sound of wind blown leaves across the snow, and the eerie cry of the seagulls as they wheel and dip above the tree tops.

Purple shadows lie across the snow—lacy and intricate patterns cast by the leafless trees.

Official Department of
The National Academy of Visual Instruction

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. All matter appearing here is wholly on the authority and responsibility of the Academy.

News Notes

THE Pittsburg Public Schools, department of Visualization, of which Mr. John Hollinger is director has recently published a new 63 page Visualization Catalog Supply, listing materials that are available to teachers.

DR. THOMAS C. McCRACKEN, Dean of the College of Education, Ohio University, and Miss Helen Lamb, Northern Arizona Normal School, in their book, "Occupational Information in the Elementary School," Houghton Mifflin (1923), devote a chapter to slides and films and considerable space to other objective materials.

DR. FRANKLIN BOBBITT in "How to Make a Curriculum," Chapter IV, pages 56 and 57, under "Pupil Activities and Experiences" discusses *Pictures*.

DR. H. B. WILSON, Superintendent of Schools, Berkeley, California, and Dr. George Kyte, Washington University, in "Modern Methods in Teaching," Silver Burdett, 1924, have a chapter "Enriching Learning Thru the Use of Visual Aids."

MR. RUPERT PETERS, Director of Visual Education, Kansas City Schools and a member of our executive committee, will offer two courses in Visual Method at the University of Colorado Summer Session at Boulder this summer.

ANOTHER member of our executive committee, Mr. Alfred W. Abrams, Director of Visual Instruction, State of New York, will offer courses in Visual Instruction at Cornell University Summer Session.

A Teacher's Training Course in Visual Aids

WILLIAM M. GREGORY

Director of Educational Museum, Cleveland, Ohio, and President National Academy of Visual Instruction

NEED of Teacher Training in Visual Instruction.

a. The rapid growth in use of visual aids requires special instruction in their use.

b. The largest use of visual aids is in the elementary schools. Therefore a course is necessary which offers some solution for the problems of visual instruction in the elementary schools.

c. A course should be based upon sound educational practice, and be an essential course for elementary teachers.

d. The following course is recommended for the university, teacher's college, school of education, or a normal school.

II. Fundamental Educational Principles.

A course for teachers in visual instruction should have as a basis the educational values involved in the use of visual aids. The psychological reactions

Distribution headquarters for films and slides

Storage room for slides and films

should determine the visual material best suited to produce results in the different school subjects. The relation of visual aids to imagination, interest, effort, memory, and association are the determining factors for the use of visual material. A teacher's training course should be based upon sound educational principles that govern the modern school curriculum. This course should exclude material that is obviously unnecessary for a teacher in the elementary school.

A class in Visual Education during the Summer Session

III. General Plan for Teacher's Training Class.

This course provides a definite training and practice in the use and adaption of visual aids to elementary and high school education. The course consists of: (1) General lectures on the principles and practice of visual instruction. (2) Discussion of the various visual aids as to their place and utility in education. (3) Practical experience in preparing and using exhibits. (4) Demonstration lessons with pupils under favorable opportunities for observation.

Illustrative material on "Corn"

Each of the important types of visual aids should be studied as follows:

OUTLINE STUDY FOR A VISUAL AID.

a. Place and value in the course of study.

Subjects, topics and methods of uses.

(a) Demonstration lesson with pupils.

A Health Chart exhibit at the Cleveland Museum

Demonstrations to be observed by all members of the class.

Lessons in different subjects, and using different types of materials. Teachers to score the work and compare the results.

Classes should be given tests before and after lessons, to test the efficiency of the different visual aids.

b. Instructional methods for use of this material.
   (a) Class.
   (b) Auditorium.
c. The Educational Value.
   (a) Reactions of pupils.
   (b) Experiments and results.
d. Standards of quality for this visual aid.
   (a) Picture value.
   (b) Photographic quality.
   (c) Mounts, materials, etc.
e. Methods of testing the efficiency.
f. The sources and costs.
   (a) Commercial.
   (b) Government.
   (c) Local.
g. Technique of materials and apparatus.

A definite training in the technique dealing with the particular visual aid under study. In pictures it may have to do with mounting, filing, titling, indexing, etc. In motion pictures it will have to do with care of films, projector operation. In exhibits, their preparation, housing, display and distribution.

h. References.

Study and reports based upon reading from the following references:—

   (a) List of technical articles relating to this visual aid.
   (b) List of popular articles.
   (c) List of educational articles.
   (d) Courses of Study and the suggested use of this material.

IV. Types of Visual Aids.

(Each of the following aids to be studied in accordance with the above plan).

a. Posters, diagrams, charts and graphs.
   (a) Practice in construction.
   (b) Demonstrations in different subjects.
   (c) Standards for school charts and posters.
b. Pictures.
   (a) Stills.
      (1) Size and Finish.
      (2) Stereographs.
      (3) Enlargements.
      (4) Working Collections.
         1. Subjects.
         2. Units or Sets.
         3. Mounts, etc.
c. Working Collections and Exhibits of Raw Materials and Manufactured Products.
   (a) Foods.
   (b) Clothing.
   (c) Shelter.
   (d) Minerals and Ores.
d. Models.
   (a) Land Forms.
   (b) Scientific.
   (c) Mechanical; engines, tools, etc.
   (d) Physiology.
   (e) Botanical.

(*Continued on page 119*)

A demonstration lesson in Geography

Pictures and the Church

Conducted by Chester C. Marshall

Movies for the Epworth League

A Letter

The letter below was addressed to Dr. Marshall's department in The Educational Screen, and at this particular time Dr. Marshall is so far away, that the editors have taken the liberty to publish it without his knowledge.

The letter is packed with concrete experiences, as distinct from theories and general observations. The strong personal note in the pages, rings with sincerity and truth. Such an illuminating record is always hard to get hold of, and we congratulate our readers on their opportunity to peruse it.

Dr. C. C. Marshall,
The Educational Screen,
Chicago, Ill.

My dear Dr. Marshall:

For some time I have been reading with great interest the department conducted by you in the Educational Screen and have been particularly interested in the experiences of various churches in the exhibition of motion pictures. I am going to be bold enough to give you some of our experiences here at Grace M. E. Church, Harrisburg, Pa. in the hope that it may be of aid to some who are contemplating a series of motion pictures.

Our church is one of the so-called "down-town" churches and is located just two blocks from the theatrical district of the city and consequently met with more difficulty in starting the exhibition of motion pictures than might have befallen some of the other churches in the outlying districts. Before I go into the difficulties, however, it might be well for me to tell of the equipment which we have. The auditorium itself seats 1300 people but we never use this for motion pictures. Instead we use the assembly room which seats but 375 persons. The church has one of the largest pipe organs in the United States, which can be played from either the auditorium or the assembly room and as a result the music for our pictures, which is played by the church organist, surpasses that of any theatre in the city. Our projection equipment consists of the most up-to-date booth with two Powers machines so that our projection equipment is on a par with that of most theatres. For years this equipment lay idle, and then in the hope that it might be turned to some use, the Official Board authorized the Epworth League to begin a series of motion picture entertainments.

We had our first entertainment on New Year's Eve with "A Tale of Two Cities" as the attraction. We made money and then determined to try such entertainments more often. Two weeks later we had another picture and again we came out ahead. Here the theatre owners of the city sat up and took notice. Our first great difficulty came when the state authorities threatened to close us up because the plan of our assembly room was not on file with them. However, after much worry, the chairman of the property committee finally convinced the state authorities that the plans of the assembly room had received their O. K. before the room was fitted up for the exhibition of motion pictures. Just a few hours before our next picture was scheduled, we received a permit from the state to go ahead.

After this attempt to close us up failed, there came a personal appeal from a representative of the theatre men that we were hurting their business. The reply to this was that the church would do anything as long as it would help to hold the young people. Then a few months later came the last thrust from the "movie" men. This time they worked through the distributing companies and tried in every way to have the companies refuse to give us pictures. As a result there was only one company that listened to their plea and this, I am sorry to say, is the company that has had the reputation for being the leader in the educational field. I think all the more praise should be given these companies for their stand in view of the fact that most of the

theatres of this city are controlled by a concern which owns theatres in all parts of this state. The stand taken by the companies put a lot of their income in jeopardy.

Before telling more about our experiences, I would like to pause to say that I hope the EDUCATIONAL SCREEN will give such companies as I have referred to above, due credit in the next issue of "1001". I could mention the very courteous treatment we have received at the hands of practically all the big distributing companies of the country. Many of them have gone out of their way to please us.

To get back to the story, after this last attempt of the theatre owners had failed we started working out a definite program for the exhibition of motion pictures. We selected Monday night as the only open night on which to show pictures. First we showed them every two weeks. The attendance kept up so well that we decided to try them every week and we have continued that practice ever since.

We charge no admission but merely take a silver offering. Of course, many times we have lost money, but oftener we have made a little, and at the end of last year we found ourselves a couple of hundred dollars ahead of the game. This money was used for charity and to help in perfecting our equipment.

As far as possible we work in conjunction with the schools, and when possible we book films that will aid them in the work in the English Department. For example we showed "Les Miserables", "A Tale of Two Cities", "Rip Van Winkle", "Lorna Doone" and several others at the very time the books were being studied in the schools. When we have such exhibitions in connection with the schools, we show the picture twice. The first time at 6:30 o'clock ***at which time the school children come and then at*** *8:30 we have a showing to which adults alone are admitted.*

Now the question will naturally be in most peoples' mind, how did some of the older members of the church react? At first there was some little opposition from a few of the dear old folks to whom this was all a novelty. But, I take my hat off to them. They stood aside and gave the experiment a chance until now we have practically no criticism and the older members of the church are our most ardent supporters. Perhaps one of the things that did arouse a little opposition was the fact that each Monday on the theatrical pages of all the papers in the city we have inserted an announcement of the picture which is to be shown. We in no way urge people to come but put in the bare announcement. I might here say that the papers of the city also have shown a fine spirit of co-operation and have given us all the publicity that we have desired.

The selection of appropriate films is naturally one of the most difficult jobs connected with the entire business, and many a time I have sat on the edge of my seat all evening fearing lest something that might appear objectionable to some people might flash on the screen. We have had very few complaints along this line, however, and those that we have had were more or less amusing. One dear old soul complained because the men in one of the scenes were smoking pipes. Another one objected to the death of a dog because it caused her children to cry. Of course, such complaints are baseless.

To a large extent I have used the Educational Screen as a basis for selecting my pictures, reading the reviews of all the departments. This I supplement with personal reviews of many of the films when they are playing first run in the city. The recommendations of film salesmen can not be depended upon although one salesman for a large distributing company, frankly told me which pictures he did not think would do for church use. Representatives of the State Board of Censors have been very kind to us along this line, and every once in awhile recommend a film that they think particularly appropriate for church use.

Everyone acquainted with motion pictures in the churches realizes the dearth of real religious pictures for church use. What few of these, such as the "Stream of Life", etc., that were available, we used. In addition to such pictures and the ones mentioned above we have shown *"Lavendar and Old Lace", "Peg O' My Heart", "The Prisoner of Zenda", "In the Name of the Law", "Forget Me Not", "Michael O'Halloran", "Sherlock Holmes", "The Man From Glengarry", "In the Palace of the King", "Robin Hood", "The Headless Horseman", "Long Live the King", "Black Beauty", "The Man Who Played God", "The Three Musketeers", "The Little Minister", "The Town That Forgot God", "By the Bonnie Briar Bush", "Monte Cristo", "A Prince There Was", "Lulu Bett", "The Good Provider"* and many others. All of the above I can recommend as being suitable for church use. When the feature which we show is unusually short we also show either a travel picture or a comedy, trying to give a full two hours' show.

"Les Miserables", "Robin Hood" and the "Prisoner of Zenda" have been our biggest drawing cards and we turned hundreds away from these pictures. We secured "Robin Hood" at a very great cost but even at that, with two shows, a silver offering more than paid for this great Fairbanks picture.

Often we are asked "Does it help the church any?" This is a new experiment with us. We have

(Concluded on page 119)

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

16. Quantity and Quality in Stereopticon Views

IN OUR last article we promised to set forth at this time in some detail an arrangement and description of specific slides suitable for a lesson on cotton.

Perhaps it would have been more frankly truthful to have stated that we would begin such a description. At any rate, that statement would have been safer, for now that we have begun wading into the material collated for this purpose, it is very clear that the description and discussion of it must considerably transcend the limits of a single article.

In preparation for this discussion, three questions were submitted to twenty principals and teachers. In every case the persons addressed were either principals of schools where visual instruction has long been carried on quite extensively or to teachers in such schools, charged with the general conduct of this phase of school activity. Eighteen replies were received to our questionnaire. The questions were as follows:—

1. How many slides would you use in a lesson on cotton or the cotton industry?

2. Would you have any or all or part of these slides colored and why?

3. Make a list, with short description, of the subjects you would like to have covered by these slides.

In any discussion of the use of stereopticon views, the question of quantity, that is, of the number of slides to be used for a given lesson or to cover a given subject, is important. I think the responses obtained to this question will prove illuminating.

First of all, however, it should be noted that all questionnaires are imperfect. It is difficult to cover every point that may rise in the mind of the person addressed. At least that is true of this one. For example, there is nothing in our questions to indicate whether we have used the word lesson in the sense of a single recitation or in the broader and more generally accepted pedagogical sense of the complete presentation of a given topic. Most of the replies indicate that the person replying had in mind a single slide recitation and also that he assumed that only one such lesson period should be devoted to the presentation by slides of the topic of cotton. On the other hand, two or three teachers made the reservation that they would present but ten slides in any single recitation, but did not indicate whether or not they deem it desirable to devote more than one lesson period to this purpose.

This raises at once the question of whether more than one slide lesson should or should not be given in the presentation of any given topic. Perhaps topics would differ in this respect. I think I may say that quite probably they would. On the whole, however, the limitations upon teaching time in any given field are so great that I should deem it good to adopt as a general rule the practice of confining the presentation of a given subject by slides to one lesson period. One teacher makes the very intelligent suggestion of

using ten slides in the original presentation and five of the same slides later on for a summary. It is not clear whether the intention is to have both these showings in one lesson period or separated by an interval of time. In either case the suggestion may be good if time permits, but on the whole I believe we shall discover a better method of summarizing.

Of the eighteen persons who replied, one recommended 15 slides; three recommended 12; four recommended 20; and ten recommended 10 as the limit. I think I shall vote with the majority for the following reasons:— The average school period is 40 to 45 minutes. I do not believe it is possible to show and discuss more than about 10 slides in this period of time and I should prefer to reduce this number, whenever one could procure 6 or 8 slides adequately covering the subject in hand.

If 20 slides are to be shown in 40 minutes, that means that the discussion of these slides will be limited to an average of two minutes each. That in turn means that the teacher will do all or most of the discussing. Such an arrangement simply does not permit of the question method, the give and take of impressions and observations between teacher and class; and above all it does not permit of inducing self-activity on the part of virtually every individual in the class.

If, on the other hand, only 8 or 10 carefully selected slides are shown, this allows 4 or 5 minutes during which to insure fastening in the minds of all the pupils the high points in each slide, which must be depended upon to clinch the lesson in their memories. I think, when we come to the descriptions of slides submitted, we shall be able to convince ourselves that it is possible to make a selection within these limits.

Of course this implies that each slide must contain considerable, carefully selected material or at least there must be assembled in it enough elements to cover some one, single, major phase of the lesson.

For example, nearly all the replies to the questionnaire contain the suggestion that one slide should deal with the field of growing cotton. Naturally, the accompanying descriptions range all the way from the bald recommendation, "a Field of Ripe Cotton," to the suggestion of numerous details that could be included in such a picture. We shall prefer to discuss this phase of the question more at length in another article. But it is desirable here to make the point that such a slide may contain numerous elements upon which the teacher could base discussion, without becoming diffuse or encountering the danger of distracting attention. Such a slide might well show the general character and appearance of the cotton plant, its height and size, the type of labor employed in its harvesting, the method of picking and toting, the general topography of the cotton country, the ordinary acreage extent of the plantations and perhaps even other details, for all of which some of the replies have suggested separate slides. Let us return to this later on. What has been said should suffice for the present to indicate the superiority of 8 or 10 carefully selected or carefully composed slides for a single lesson, over a greater number.

The replies to the second question as to whether all, part or any of the slides should be colored and why seem to me to be equally illuminating. This question is answered by seventeen persons. Of these six recommended that all the slides be colored and the other eleven all propose to have only part of them colored. One principal replies as follows,—"Depends on the grade,—the lower the class the more color is necessary." This principal states that he is assuming in all his replies that the lesson is to be given to a 7th year class. I believe that in point of fact this is the general assumption in most of the replies, since the 7th year is devoted here, as in most school systems, to the presentation of the industrial phases of geography. Accordingly the same assumption may unconsciously underlie the recommendation on the part of the great majority, that only part of the slides need to be colored. It is of course true and should always be kept in mind, that the younger children require much more realistic pictures of any sort than the older children. The older pupils have had considerable training in translating black and white and light and shade into more vivid and colorful mental images.

I think I shall again vote with the majority. It is highly important that some of the slides in any such lesson as a lesson on cotton should be colored, but it is not essential that all should be. There is a vital distinction. It is almost necessary to have colored slides in order to convey an adequate impression of a field of growing cotton, especially to urban children. On the other hand, there is no particular point in coloring a picture of the cotton gin or any other piece of machinery.

It should be interesting to summarize some of the reasons advanced for colored slides. Some of these of course are rather general, but most of them rest upon a sound pedagogic basis. The principal reasons set forth are embraced in the following quotations:— "Colored slides make twice the appeal that others do. Impression more vivid. Keener interest." "Better perspective." "Why not be as true to the real as is possible?" "Only those slides should be colored which will help pupils to get a better concept of the subject of the slide, particularly when the subject is

not part of the pupil's experience." "Part colored, as our city children have no idea of the appearance of fields, etc."

The suggestion that colored slides afford a better perspective will mean little to those who have not used slides extensively. Those of us who have worked with slides on a large scale, however, will realize that this idea is sound. Here again, this reason applied with much greater force in the case of young children, since they lack intensive training in interpretation of perspect with the mere assistance of light and shade. The addition of color does aid them in finding their way into the picture.

It is also true that the added realism of the colored slide has a distinct value. The very foundation of visual instruction lies in providing the pupils with a vicarious sense experience and the more nearly this simulated sense experience approaches the real, the more vivid it is and to that degree the more valuable.

It may also be noted that some of these suggestions disclose an appreciation of the fact that purely aesthetic values, which primarily might be regarded as merely enhancing the enjoyment of the lesson do at the same time augment interest. From our previous discussions of the psychology of memory it should be very clear that the aesthetic pleasure derived from beautiful and really artistic slides must be conducive to arousing and promoting those elements of desire which lie at the very foundation of retention and recall.

The tendency is so common among slide makers, to feel that anything which gets across the bare idea which the slide is intended to convey is good enough, that too much cannot be said in half of insistence upon a truly fine product. Not only should most of the slides used be colored but they should be exquisitely colored, artistically composed, beautifully finished and should constitute in every way the most aesthetic presentation possible of the scenes or objects involved.

Underlying all these reasons and distinctly voiced in some of them is the one fundamental psychological fact that intensiveness of sense impression is of first importance in the use of any visual material for the purpose of promoting retention and recall. It can hardly be denied that color must add to this intensiveness of sense impression. Hence, once more we shall vote with the majority, with the reservation that by far the larger proportion of the slides should be colored and that all of them, whether in sepia, color or black and white, should have the highest artistic finish it is possible to effect.

The Visualization of Form (IV)

(Concluded from page 85)

rows make sixteen, four times four make sixteen.

With the ten unit pieces let the teacher build up the hundred square; the class reciting as the work proceeds. With ten squares in one row, two rows make twenty, three rows make thirty, four rows make forty, and so on to ten rows make one hundred, ten times ten make one hundred.

This exercise forms concepts in the child's mind according to the actual facts in the case, while the plain square and the rule do not. When this exercise is completed let the class compose the rule for finding the area of a square. The area of a square is found by multiplying the length of one side by itself.

With the area of the square represented by A and its length by L, the rule, expressed by a formula would read—$A=L^2$

(To be continued in March issue)

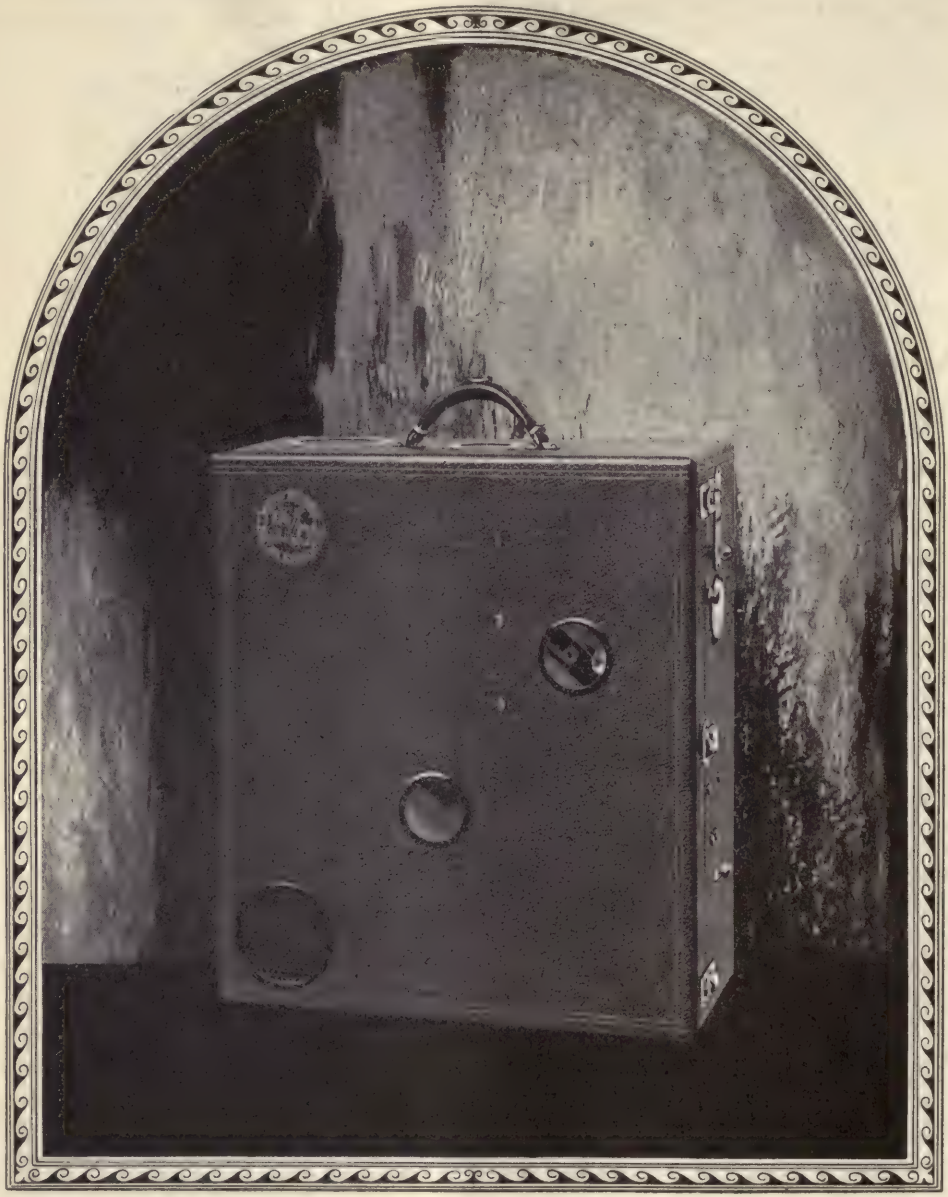
Editorial

(Concluded from page 71)

wanting them when they know the films are really accessible. At present this distribution is from Yale University Press Film Service, New Haven, Conn.

The new booklet on the Chronicles of America, prepared especially for the educational field, is ready. It is finely illustrated with stills from the films and detailed synopses of all pictures so far released are given. The booklet explains the plan and purpose behind the enterprise, contains the full list of subjects for the whole series, and an elaborate array of editorial and critical opinions on the Chronicles from newspapers, magazines and from eminent leaders in the church, school, college and university fields. We urge all our readers to secure this booklet by writing to headquarters at New Haven.

N. L. G.



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THE DEVRY CORPORATION

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Department of Superintendence

Schedule of Meetings and Tentative Program for the Cincinnati Meeting, February 21–28, 1925

Saturday Evening

February 21, 1925, 8 O'clock

The National Society for the Study of Education —Music Hall.

Sunday Afternoon

February 22, 1925, 4 O'clock

Department of Superintendence—Withrow High School.

Monday Morning

February 23, 1925, 9:15 O'clock

Department of Superintendence—Music Hall.

Monday Afternoon

February 23, 1925, 2:15 O'clock

Department of Superintendence—Topic Groups—Hotel Ballrooms.

Department of Elementary School Principals—Music Hall.

National Association of Secondary School Principals —Woodward High School.

Department of Rural Education—Memorial Hall.

National Council of Education—Ballroom, Hotel Sinton.

City Training School Section—Ballroom, Havlin Hotel.

Council of State Superintendents and Commissioners of Education—Business Men's Club.

Educational Research Association—Woodward High School.

National Society of College Teachers of Education—Gibson Foyer Ballroom.

Monday Evening

February 23, 1925, 8 O'clock

Department of Superintendence—Music Hall.

Tuesday Morning

February 24, 1925, 9:15 O'clock

Department of Superintendence—Music Hall.

Annual executive session and business meeting. Nominations of officers from the floor. Brief addresses on controversial subjects, under the leadership of John H. Beveridge, superintendent of schools, Omaha, Nebraska. Among the topics to be discussed are: Taking the School to the Parents; Introducing Educational Research; The Personnel Audit; An Anomaly in School Administration; Central Library, a Distributing Point; Dollar for Dollar.

National Association of Secondary School Principals —Withrow High School.

City Training School Section—Ballroom, Havlin Hotel.

Educational Research Association—Woodward High School.

Tuesday Afternoon

February 24, 1925, 2:15 O'clock

Department of Elementary School Principals—Music Hall.

National Association of Secondary School Principals —Withrow High School.

National Council of Primary Education— Foyer, Roof, Gibson Hotel.

Department of Rural Education—Memorial Hall.

National Council of Education—Ballroom, Hotel Sinton.

City Training School Section—Ballroom, Havlin Hotel.

Council of State Superintendents and Commissioners of Education—Business Men's Club.

Department of Vocational Education—Auditorium, Guilford School.

Educational Research Association—Woodward High School.

National Association of High School Inspectors— Y. M. C. A.

National Society of College Teachers of Education —Hotel Gibson, Foyer Ballroom.

Tuesday Evening

February 24, 1925, 6 O'clock

National Association of Secondary School Principals —Withrow High School.

Tuesday Evening

February 24, 1925, 8 O'clock

National Society for the Study of Education—Music Hall.

Department of Rural Education—Memorial Hall.

Wednesday Morning

February 25, 1925, 9:15 O'clock

Department of Superintendence—Music Hall.

The Commission on the Curriculum will make a report at this session. Problems of curriculum revision and construction will be presented in the light of recent developments in research along these lines. Edwin C. Broome, superintendent of schools, Philadelphia, Pa., and chairman of the Commission on the Curriculum, will preside.

Wednesday Afternoon

February 25, 1925, 2:15 O'clock

Department of Elementary School Principals—Music Hall.

National Association of Secondary School Principals—Woodward High School.

Department of Rural Education—Memorial Hall.

National Council of Education—Ballroom, Hotel Sinton.

City Training School Section—Ballroom, Havlin Hotel.

Council of State Superintendents and Commissioners of Education—Business Men's Club.

Department of Vocational Education—Guilford School.

Educational Research Association, Joint Meeting with the National Society of College Teachers of Education—Ballroom, Gibson Hotel.

Council of Kindergarten Supervisors—Gibson Hotel Roof.

National Association of High School Inspectors—Y. M. C. A.

Wednesday Evening

February 25, 1925, 6:30 O'clock

This evening will be given over to the annual college dinners.

Thursday Morning

February 26, 1925, 9:15 O'clock

Department of Superintendence—Music Hall.

National Association of Secondary School Principals—Hughes High School.

Department of Rural Education—Memorial Hall.

Thursday Afternoon

February 26, 1925, 2:15 O'clock

Department of Superintendence—Music Hall.

National Association of Secondary School Principals—Hughes High School.

Thursday Evening

February 26, 1925, 8 O'clock

Department of Superintendence—Music Hall.

Thursday Evening

February 26, 1925

Department of Deans of Women—Hotel Gibson.

Friday

February 27, 1925

Department of Deans of Women—Hotel Gibson.

Saturday

February 28, 1925

Department of Deans of Women—Hotel Gibson.

The newly organized Section of Visual Education does not seem to be mentioned in this program. The National Academy of Visual Instruction however, holds a meeting, the program for which was given in our January issue.

The Historical Charts of the Literatures

ENGLISH AMERICAN
FRENCH GERMAN

In Steady use in Schools and Colleges for Thirteen Years

Now ready in revised and uniform editions. Send for the new circular — with miniature reproductions of each chart.

The Educational Screen

5 South Wabash Avenue

CHICAGO

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for February

SO BIG (First National)

Edna Ferber's remarkable study of Selina Peake suffers somewhat in the hands of Colleen Moore, but is, on the whole, creditably done. It would have been a big job for any actress. Miss Moore's work in the later episodes, as Selina grown old, is much superior to her earlier scenes. She makes the almost inevitable mistake of painting Selina older than she really is, but viewed objectively, her characterization of an old woman is a fine performance. The production is handicapped by a faulty continuity, which a good cast does much to offset.

WAGES OF VIRTUE (Paramount)

Gloria Swanson comes out on top again with a nice little character sketch of an Italian girl. It's "daughter of the regiment" stuff, with Miss Swanson as Carmelita, who smiles upon the soldiers, bullies them, feeds them, and if necessary, sticks a knife into them. Ben Lyon, Norman Trevor, Joe Moore, and Ivan Linow give excellent support.

HELEN'S BABIES (Principal Pictures)

Those two immortals, Budge and Toddie, who wanted to "see the wheels go wound," have finally reached the screen as two small sisters in a fairly amusing film version of the book. The quaint Baby Peggy is the central figure, with Edward Everett Horton as the long-suffering Uncle Harry who assumes the responsibility of the children while their parents vacation over the week end.

CLASSMATES (First National)

With Richard Barthelmess in the foreground and historic West Point in the background, this film goes over,—but just barely. The story is from the play by William de Mille and Margaret Turnbull, written a good many years ago. It is concerned with the enmity between a poor boy and a rich one, and the girl they both love. Duncan Irving, played by Mr. Barthelmess, is dismissed from West Point in disgrace as a result of false accusations by the other boy. Later, in order to set himself right in the eyes of the girl, he undertakes to find his enemy, who is reported lost in the South American jungles, and bring him back to tell the truth. The burden of the action falls on Mr. Barthelmess, who handles his part finely, as always; but the climax slips up somewhere, and the picture leaves one feeling a little blank at the end. Madge Evans does nicely as the girl.

PETER PAN (Paramount)

Most of the whimsical delicacy of Barrie's classic has been preserved in Herbert Brenon's careful screen production. I don't care what tender memories you may have of Maude Adams as Peter: you ought to enjoy this. You will chuckle at the manifest make-believeness of the whole thing—which is, of course, what you are expected to do. The cast is well chosen. Betty Bronson is a thoroughly satisfactory Peter Pan, and George Ali does some absurd fooling as Nana, the dog.

THE NAVIGATOR (Metro-Goldwyn)

The lugubrious Buster Keaton, adrift on a deserted ocean liner, with his best girl for company, is really worth seeing. Among the most sidesplitting of his adventures are his terrific struggles to open a can of asparagus, and his submarine experience in a diver's suit. And if you don't laugh at his attempts to shuffle a deck of wet cards, you probably wouldn't laugh at anything anyhow.

TARNISH (First National)

Outstanding in this nicely balanced filming of Gilbert Emery's stage play, is Albert Gran's impersonation of the philandering father. The picture is well cast, with May McAvoy, Ronald Colman, Marie Prevost, and others, and smoothly directed by George Fitzmaurice.

LOCKED DOORS (Paramount)

I was all set to see a good mystery play, and it turned out to be one of these silly stories about the girl who marries the rich old fellow for the sake of her poor old father, and then falls in love with a young man. This is about as feeble a thing as William de Mille has ever turned out.

HER NIGHT OF ROMANCE (First National)

Constance Talmadge's latest is a meandering little farce that starts out bravely in the right direction, but turns too many corners. Miss Talmadge is as lovely and as skillful as ever, and Albert Gran shines as a doting father with a sense of humor. Ronald Colman as the lover who is obliged to pose as a

husband, doesn't register a clear-cut impression. A good actor certainly, but he seems not quite pliable enough for farce.

NORTH OF 36 (Paramount)

After "The Covered Wagon," this leaves you feeling a bit flat, even though it is filmed with care and precision, and includes Lois Wilson, Jack Holt, Ernest Torrence, and Noah Beery in the cast. We are getting a little fed up on epics of the west, but if you like that kind, don't miss this.

THE SIREN OF SEVILLE (Producers Distributing Corporation)

Much on the order of "Blood and Sand," but too cluttered up to be effective. Priscilla Dean plays the usual spitfire in her usual vein, with Alan Forrest and Stuart Holmes in support.

THE TORRENT (Goldstone)

In which the big strong man from the backwoods carries off his lady love to his cabin and makes her like it. This would have been good ten years ago. William Fairbanks and Ora Carewe are featured.

THE SILENT ACCUSER (Metro-Goldwyn)

One of those dogs—I forget which one—stars in this picture of a man wrongly accused of a crime. The humans in the cast appear such utter fools in comparison, that after viewing this, one could wish to be a dog.

HIS HOUR (Metro-Goldwyn)

John Gilbert plays a wild young Russian nobleman in this Elinor Glyn tale, in a way that is worth watching. You may not care for the story—probably won't—but you can stand that for the sake of one good performance. Aileen Pringle, too, is pleasing as the disdainful lady. She has repose—a quality possessed by far too few screen actresses. The film has been given careful setting and direction. As for the plot, well, Elinor Glyn's are primarily love stories.

EAST OF SUEZ (Paramount)

Pola Negri lends her emotional talents to a dressed-down version of Somerset Maugham's play. In its present form, it differs only slightly from any stock tale of love in the Far East, but it is distinguished by the niceties of Raoul Walsh's direction. Miss Negri is satisfactory as the half-caste Chinese girl, but doesn't reach any great heights. Edmund Lowe gives a good, sound performance as the lover, and Rockcliffe Fellows is such a human villain that one rather regrets his melodramatic demise.

THE WISE VIRGIN (Producers Distributing Corporation)

Patsy Ruth Miller and Matt Moore wasted in a trashy, sensational story.

Production Notes

FAMOUS Players-Lasky has announced that its contract with Cecil B. De Mille has been terminated by mutual agreement. No definite announcement is made of Mr. De Mille's future plans, although rumor connects him with the purchase of the Thomas H. Ince studio, and there appears a possibility that he will release through United Artists.

"THE Night Club," "Eve's Secret," "Sackcloth and Scarlet," "The Spaniard," "Adventure," and "Forty Winks" are now either in production or ready for release by the Paramount West Coast studios. In the East Coast studio, work is in progress on "The Crowded Hour," "Banco," "The Maker of Gestures," "Coming Through," and "A Kiss in the Dark."

FIRST National has in prospect "My Son," with Nazimova and Jack Pickford, "Never the Twain Shall Meet," with Anita Stewart and Bert Lytell, "World Without End," with Blanche Sweet and Ronald Colman, "Declassée," with Corinne Griffith, "Cobra," with Rodolph Valentino, and "The Talkers," with Lewis Stone, Anna Q. Nilsson and Bessie Love.

AT THE Metro-Goldwyn-Mayer Studios, Eric Von Stroheim is working on "The Merry Widow," with Mae Murray and John Gilbert. In France, Rex Ingram is beginning for the same company "Mare Nostrum," with Alice Terry and Antonio Moreno. The present cast of "Ben Hur" now in production in Rome includes Ramon Novarro, May McAvoy, Francis X. Bushman, Carmel Myers, Kathleen Key, and Nigel de Brulier.

AFTER more than six months of inactivity, Mary Pickford and Douglas Fairbanks will both go into production. Miss Pickford will start, probably with an original story by Marian Jackson, to be directed by Marshall Neilan, Joseph von Sternberg, the young director who recently sprang into prominence with his production, "The Salvation Hunters," will direct her next picture, a play with an industrial background, featuring life in Pittsburg and surrounding steel towns.

Mr. Fairbanks has selected Mary Astor as leading lady for his new picture, "Don Q," which is built against a background of old Spain, and will serve as a sequel to "The Mark of Zorro." Donald Crisp will direct.

Official Department of The Film Councils of America

MRS. CHARLES E. MERRIAM, *President*

F. DEAN MCCLUSKY, *Vice-President* 6041 University Ave., Chicago MELBA T. BALDWIN, *Secretary*

National Motion Picture Conference For Wholesome Motion Pictures

Held in Washington, D. C., January 14th-16th

LAURA P. YOUNG, *Chicago Women's Club*

TO QUOTE the motion picture reviewer of a Washington newspaper, "Our fair city has been the stage of another movie conference". He followed this sentence with several hundred words derisive of the persons in attendance, showing his complete ignorance of the purposes of the Conference. As a matter of fact, the Conference was an open forum, "a free platform," as the chairman of the first session said in his introductory remarks. Speakers had been invited to address the gathering on particular subjects but they had not been told what to say.

Consideration was given to the following broad topics:

Motion Pictures and International Relations
Motion Pictures and Education
Motion Pictures and Legal Control
Motion Pictures and Morals
Motion Pictures and Religion
Motion Pictures and the Eighteenth Amendment

Without doubt, the high spot of the three days session was the session devoted to discussion of legal control, which was presented by Rev. W. J. Johnson, D. D. of St. Paul; Dr. Wm. Sheafe Chase of Brooklyn; Hon. Wm. D. Upshaw, Representative from Georgia. Inasmuch as it is a part of the function of government to make it as easy as possible for its citizens to do right and as difficult as possible for them to do wrong, the very perpetuity of our government is threatened through the destruction of American ideals and the moral standards of our future citizens by the prevalent vicious movie. The reaction of the Conference to the question of legal control was a resolution endorsing such control and that it should be applied at the source of production before the film pictures are made and before they go into trade and interstate commerce. Thus, the matter is taken out of the realm of moral reformers and even of educators and is put into that of the purely commercial, where it was conceived, where it has expanded and, consequently, where it should be regulated.

The low moral tone of the entertainment motion picture was unanimously testified to by those members of censorship boards present, and they further testified that "the pictures" have grown worse in the past year. Immoral themes, suggestive titles, vulgar subtitles, burlesques on clergymen, travesties on marriage, every form of mental, moral and physical degeneracy, all phases of crime of which murder, rape and arson are the most common, are continuously depicted.

There was no hesitation on the part of welfare and social workers in declaring that to the movies could be traced many cases of juvenile delinquency and crime. As Miss Minnie Kennedy of Nashville put it, "suggestion tends to repeat itself in imitative action in the mind prepared for it." And the minds of children who attend movies from three to seven times a week are well prepared; the concept of criminal action is received from the screen and the emotional instability induced by much viewing of such movies makes them easy prey for evil suggestion. They have neither self-control, judgment nor ideals by which such suggestions could be short-circuited. The records of the results may be found in all Juvenile Courts.

The program devoted to Motion Pictures and the Eighteenth Amendment fell on January 16th, the fifth anniversary of the adoption of the Amendment. Miss Anna A. Gordon, President of the National and International Women's Christian Temperance Union, presided. It was brought out from the platform and in discussion that the beer and wine producing countries of the world are using every effort to break down *our* Eighteenth Amendment, and the motion pictures are not without their contributions to that foreign, anti-American effort. Their tendency is to incite to law-breaking in the observance of the Amendment and to contempt for all law and those who obey it.

The motion picture as a factor in developing amity in international relations and in promoting peace were shown to have been nil. The so-called peace films have been all messed up with sticky sentimentality; nations have been misrepresented to each other through propaganda "historical films". Protests from American missionaries and American travelers against the American films shown abroad are becoming more and more frequent. The protests of the citizens of other countries against the misrepresentations of themselves in American films are also being heard, and it looks as though the motion picture were making additional confusion among nations. If the films do "bring the ends of the world together", they should do so in truthfulness and understanding and not in burlesque and falsity.

As an educator, the motion pictures (except the purely non-theatrical) are subtly, persistently and systematically defying and ridiculing every ideal of American life.

The claim of producers that "the public gets what it wants" is obviously untrue or this Conference, representing 115 organized groups and 22 states, would never have been called. The persons there were not a lot of self-appointed censors of public morals, but a group of good citizens with the long view ahead.

The March issue will give in full the address given by Mrs. Robbins Gilman at the Washington Conference, entitled "Motion Pictures and Morals."

Film Council Recommendations for February

FOR this month we are naming but two recommended films. In addition we mention again four films previously recommended which deserve all the emphasis that can be given them. This repetition is justified for at least three reasons: First, they are such excellent films that they are likely to run for a long time still; Second, they will probably be re-issued after the first withdrawal from circulation; Third, they promise to have an indefinite life in the non-theatrical field when that field is really established.

For the Family from Ten Years Up

The Lighthouse by the Sea—with Rin-Tin-Tin.

For the Family from High School Age Up

Janice Meredith—with Marion Davies.

Mentioned Again
(For the Whole Family)

Abraham Lincoln—with George Billings.

Peter Pan—with Betty Bronson.

Thief of Bagdad—with Douglas Fairbanks.

Dorothy Vernon of Haddon Hall—with Mary Pickford.

IN RESPONSE to numerous requests, we give below a few films that are "*not recommended*" with reasons why. Such examples of undesirable films may be valuable to a great number of our members who— in common with most of the rest of the "intelligent" public—attend the movies very rarely and then only to see the few recommended films. These members have little means of knowing what is the average character of the films today. (Please let us know if you want this feature of the department continued.)

The Lost Lady (Warner Bros.)—This picture was taken from the novel "An Indiscreet Woman," said by those who have read it to be a very proper and interesting book. The New York Times of January 19th says of this film: "Harry Beaumont, the director, commits the fault of leaving little or nothing to the imagination. Cutting here and there would add considerably to the entertainment value of this picture." Seen at the Piccadilly Theatre in New York, where a very small crowd was present (not over 50 people). One of the ushers said it was having a very poor run. It is the usual story of the young wife, played by Irene Rich, flirting with men other than her husband, and finally being dragged through the mire by one of them. Some of the most objectionable incidents in "Three Women" were copied.

Frivolous Sal (First National)—Title changed to "Flaming Love". New York Times says of it: "Title inspired obviously by such *classic* financial successes as Flaming Youth and Flaming Passion. There is no convincing, burning affection in this photoplay, the heart interest being rather silly and often provoking. Aside from the beautiful landscapes and the exciting sequences, this picture appears to be out of place in theatre like the Strand. Joseph Plunkett as usual has done what he could to make up for the weakness of the feature by a good surrounding program."

Film Council members will hardly need more than the above testimonials.

(Concluded on page 120)

University and City Centers
Of Visual Education

Conducted by H. W. Norman, Secretary Bureau of Visual Instruction
Indiana University, Bloomington, Ind.

News From The Field

DETROIT Schools Active. In the Detroit Public Schools films are shown regularly every other week to sixty thousand pupils in fifty-six elementary platoon schools. The films are delivered from the central office by the Visual Department delivery truck. Each school is supplied with a moving picture machine which is kept in repair and good running order by the Visual Department. There are over two hundred films in their film vault and others are rented as needed. A school may have films at times other than the regular circuit day.

A synopsis of each film is sent to each auditorium teacher a week before using and she works with the other teachers in the building to gain correlation between other school activities and the films used. A committee of teachers is working on this problem at present.

The lantern slides are partly in the central office and partly out in the schools. Those in the central office include about eleven thousand slides on geography, art and literature. These are sent to the schools thru children who come after them when they are ordered by telephone by the teachers. About thirty thousand slides were distributed in this manner last school semester.

Ninety-three schools in Detroit own Keystone "600" sets. The Department is working thru conferences with the District Principals to improve the technique of using this material.

The personnel of the Department of Visual Education is as follows: Burton A. Barns, supervisor; W. W. Whittinghill, films and exhibits; C. A. Blakely, slide program; Don Cunningham, projection and repairs; and Merrill Mudge, circuit routine.

In addition to other duties, Mr. Barns conducts a class at Detroit Teachers' college for the purpose of training teachers to use the material in the visual education department.

TEXAS. The Division of Visual Instruction, University of Texas, Austin, Texas possesses some 15,000 lantern slides. These slides have been prepared from negatives, which were purchased keeping in mind the needs of the schools and communities of the state. Many of the slides have been grouped into sets on popular subjects and are distributed to school authorities and community leaders for general instruction and recreation. A lecture copy accompanies each slide set. For classroom work the teacher will find special lists of slides that have been correlated with approved text-books.

EXPANDING Visual Service. The Extension Division of the University of North Carolina, Chapel Hill, North Carolina is making preparations to expand its visual instruction services. At the present time special emphasis is being placed on the building of a larger and more complete slide library. The expansion of the film service is to follow.

SURVEY on Film Usage. Miss Kathleen Masterson who is connected with the Graduate Research Division of Teachers' College, Akron University, Akron, Ohio is making a special study of the development and use of the educational motion picture in the public schools of the United States.

Miss Masterson has written all state educational departments and many of the colleges and universities thruout the country to learn the present status of the film. The extent of film usage; number of school projectors; the increase in demand for films, and tests that have been employed to measure the effectiveness of the motion picture in education are some of the points which she plans to include in her survey.

WIDE Expansion of Visual Services. A recent report published by the National Academy of Visual Instruction states that thirty-four universities and colleges are now offering visual instruction service to schools and organizations in thirty-four states thruout the country. Eighteen of our largest city school systems now have well organized departments of visual education with special supervisors in charge in most of the cases. Seven of the larger museums offer visual services, and twenty-six universities, colleges, and normal schools are now offering special courses for the training of teachers in the field of visual education.

It would be a difficult task to register the increased demand and use of visual aids from the smaller school systems thruout the country, but reports coming from various state visual instruction centers indicate that the interest and advancement in a more thorough use of visual materials by these smaller schools is very noticeable.

The editor of this department of EDUCATIONAL SCREEN wishes to make a plea to the universities, colleges, normal schools, and public school systems to supply reports and special items that might be of interest and help to those engaged in the field of visual education.

Work of the New Jersey State Museum

SEVEN years ago, comparatively few people in New Jersey knew of the existence of the New Jersey State Museum. Today, lending collections of lantern slides, motion picture films, charts, mounted pictures and other exhibits are being shipped daily to schools, community centers, granges and other organizations in all sections of the state. This lending work is being carried on in addition to the State Museum's policy of exhibiting specimens of New Jersey's birds, fish, mammals, minerals and rocks, archaeology and its leading industries.

During the past school year nearly 4,000 orders for visual aids were taken care of, and about a million and a half people were reached thru the showings of the slides and films. The growth has been rapid, and greater expansion is anticipated.

The following are some comparative reports showing the increase in the circulation of some of the Museum's lending material:

Material circulated	No. circulated '17—'18	No. circulated '23—'24
Lantern Slides	3,671	69,529
Industrial Process Charts	189	1,452
Mounted Pictures	866	9,252
Natural History Cases	29	143
	'20—'21	'23—'24
Motion Picture Films	336	2,153

The continued progress made in the lending of visual instruction material convinces the New Jersey State Museum that not only a worth-while and much-needed work is being done; but also a work that has great possibilities for future growth and development, especially since the project method of teaching is becoming more generally used in the schools of the state.

KATHRYN B. GREYWACZ,
Acting Curator of N. J. State Museum.

Tell Others of Your Work

IF ALL of the various uses of visual aids that are daily being made by schools and civic organizations affiliated with Visual Education Centers could be compiled and reported, a step forward would be made in the general effectiveness of visual aids and methods. It is the actual use—the ordinary day-by-day application that is bringing visual education into its proper place in educational and community work. Certain methods of using material may seem commonplace to you, but this same method may be new to others. Ideas concerning the use of pictures in school, church, college, or in special work by community workers should be made known to others.

"University and City Centers" is a department which should become a clearing house for visual news and ideas for those who are actively engaged in the use of visual aids. We earnestly request those in charge of Visual Education Centers to send in items concerning their work. Every center will be interested in learning what the others are doing. Every center *needs* this information.

H. W. NORMAN
Editor of Department

Among the Magazines and Books

Conducted by the STAFF

THE dean of scientists and inventors, Thomas A. Edison, is again speaking about education. He is saying things much less startling—and correspondingly more true and valuable—than his original advice to throw away the text-books and take up the film for educational purposes. We quote at length from *Collier's* for January 3rd, from the article

Thomas A. Edison Goes to School:

The first purpose of our school should be a preparation for life—the business of life. All of the text-books that can be written and printed and memorized won't do it. The average author writes them by standardized methods—the average instructor teaches them by standardized methods—and the average student is expected to learn them by standardized methods—or not at all.

This doesn't mean that the mission of the printing press is done. But it needs supplementing—a lot of it. Even if text-books covered their subjects adequately we have the fact that the only way in which the student may follow them is by a series of mental images or pictures which he must create for himself. In the first place, many students can't do this. In the second place, it is inconceivable that anything but a small proportion of such pictures should be accurate. And knowledge, to be of any value, must above all else be accurate. If we are going to teach our boys and girls how to think straight and accurately—and that must be the prime purpose of any genuine education—we must substitue for mental pictures of how the world might look and act physical pictures of how it really does look and act. And so we get back to the big hope I had in the beginning for the motion picture camera.

Of late we have heard a good deal as to the need of vocational training. It is a splendid idea—but we haven't brought it down to earth. One of the great tragedies of business life is the number of misfit men and women who are chafing in jobs for which they have no aptitude.

It is possible to add to every school in this country a comprehensive life-preparatory course, under the personal direction of the most successful men and women in our business and professional fields. It is possible to establish a National University of Experience—I should not call it for vocational training but rather for vocational direction—with extensions broad enough to reach even to the little school house of the country crossroads.

It is one thing for a famous man to write his advice to ambitious youth. But it would have another meaning altogether if he could meet, say, five hundred young men, and guide them on a personally conducted tour through the various departments of his business, explaining by visual illustrations as he went along the meaning of the objects that they saw, revealing to his young guests the actual workings of his business and the practical training and qualities necessary to succeed in it.

Of course, this might be difficult, even impossible, to arrange, and its benefit would reach only the boys who happened to be present—but it would *not* be difficult to accomplish the same results by a motion picture film, whose benefit could reach one million boys. Here is a suggestion that should be entirely feasible: why not a series of occupational films for our schools, supervised by eminent authorities—that would show the student how the business of life is actually conducted—that would initiate him into the intimate requirements of the world's work—not from the standpoint of theory but of reality?

For example, we might show a motion picture of the electric lighting industry, which would answer such questions as these:

What has it to offer to the wide-awake boy and girl? It might be of interest to note that more than 12,000 women are employed in the various lamp factories of the country, some of them in a highly technical work.

What preparatory school training would be of direct, practical benefit?

What type of mind and character would be most likely to achieve success?

Just what kind of apprenticeship, and how long, would the beginner have to serve?

What ought honest work and application bring him in five years? In ten years?

How do the opportunities compare in the large cities and the smaller towns?

Is a college education an asset; and, if so, what kind of a college education?

What ultimate goals are offered?

What types of specialists has the industry developed in recent years? How would it be necessary to qualify for these various branches?

What has the industry to offer for the future in the way of logical expansion?

Such films might be extended to include our great

VITAL FACTS AND STATISTICS OF THE MOTION PICTURE INDUSTRY

Only Publication of Its Kind

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banks and stores, our telegraph and telephone systems, our railroads, our steamship lines—the practical requirements and opportunities of each.

We could show how the wheels go round in our brokerage and real estate and insurance offices. We could carry the student from the intricacies of Wall Street to the ramifications of the steel and copper and coal and lumber and cotton industries. We could acquaint him with the life work of our chemists and engineers.

Passing to other phases of the world's work, we could show the opportunities for our doctors, surgeons, lawyers, and editors. We could show, too, the various new careers constantly being opened up by industrial discovery and invention and for the benefit of our girls we could show the changing opportunities for woman's work.

If we want to cut down the job of our jails, if we want to reduce the congestion of our criminal courts, one of the first places to begin is to find our boys and girls the right kind of work. It is more important even than finding the right kind of wives and husbands.

We hear a good deal these days about the number of young men and women who are going wrong. And we ought to hear a whole lot more. This brings us to the most important—and the most neglected—mission of our schools.

We are failing not only to start our boys and girls right economically, but we are making no serious effort to start them straight morally.

We are letting our boys and girls go to the devil because we are not providing in their youth a definite, practical guidance to clean thinking and right living.

For example—we may try to disguise it as we will, but a large part of the world seems to believe that dishonesty is the only business policy with any money in it.

This is the most dangerous theory in the youthful mind to-day, and there is only one way to explode it —by visualizing and proving the facts that have made our business and industrial leaders successful.

We have got to take our boys and girls behind the scenes of the world's work, and let them see for themselves the economic absurdity that any enduring success or happiness could be built on trickery or fraud or deceit.

To approach the teaching of honesty only from the angle of the terrible penalties for the wrongdoer is to get nowhere. It isn't the pictures of the men and women who have been shut away from life that will keep our boys and girls honest. It is the pictures of the men and women who are enjoying life.

Announcing Volume 2

February, 1925

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It isn't the horrible examples that we want. It is the inspiring examples.

It isn't the picture of the man who goes to jail, or ought to go to jail, that will make our children straight. They need something besides the fear or disgust to keep them out of jail. They need the stimulation of honest achievement.

The facts are at hand to supply it—but we haven't made use of them. Visual education offers us the opportunity and an audience of millions.

IN *Child Welfare Magazine* for December Mrs. Wallace Reid writes as follows regarding her latest film, **Broken Laws.** The same note of sincerity, that characterizes her fine production made frankly to "teach", rings in this brief article.

The announcement that I am to make another motion picture has brought about a confusion of opinion. I wish to deny that it is to be another anti-narcotic film.

"Broken Laws," the new picture, does not deal with or mention in any way the subject around which "Human Wreckage" was woven. The latter has accomplished what I hoped it would do; it aroused world-wide interest in a terrible danger. The solution of that danger must be left to wiser heads than mine.

But the results of "Human Wreckage" proved to me that the people of America are interested in anything that will make for the good of this country of ours. Everywhere I went during my anti-narcotic campaign, I found men and women interested in the screen's possibilities for education, and I came home awakened to the fact that any big, vital subject —providing it contains any element of drama at all —can be "put over" through the medium of the screen.

I do not mean preachments; they are generally dry and uninteresting. But there are so many big possibilities in the things that go to make up the daily lives of people that are entirely overlooked because of their very simplicity.

On my trip I learned of things that I never dreamed existed. I visited reformatories, asylums, hospitals and prisons, and a side of life of which I had no actual knowledge was unfolded to me. In my talks with the occupants of these institutions—the majority of whom were, Oh so young!—I learned that most of them came from good homes; that their family ties and surroundings were among the general average of American people. I began to ask myself—WHY? For months I have endeavored to fathom why so many of our young people with good backgrounds should wind up in the jails, and I have

reached the conclusion that it is because we mothers and fathers do not take our job seriously enough.

We bring our children into the world, clothe, feed and educate them, and endeavor to give them the benefit of our advice and experience, and then we proceed deliberately to tear down the foundation we have laid by neglecting to instill in them a respect for law and order. We are apt to be careless of these things ourselves, and we do not stop to think that words dropped carelessly in the hearing of a child are apt to take root and grow.

Youngsters think it is "smart" to "get away" with things, and they keep on and on until the day comes when they *don't* "get away with it," and they land behind prison bars. Who is to blame? Isn't it just another case of "The sins of the fathers"—and mothers? I wonder!

Anyway, I have made a picture on this subject. It isn't a preachment or an arraignment of present-day "jazz," but a story of a big dramatic theme that is oh, so vital—for surely our babies and our babies' babies are the vital things in the lives of us mothers and fathers.

And a mother has written the story. My lifelong friend, Adela Rogers St. Johns, has written a story that has in it everything that I had hoped for—love, drama, life. I hope you will like it—I hope it will make you all think. It would if you could have seen what I have seen—those young boys and girls behind prison walls who haven't been able to "get away with it."

Behind every man's life stands a mother. She, more than anyone or anything else, molds his destiny. Love is not enough. Mother love may become a Smother love that weakens with indulgence. Love must be wise and strong and law-abiding in our mad century—or its heart will break.

UNDER the title **Evening School Activities in Gary, Indiana,** Mr. Albert Fertsch writes in the *N. E. A. Journal* for December of the varied courses offered to the general public in that town, and which are attended by one sixth of the total population of Gary. An important feature of the work is the Auditorium session held each week in different centers, which Mr. Fertsch, the director, describes as follows:

"*Auditorium activities*—The auditorium programs in connection with the evening schools are given once a week at each of the thirteen school centers. The programs vary greatly from week to week at each center. Besides plays, which are presented by student, adult, or junior dramatic clubs, the auditorium teacher trains children for solo or chorus work in other numbers as poems, dialogues, dances, and songs.

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"Moving pictures are run each program night. The first hour of the evening is usually devoted to the speaking part of the program as above described. This is followed by an hour of moving pictures. Usually orchestra or band selections are presented at some of the centers before the program and during the presentation of the films."

THE December issue of *The Expositor* prints in full a "new kind of motion picture sermon" by the Rev. Frank M. Field of Detroit, under the title **The Town that Forgot God.** It is an emphatic illustration of the excellent use that can be made for higher purposes of many a film that has run its brief day in the theatres. It is doubtless the theatre tinge of motion picture showings that prevents many ministers from sensing the fine possibilities of films, even those produced wholly for theatrical ends.

We are very glad to see this material again in print. It was first printed in THE EDUCATIONAL SCREEN for June, 1924.

FEW newspapers give such excellent consideration to the motion picture as does *The Christian Science Monitor,* from which we quote the following bit given under the title **The Advancing "Movies":**

"The recent public deposition of an official in the motion picture world to the effect that the million-dollar picture is happily a thing of the past, at least from the publicity point of view, comes at a time when an appreciable change in motion picture values is being offered. The great and glittering dollar, and with it the fabulously overpaid screen star of other days, is about to make way for the one real and determining factor in this twentieth century art—the motion picture director.

"Within the past year the importance of the man at the helm has been demonstrated in one fine film after another. Ernest Lubitsch, Dimitri Buchowetzki and Victor Seastrom have been added to the local ranks from continental sources, and have helped to advance the technique of the "movies" considerably. The fact that Mr. Seastrom's latest picture, a somber, tragic affair from an Andreyev play, could have played recently a two weeks' Broadway engagement to a spectacular box-office record, is proof enough that the public is ready to uphold a fine director's hands.

"Intelligent, artistic and entertaining pictures can only come from discriminating directors. It is they who are the guardians of filmatic destinies. Out of the rank and file they are forging into the limelight, making their place secure and their pictures worthy of this winged art. Who can say what the films will be like in another decade, in two? When it is remembered that the first important feature film was produced barely ten years ago, and that today the motion picture has become a distinct and often glowing art, there should be a considerable hesitancy before dismissing this infant prodigy from the company of the grown-up arts. The 'movies' are indeed advancing. The day of the directors is at hand."

TIME was when the "movie" write-up was confined to the trade sheet. Then the dailies gave it a "colyum"—but now it stalks quite freely in the pages of our highest browed magazines. In a recent issue we quoted Shaw and Henderson's admirable dialogue in *Harper's.* Now we are pulling another delectable bit out of the "Lion's Mouth" entitled **The Prince and the Paradox.** The author, William McFee, grows apprehensive about the way the movie is playing up to the galleries in the enormously expensive historical film. A columnist and "the Doctor" are talking:

"I have another theory about the patriotic films so much in favor since 'The Covered Wagon' began the boom. I think the reason why they are putting out so much history in the movies is that the motion-picture industry, which is notoriously illiterate, has only just heard of it. They are like the London

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coster who met a Jewish neighbor after having been for the first time in his life to a religious meeting, and promptly blacked this Jewish neighbor's eye. American history, to a larger number of citizens than you would care to remember, has all the glamour of a fresh discovery. No harm in that, so long as they don't get delusions of grandeur and imagine they are making history as well as photographing it."

"Well, they are," said the Doctor drily. "In the picture I spoke of, a personage described in the title as the greatest Commoner in England is shown speaking in the House of Lords. And they prove conclusively that history repeats itself, for the men in heavy armor in the Robin Hood picture ride exactly as though they were cowboys rounding up a horse thief."

"Those are only minor inaccuracies," claimed somebody. "Aren't they remarkably honest and accurate, considering the temptations that beset them?"

"I'm not so sure," smiled the Doctor, holding his glass to the light. "There is one point on which I wish somebody would give me some information. It concerns authors as well as motion-picture directors and it involves another paradox."

"As how?" asked the columnist guardedly. He knew the Doctor's agile habit of getting his American hearers in a cleft stick.

"I saw a piece in the paper the other day," remarked the Doctor with apparent irrelevance, "telling how the Daughters of the American Revolution refused to have a statue raised to Francisco di Miranda, although he aided the Colonies in the war, because he had once lived in sin with a lady of title.

"Well, what is your suggestion for reform?" asked the columnist, leaning back on the settee.

"Very simply, this," returned the Doctor. "I submit that your heroes are human and so are yourselves. Why not confess that the average citizen is faithful to his wife, and that courage and resource and patriotism are sometimes found in men who, to to put it mildly, have no genius for fidelity? More than once it has crossed my mind that American history has yet to be written. Now the movies have got it, it may never be written, and the American child of the future will associate heroism with the figure of a man galloping at breakneck speed through the night. It is not an inviting prospect because heroism and patriotism very often can't be filmed. Truth does not always screen well. This habit of mind of assuming that every great action or emotion

THE FILM PRAYER

BY

A. P. HOLLIS

Managing Editor of THE EDUCATIONAL SCREEN

THIS little conceit has proved a boon to film exchanges. It pretty nearly solves the problem of the care of film by patrons. Few read the stereotyped directions sent out to users. The Film Prayer is so unique that it is read for its own sake; and the unusual form of its appeal fixes the message in memory. Printed in Cheltenham Bold on light weight card stock with colored initial letter, perforated for hanging in booth, it constitutes a neat and useful personal gift to send to patrons. Thousands are in use by educational and theatrical exchanges. The cards are sold at five cents a copy—four cents by the hundred or three cents by the thousand.

THE EDUCATIONAL SCREEN

5 South Wabash Avenue, Chicago

is spectacular will prove disastrous, because it will induce the illusion that spectacular actions and emotions are necessarily great. Henry Ford is said to have claimed that history is bunk. It certainly will be. I don't know which is worse—the movie that shows one's ancestors to be spotless or the novel revealing us all as spotty. We ought to have some consideration for ourselves if not for posterity."

"But you surely don't decry idealism, which is the motive of these exaggerations," objected a listener. "We must give the young people a clean idea of their history! We want them to hitch their wagons to a star."

"Oh, all right," said the Doctor, filling the glasses again and putting the bottle, marked Poison, in his cabinet. "Only let me point out that you can work Emerson's fine phrase a little too hard. He wasn't alluding to a motion-picture star."

PAMPHLETS

Petra, The Rock City, "High Places" and Mount Hor, Study 52 (20 pages). Visual Instruction Division, State Department of Education, Albany, N. Y.

In his slide "studies", Mr. Abrams has found the happy medium between the set lecture and the thin dry notes of a slide label. There is no attempt in Petra to round out a discourse, but a lecture can very easily be constructed from the pamphlet. The pictures and notes are arranged in sequences that, tied together, would constitute a lecture. However each picture has its own annotations and these are chiefly concerned with accurate description and research.

The slides are made, for the most part, from the negatives of Professors George L. Robinson of the McCormick Theological Seminary, Chicago, and William Libbey of Princeton University. No credit is given for the scholarly notations, which must be assumed to be the work of the department.

Another notable addition to slide literature, for which all slide lovers are grateful.

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Did you notice page 111?
Did you do anything about it?

School Department

Conducted by Marie Goodenough

The Eleventh of the Chronicles of America "Yorktown"

THERE are no preliminaries to the action of the picture. Its first scene discovers Washington, one evening early in the year 1781, announcing to a group of his officers, "We are at the end of our tether—the enemy holds every strategic point."

An animated map shows the advance of the opposing forces, and it becomes evident that without the aid of the French fleet, nothing can be accomplished —while at Brest the same fleet lies at anchor, its Chief Admiral, Count de Grasse, impatiently awaiting his sailing orders; but for some reason, France delays.

The film pictures with telling scenes the condition of Washington's ragged army before New York, the activity of British spies and the difficulty of army discipline in the face of a blundering Congress.

Beautiful scenes show the movement northward through wooded valleys, of the British army of the South, threatening Virginia and carrying all before it. The crucial moment has come, when upon the only hope, the French fleet, all must depend.

Finally, Rochambeau joins forces with Washington near New York, bringing news that his fleet is at last approaching America—and the Commander-in-

Washington and Rochambeau discuss plans for a joint offensive against the British in the South.

Chief makes his great decision, to move south before the fleet arrives.

News of the American preparations to move rouses no alarm in the mind of Clinton, who sees no need for reinforcing Cornwallis, since no doubt the Br ish fleet will keep watch at sea.

Washington's bold plan executed, his army on t move—and the scene shifts to Cornwallis, secure his position before Yorktown. Upon a comfortab

The surrender of Cornwallis. The defeated British troops march past the French and American forces.

group of card-playing officers bursts the guard wi the news. "The French fleet, sir, is coming up t bay!"

They hasten to the water's edge, at which poi the film achieves a remarkable realism in picturi the fleet at a distance, and the forces landing.

There is no one-sided, biased American viewpoi of the struggle that followed, for the film gives d credit to the courage displayed by the British, c off at Yorktown and facing the combined forces French and Americans. The part of Cornwallis depicted with much spirit as he heartens his troops.

It would be difficult to imagine battle scenes mo finely pictured—and the climax of the action is do with a dignity and a fidelity to historic fact whi proves far more effective than many an effort on t theatrical screen to dramatize the same situatio The ceremony of Cornwallis' surrender to Washin ton is pictured as the dignified, honorable occasi which it undoubtedly was, and here the photograp is done in natural color, which adds the last tou to the picturing of the great moment—Washingto forces drawn up opposite the British, the soldie laying down their arms, and British dominion America is at an end.

A thrillingly beautiful subject, preserving for in dramatic form the true story of the last strugg

of the Revolution. Animated maps serve the film well in making apparent the exact reasons for the movement of the armies. The main characters are clearly defined and bear satisfactory resemblance to the historic persons they are depicting. George Nash is the General Washington of the film.

Released (theatrically) by Pathe. Non-theatrical distribution by the Yale University Press.

Abraham Lincoln

IT is difficult to criticize the Rocketts' production of *Abraham Lincoln*— as it is difficult to criticize any well-nigh perfect thing. It remains simply to point out a few of the many outstanding features which make it far and away the finest delineation of the real Lincoln that either stage or screen has seen to date.

Its chief claim to greatness is the utter sincerity with which it recounts significant incidents in the life of Lincoln. No trace of hokum, no sham sentimentality, no hint of the cheaply melodramatic—just a plain homely picture of the great American as he was, through boyhood and young manhood to his days in the White House. Human it is, and remarkably simple, showing the Lincoln as only those who had learned to know and love him could picture him, the kindly, humorous, eloquent, tender man of greatness.

Abraham Lincoln and Ann Rutledge

The boy of log-cabin days is seen getting his lessons and figuring on the back of a shovel; the Lincoln steering a flat-boat down the Mississippi past New Salem, and seeing a vision there of something which brought him back to the little frontier town of Illinois to stay; Lincoln's love story with Ann Rutledge, told in all its tender beauty; his early struggles in the practice of law; his election to Congress; his nomination to the presidency and his departure for Washington; the long days of the Civil War and the heartbreak of the man for the suffering of his countrymen; Lincoln at Gettysburg—all is recounted simply, beautifully, artistically, and with a sheer reality that is tremendously gripping.

Abraham Lincoln—one of the screen's finest characterizations

Lincoln, the humorist, is not forgotten. There is the incident of the horse trade in the days at New Salem, when he made a bargain with the bully Armstrong, to trade horses, sight unseen. In exchange for the poor worn-out nag Armstrong offers him, Lincoln says, "Here's my saw horse, Armstrong—it's the first time I ever got the worst of it."

And there is the kindly Lincoln, who stops long enough on his way to a debate with Douglas to rescue a pig caught under a fence—and the Lincoln who saves the boy Scott, who has fallen asleep on guard duty.

Utterly unaffected is the Lincoln of the days in the presidency—a man alone, under heavy responsibility, struggling to see the way. The agonizing wait for an answer to his call for volunteers, his heart-broken cry, "Why don't they come?" is relieved by scenes that will tighten the throat—the tramp of marching feet, and soldiers "300,000 strong" pouring into the old city of Washington. Lincoln speaks to them from the balcony of the White House—a great moment of exaltation.

War scenes are remarkably done, filmed as they were fought, in backgrounds that are astoundingly true. Nothing could be finer than the scene of Lee's surrender at Appomatox.

The Lincoln of George Billings could be Lincoln himself, so perfect an interpretation does he give of the man, not only in physical appearance but in personality. A fine restraint in acting marks the art of George Billings. He does not *act* the part; he *lives* it. Lee is also done in great likeness by James Wheeler, as is General Grant by Walter Rogers.

Released by First National.

How the Movies Handle One Historical Novel

HAS the Movie (generically speaking) only one form, to which—if the author of pre-celluloid days had not the forethought to anticipate aright—the plots in spite of themselves must be made to conform? Must all stories, regardless of their original charm, be made to produce the situations which will bring "heart-throbs, pathos, excitement, thrills, laughs, etc., etc.,"—so essential to the market value of the product, according to the Movie publicist?

Janice Meredith offers a case in point. In the last issue we reviewed this film to emphasize its educational value—primarily its fine pictorial content which serves to visualize for the student some leading episodes and especially the historical and social background of life in Revolutionary days. In this issue we consider its technical and artistic shortcomings—primarily the ill-advised changes of plot from the original book and distortion of the characters.

Janice Meredith was not a great piece of literature, perhaps, but it was a story which delighted several

The grotesque marriage invented by the scenario makers

generations of readers with its quaint charm and its graphic picture of colonial life during the days of the Revolution.

Here it is on the screen—a gay, pretty picture, leaving out all the Merediths' privation and suffering, all the hardships of the ragged, bleeding American forces, all their cowardice and wavering from one side to the other of the struggle. There is no mention of the Squire's persecution, Mrs. Meredith's death, nor Janice's sacrifice of herself for their welfare.

And the Janice of the screen is merely pert, where the real Janice was delightfully naive, and genuine; the Janice of the film is too experienced, too sophisticated and too much a spit-fire.—But delicacy of characterization is perhaps not for the Movie. Things must be sharp, clearly defined.

Let us grant that these are minor matters, which may be overlooked. There are more serious questions of adaptation. What is to be done, for instance, when the original novel is found to have no hilariously comic character? Never a successful Movie which does not give the audience a good hearty guffaw. So poor Philemon Hennion is sacrificed. The film makes him gawky—which he was—but it also makes him ridiculous, without a shade of the redeeming grace which came with his later development, in which he more than made amends with his generous bigheartedness for his youthful lack of grace.

And there is another sure-fire character which must not be omitted. No Movie without a woman vampire, scheming for the hero's attention, but strong-armed by him as he remains true to his only love. Mrs. Loring in the story is anything but that—and yet the Movie recasts her as a rejected sweetheart of Brereton's.

And the Hero. He must never be allowed to make his appearance among the characters in the story quietly, as a bondservant on the Squire's estate—but must be introduced in a spectacular scene, probably quite impossible as a matter of fact—he must actually be bought on a block in early Trenton, and about to be beaten for his churlish manner when the fair heroine intervenes to prevent the flogging. The Movie would have us believe that a girl of sixteen, gently reared, would have been taken by her father to a public auction of bondservants.

And there never was a regular Movie plot without a "run-to-the-rescue," to bring an audience to the edge of its chairs. The original novel didn't have any of that type—although it kept us awake until the wee small hours, when as children we read it breathlessly. A problem simple enough to the scenario writer! The Movie shall have not one, but several "rescues." The capture of Jack by the drunken Hessians is absolutely unfounded—but what an opportunity for Janice to ride, be thrown from her horse in the snow, stumble, creep, hatless and cloakless in the midwinter cold, straight to Washington himself, with Brereton's despatches. Melodrama! Punch! And the subsequent rescue of Brereton doomed to die at sunrise, by the fortunate capture of the entire town by Washington's forces. Tremendous!

The Movie goes the book one better in picturing an actual wedding of Janice and Philemon, in a ridiculously melodramatic scene. There was no wedding

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in the book, but what a chance for the hero to burst in (always in the nick of time) and prevent the final vows. What matters it that it has been done so, from the earliest days of the cinema? It is still a master stroke of the Movie.

And now for a smashing climax—another "run-to-the-rescue" and this time on a grand scale, to the accompaniment of armies in combat, the destruction of Yorktown, and fireworks galore. Instead of a tired, war-weary, heartsick Janice, doing her bit among the wounded and dying in the caves of the city, and venturing out only at long intervals for a brief walk with her father and a breath of air during a lull in the firing—instead of that rather unsavory picture of the real siege of Yorktown, the film has Janice in all her glory being carried off by Clowes through the fighting lines, narrowly escaping the peril of falling walls, which always miraculously tumble just after the passing of their coach, to be rescued again by the ever-present-at-the-right-time hero, Brereton.

And the climax—a smashing finish! "Pavilioned in splendor" indeed is the scene of the surrender of Cornwallis—bunting galore, flags bright and newly unfurled, spic and span uniforms, glittering trappings—and at the most solemn moment of the assembly, Jack with Janice on a prancing steed, galloping up to announce to the Commander-in-Chief that there had been another surrender, no less momentous. What could be more fitting, or more in keeping with the tradition of the Movie!

Give the Pigs a Square Deal

(2 reels) Homestead Films

HUMAN stars are getting too common in Movieland, so the monkey, horse and dog have had to be called in to add distinction to pictures. Today it is the pig's turn. As in the case of many other stars in the picture before us, the pig is not called upon to show any great amount of intelligence—only good form. As these are prize pigs, they do this without trying.

Incidentally, there are some Pig Club boys, scientific pig hygiene and feeding, and some hog fence. In fact, the hog fence people paid for making these two reels, but the only advertising they get out of it is the subtitle stating the picture is presented through the courtesy of the Steel and Wire Co., Peoria, Ill. (This is the ideal way of getting advertising into a film. It is doubly effective, because inoffensive, and such a film is sure of a welcome

everywhere in the educational field). However, the Pig Club boys get interested in pig fence, and how it is made, so there is a chance for some fine factory scenes and some strictly educational visualizing of a great modern industry—another fine example of how industry and education can combine with profit to both parties.

The film was made under the direction of C. L. Vinard, who knows how to do this sort of thing, and is being distributed by Homestead Films, Inc. Chicago.

LITERATURE

David Copperfield (7 reels) Associated Exhibitors—The very complexity of Dickens renders difficult any attempt to put his stories, with their wealth of plot and character delineation, into the brief space of a "feature length" film. In an effort to make all parts of the story move forward with as little lapse as possible, there must be frequent jumps from one to the other and back again. As a result, one is apt to be left with the feeling that what is shown is but a sort of synopsis of the original.

This production, however, has many extraordinary features which bring it close in spirit to the original. There are delightful backgrounds typically English—the countryside of David's boyhood, and the London of his later trials. The fascinating old characters are Dicken's own, to a degree which will entirely satisfy even the most ardent enthusiast. They have the delicate quality of caricature with which the illustrators of early editions of Dickens so aptly clothed his characters.

One scene—the dinner at which Micawber and the others become tipsy and sentimental—ought to be eliminated for non-theatrical, and especially for school showing. It is unnecessary to the plot development, and detracts by undue emphasis upon a mere incident unimportant in itself. With this minor change, recommended highly.

SCIENCE

The Ant Lion (1 reel) Educational—Another of the *Secrets of Life*—this one devoted to the little animal which has been popularly called the "Doodle Bug."

The life history of the little creature is related from the time when the mother ant lion lays her eggs in sandy places. Hatching time comes quickly in the warm sand, and a disturbance shows the presence of the tiny creature. Roving ants investigate the pit in the sand, and are promptly drawn in.

A close-up of the ant lion shows him to be about ¼ inch in length, with a form resembling a dinosaur, and a peculiar habit of "'walking backward." His jaws (shown in fine microscopic view) and the protective adaptations of his head are excellently pointed out. He has six eyes on each side of his head (which, as Mr. Tolhurst points out facetiously, may account for his irritable disposition, since he has twelve eyes for the sand to get into.)

His life story is followed through, when two years later he "digs in" for the chrysalis stage and there takes place a metamorphosis "as complete as man hopes for when he acquires wings." The fly which emerges is 1¼ inches in length—but a far less interesting personality than the bug, apparently, for the scientist returns to his former subject to show the secret of the doodle-bug's motion, as he digs himself backward into the sand, and remarkable indeed is the accuracy displayed in the subterranean burrowing, when the little fellow makes a circular excavation about the established center. The pit complete, he waits for the unsuspecting victim—the struggle goes on for a time but the ant finally loses the game and is drawn in.

Many of the titles are of the would-be entertaining variety. "So this is Hollywood," the bug is reported to have remarked, as he disappears backward into the sand.

INDUSTRIAL

A Day with the Tractor Builders (2 reels) International Harvester Company—The subject starts out in a striking fashion—with the contrast between the first International Harvester tractor works built in Chicago in 1910, and the present tractor plant, bearing sufficient evidence to the size of the industry today.

The film accomplishes entertainingly and easily in the short space of half an hour what an actual day's trip through this same plant would do, and leaves one with a clear impression of the processes involved in making tractors—from the work done by the Chemical Laboratory in analyzing metals and testing lubricating oils, to the daylight foundry where molten iron is poured into molds and the crankshafts forged. The work of balancing these same crankshafts and assembling various parts, measuring, testing, grinding valves, assembling the engines, inspecting them, placing them in position, attaching the tractor wheels—each is followed through in easily understandable sequence, until the completed tractor is driven away under its own power.

The picture tells its own story, and titles are added only to furnish the necessary explanations. Photography is excellent, and in the close-ups there is careful attention to just the details to be emphasized.

An instructive film to those who use, as well as those who market tractors. (Produced by Rothacker).

Movies for the Epworth League

(Concluded from page 92)

been showing pictures a little less than a year, so that we are not yet able to see just what the results are. We do know, however, that every Monday evening we bring into the church many young people to see clean pictures who would otherwise be elsewhere viewing something which in all probability would have a sex appeal in it. We also know that the attendance at our young peoples' meetings has been greatly increased, and that many who started by coming to the "movies" now come to Epworth League every Sunday evening. I had one personal experience. A lad about sixteen told me that his mother would allow him to go only to the motion pictures at our church. Then he went on to tell me that his mother formerly belonged to the church but had drifted away, but now as a result of coming to the church to see these "movies", he was going to join the church. Of course, his joining would be the opening wedge to bring the entire family into the church. How many times similar things are happening we do not know, for all would not be as frank about it as this boy was. If this were the only case in a year, would it not all be worth while?

In closing let me say that we are not running opposition to the theatres but we will do all that is possible to attract people to good, clean shows when the theatres are showing some of the trash that seems to dominate the silver screen lately. That people will attend good pictures, I believe has been amply demonstrated by our experiment. We know that the theatre managers are feeling it on Monday nights. We hope that what we are doing may be a step toward bringing better pictures to this city, and that such experiments will be tried elsewhere until the motion picture world is convinced that the people want really good things.

(Signed) Carl B. Stoner, President, Epworth League.
Grace Methodist Episcopal Church, Harrisburg, Va.

A Teacher's Training Course in Visual Aids

(Continued from page 90)

e. Animals and plants.
   (a) Stuffed.
   (b) Special preparations.
f. Historical material.
   (a) Documents.
      Original and reproductions.
   (b) Dolls.
   (c) Tools, Utensils and Weapons.
   (d) Photographic.
   (e) Figures, Groups and Models.
g. Lantern Slides
   (a) Plain.
   (b) Colored.
   (c) Special Slides.
h. Motion Pictures.
   (a) Film Lessons.
      Methods of procedure.
   (b) Travelogues.
   (c) Scientific Demonstrations.
   (d) Animated Diagrams. Types.
   (e) Geography.
      (1) Approved and tried list of geography films.
   (f) History.
      (1) Approved and tested list of history films and methods of use.
   (g) Hygiene.
      (1) Groups of films for health, and hygiene interest.
   (h) English.
      (1) Lists of films which put the story into picture form.
i. Miscellaneous.
   (a) Field Lessons.
   (b) Co-operation with Museums, Government, and State Bureaus.

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National Academy of Sciences, Washington, D. C.
National Geographic Society, Washington, D. C.
Hotchkiss School, Lakeville, Conn.
Board of Education, Newark, N.J. in 17 schools to date
Cass Technical High School, Detroit, Mich.
Nathan Hale School, New Britain, Conn.
Ridgewood High School, Ridgewood, N. J.
City College of New York, New York City, N. Y.
Lincoln School, Charlestown, W. Va.

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345 W. 39th STREET NEW YORK CITY

V. Time Units in a Visual Course.

The above course as outlined should consist of thirty class meetings of one hour in length. There should be required as a minimum fifteen demonstration lessons and the course should carry two regular college credits.

A survey of twenty-two courses given in visual aids in the United States show that these courses rather emphasize the technical aspects of photography, the mechanics of projection, the motion pictures, and they direct quite generally the demonstration lessons with pupils. It also is well to recognize that visual courses are elective rather than being required as part of professional training in teacher training institutions.

Film Councils of America

(Concluded from page 103)

Greed (Metro-Goldwyn)—Taken from Frank Norris' novel "McTeague". We have heard Von Stroheim spoken of as the "mad director". This seems to prove it. The film is said to have come to New York in 40 reels, and had to be chopped down by the producer. Evidently they believe in censorship themselves. Some one remarked that there is everything in the film but the smallpox. As to technique, it is filled with points showing stupid and unintelligent direction. For instance, the girl starts to a picnic in a small hat and returns in a large one. And while the wedding (which is a desecration) goes on, a funeral procession passes up the street and the coffin is carried by men, while the hearse follows. Toward the end where McTeague finds himself hand-cuffed to his dead opponent, the dead is visibly breathing on as complacently as ever. It is more than breathing, it is abdominal panting, due evidently to the hard srtuggle preceding his death.

The picture is a travesty on everything we hold dear in life. Woman is shown in a most hideous light; marriage is ridiculed; also the clergy; the husband alone has a touch of human kindness in his soul stifled later by his wife's parsimony. There is murder, fighting, cruelty to animals, suggestiveness and what you will.

The Last Man on Earth (Fox)—Every woman in the country should rebel against the showing of this film. It depicts woman about 1950 ruling the country. "Masculitis" has killed off all the men. Two women of the underworld find a man on a desert island and raffle him off at an auction. He is bought by the government and now the problem before Congress is his disposal. A session of Congress is shown, with congresswomen wearing little but their laurels. The congresswoman from Massachusetts thinks she should be given the prize, to propagate a race of intellectuals. The one from California thinks she should have the chance to propagate a strong race, showing her biceps as evidence of her claims. The two women stage a prize-fight to determine who will have him. The whole film is filled with sub-titles of double meaning.

The Pennsylvania Board of Censors should be congratulated for refusing this film a permit, and Governor Pinchot for upholding them. Also the Chicago Board for doing the same.

Woman has struggled for years to acquire her rightful place as a companion and helper of man. To be pictured at the end of the struggle with these standards in an insult to the whole nation.

So Big (First National)—It is a pity that Edna Ferber did not keep a strong hand on the filming of her splendid book. It was made into a weak picture, all beauty and inspiration lost. Here is another evidence that it is an "industry of lost opportunities".

Notes and News

Conducted by the STAFF

The Movie Industry Looks Ahead!

The guiding principal of the motion picture industry as a whole from the beginning down to date seems to have been "Cash in today, and let tomorrow do its own worrying." That is the formula for all hand-to-mouth enterprises, seeking only immediate results and ignoring consequences. Such procedure seriously shakes public confidence in the sincerity, importance and permanence of the business so conducted. The great motion picture industry deserves a better rating than this and should see that it gets it.

There is now an interesting bit of evidence that the industry—certain parts of it at least—is taking thought for a future. "The Motion Picture Relief Fund of America" has just filed its incorporation papers with the Secretary of State of California. It is a benevolent association to care for the aged and indigent members of the screen profession by the erection of a substantial "home" devoted to this purpose. Sponsored by such names as Pickford, Fairbanks, De Mille and other leaders in the movie world, the announcement promises to be something more than merely another device to induce the pub-

lic to take the movies seriously. A present that plans for a future is a far more significant present.

Great University makes New Use of Movie

An effort to supplant vivisection of animals by motion picture education—making one vivisection do the work of 1000—was recently made in a physiological lecture room at the Sorbonne in Paris.

"The experiment was made in accordance with the wishes of the city council of Paris, which has voted a credit for filming vivisection in the hope of saving many animals' lives. Prof. Lapicq, famous physiologist in the University of Paris, supervised the film, which was taken in his own operating ampitheater. One of the students vivisected a dog, exactly as it is done ordinarily before the rest of the class, while the professor explained the organism and functioning."

"Although the animal endured no suffering whatever, even the students agreed that the operation was sufficiently horrible to make some other means desirable. Furthermore, it is stated that in some necessary vivisections anaesthesia is impossible, as the animal does not react normally when anaesthetized, so filming may save much suffering in these cases.

"The most eminent physiologists in France were present in the amphitheater when the film was shown and all agreed that the motion picture admirably takes the place of an actual operation.

"Sorbonne is now considering the use of films for all "types" of vivisections, thus eliminating operations which hitherto have been done hundreds of times during each school year."

A Serious Handicap of the Film

Newspaper film-reviewing usually yields little worth the reading-time of educators, but there are some marked exceptions. W. Ward Marsh, of the Cleveland *Plain Dealer*, is one of them. Some recent paragraphs of his are given here:

"An impulse doesn't photograph. You can put as many impulses in a row as you care to and still you won't get anything on the negative. An impulse or a series of them, which combine to make a character study, very often give you the same results as you would get if you tried to photograph a shadow without the aid of lights in a pine forest at midnight. Nothing registers.

"In that paragraph you will find most of the difficulties the screen encounters when it attempts to visualize the best sellers of 1924. The screen leaves 'sex' unadorned. The printed page presents its characters completely. It makes you understand their weaknesses and their strength, but most of the printed and necessary details are lost in translation of such characters and their picturizations result in the 'sex film.'

"When the screen arrives at that place where it can give as complete a character study as books do, then the severer critics of the screen will have to admit that there is art in the photo play."

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University Cinema Courses in Germany

The great interest in motion pictures in Germany is shown by the fact that the University of Leipsig has created a chair of cinematography, and that in Berlin the Lessing Technical School is now offering advanced courses in "film writing, film theory, film acting and film technique."

New U. S. Government Bulletin

Publications and other materials for all federal departments useful to teachers are listed for the first time in a bulletin recently issued by the Bureau of Education of the Department of the Interior.

The materials listed include bulletins, leaflets, circulars, periodicals, maps, charts, mounted exhibits, models, stereopticon slides, and moving picture films. This listing by sources of the wealth of material readily available through the federal government departments will be very helpful to the educational world as few know the nature of the available

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material or the method of obtaining it. The bulletin is freely illustrated, reproducing types of the material available. Persons desiring the bulletin should address the Commissioner of Education, Department of the Interior, Washington, D. C., asking for Bulletin 1924, No. 23.—*American Education.*

Visual Education; A Teacher's Guide to the New Primary Set—By Laura Zirbes, (116 pages) Keystone View Company, Meadville, Pa.

We are in receipt of an advanced copy of the book mentioned above. It is written by Laura Zirbes of Teacher's College, Columbia University. A cursory reading of this latest contribution to visual education convinces us that this new work cannot be dismissed with a short note. It is replete with detailed suggestions embodying the best in modern psychology. That the enlarged illuminated image has rich possibilities for kindergarten and primary grades, is a relatively new idea. Educators have been accustomed to regard stereopticons as machines for college students, or with due cautions, for high school and upper grade students. And the stereoscope has but lately been rescued from the parlor table and put to school uses.

Miss Zirbes has shown in a delightful and scientific manner, that there are no years in which these modern devices can be used to better advantage, than in the kindergarten and primary periods. The definite techniques she has worked out for these lessons will be a revelation to kindergarten and primary teachers. An early issue of THE EDUCATIONAL SCREEN will contain an extended account of these.

The McMillan Lectures

We were pleased to receive a call recently from Mr. John M. Jaynes, personal representative of Captain McMillan of Arctic fame, and his moving picture engineer. The expedition made about 25000 feet of movies in Labrador, and the redoubtable captain is using a group of these in his lectures.

During the Arctic sojourn the expedition used a well-known portable moving picture machine made in Chicago and delighted the Eskimoes with moving images of themselves in 40 degree weather. The light from the machine was a 30 volt current supplied from the ship's engines. On his return the captain bought two of these machines of a larger or super type for use in auditoriums not supplied with projecting machines.

Captain McMillan's lectures are greatly sought after by the most prominent clubs and societies of the United States. He cannot be kept long, however, on the lecture platform; for he is at heart an explorer, and in June will be off again to his land of snow and ice.

A New Summer School of Visual Education

The appearance of summer courses in visual education at various universities and colleges is indicative of the wide-spread interest in the study of visual aids. These schools deal largely, as they should, with the sources, analyses and teaching plans for films, slides and stereographs. Not many have the technical equipment nor the staff to handle the mechanical problems of projection. It remains for one of the great motion picture projector builders to seize the opportunity—as Eastman has done with his School of Photography—to establish a free school for the study of projection problems.

We have just received an announcement from The DeVry Corporation of a summer school of visual education to be held in Chicago at the DeVry building, 1111 Center Street, this summer, the week of July 28th. To make the program of wider interest, Mr. DeVry has invited a number of well-known educators in the broad field of visual education to address the forenoon sessions. The afternoon sessions will be spent in the factory studying construction problems, the operation of machines and the giving of model lessons in visual education under the helpful criticism of scholars who have already acquired a reputation in the movement.

Those wishing to attend are asked to send in their names at once. A detailed program will soon be available for mailing.

Films Endorsed by Educators

Speaking of the chief sources from which directors of visual instruction departments in twenty colleges obtained their films, a bulletin just issued by the United States Bureau of Education, Department of the Interior, states:

"The United States Government and George Kleine head the list"

Any school, church or community can obtain the following George Kleine films,

Julius Caesar
Spartacus
Last Days of Pompeii
Anthony and Cleopatra
Deliverance (Helen Keller)
The "Conquest List" of Boy Scout and High School Pictures

by writing to the nearest university in the list below:

University of Alabama, *University*
University of California, *Berkeley*
University of Colorado, *Boulder*
University of Florida, *Gainesville*
University of Indiana, *Bloomington*
University of Iowa, *Iowa City*
University of Kansas, *Lawrence*
State Normal College, *Natchitoches, La.*
Miss. Agricultural & Mechanical College, *Agricultural College*
N. D. Agricultural College, *Fargo*
Ohio University, *Athens*
University of Oklahoma, *Norman*
University of Oregon, *Eugene*
University of Texas, *Austin*
University of Utah, *Salt Lake City*
State College of Washington, *Pullman*
University of Wisconsin, *Madison*

or write direct to

George Kleine, Motion Pictures
49 W. 45th St., New York City

The Protection of Childhood

THE EDUCATIONAL SCREEN has been fighting throughout its career to protect childhood from vice and exploitation in the world of moving pictures. The present movement against child labor is another phase of the crusade, and THE EDUCATIONAL SCREEN is proud to be numbered among those who would preserve the period of childhood free from the labor mart—free for education, play and development. Fisk's epoch-making essay on the meaning of infancy in the biological series, established for all time the truth that the longer the period of infancy, the greater the opportunity for both nature and environment to get in their work on the growing organism.

The high sounding phrases of the opposition to the Child Labor Amendment, have the ring of insincerity and the taint of a selfish commercialism. The following extract from Senator Walsh's recent speech in Congress has not yet been adequately answered by those who want to kill the bill for the sake of getting a cheap supply of labor:

The National Association of Manufacturers as such has no special interest in children except to make money out of their labor. It is not an eleemosynary institution. Its purposes are not strictly humanitarian. It is no discredit to it to say that it exists for the purpose of promoting the financial interests of its members. Its opposition to the child labor amendment is sordidly and sickeningly selfish. Doubtless there are among its members many high minded men, men with hearts in bosoms who do not coin cash out of the lives robbed of the joys and opportunities of childhood, who know no more about its present hypocritical pretenses about being concerned for the sanctity of the American home than they did about the employment of Mulhall. The open appearance in the lists of this champion of childhood, whose president is a textile mill owner, serves admirably to characterize the campaign against the amendment. Having annual revenues of approximating $350,000 a year, it is in a situation to do quite a lot to uphold the sacred doctrine of states rights and preserve the sanctity of the home.

That Word "Educational"

Carl Sandburg, the distinguished motion picture reviewer for the Chicago *Daily News*, in the course of some remarks on an 'educational comedy', deplores the fact that the Educational Film Exchanges, Inc. exploits the term "educational" for comedies and short subjects that have no claim to the adjective.

Mr. Sandburg said something. The name "educational" has long since ceased to be a descriptive

term for the typical productions of that excellent company. The name has been a thorn in the flesh of the non-theatrical world for several years. We should think it would be similarly annoying to theatrical exhibitors, and especially to their audiences at seeing these pleasant absurdities on the screen bearing the familiar legend—

Educational Pictures
"The Spice of the Program"

All "educationals", in the accepted meaning of the term, suffer from this burlesque—and the whole field is kept busy explaining to disappointed schools and churches the unfortunate implications of the name. The Educational Film Exchanges, Inc. should either change their name or their product.

Some of Danny's Own English

"Danny", the editor of *The Film Daily*, has developed his own brand of dot-and-dash English which would suffer seriously by translation into our customary mode of expression. Being unable to translate, we quote. We enjoy many of his utterances day by day and are glad to pass on a few to our readers. Here, for example, is Danny's reaction to PETER PAN.

> "A delight. A riot for children. A great matinee picture. Of course. But also delightful entertainment. For children of all ages. Seven to seventy. After all do we ever really grow up?
>
> "And don't all of us live. In the Never Never Land? Don't all of us really exist in the land of our dreams? In the make believe world which we only have in our imagination? Aren't we all children. Of assorted ages. Of course there is the work-a-day world. With its trials and tribulations; worries and problems. But when we really want to enjoy life. Don't we go to books, or plays, or dreams? And that is why Peter Pan is so lovely; so enjoyable; so delightful."

And Danny being nothing if not theatrical to the core goes on with this advice to exhibitors (in bold type):

> "Plug this one. Get back of it. Not only for your profit. But because it will be one of the greatest offsets existing. To fight censorship. And the ism-chasers. Who will be hanging around the legislative bodies. Which begin to meet next month. All over the country."

Then some terse and telling figures on the movie business for 1924:

> "Something like $155,000,000. Paid by exhibitors. For pictures. During 1924. At least these figures. Compiled by Famous Players statisticians. Were offered to the Federal Trade Commission. (Although they were not allowed to go in the record.)
>
> "For all practical purposes these figures will do. Because since the Government ceased issuing the tax figures. There is no way of securing such.
>
> "The Famous statisticians also figured. That during 1923 the exhibitors paid out about 135 millions; and in 1922 about 125 millions. Into the hands of distributors."

And finally hear evidence that Danny sees things in the large and knows there is a future ahead of every present. He quotes (with comments) George Eastman and labels it "Vision":

> "George Eastman reported to have said: The future of the moving picture is in the schools. He probably said it. Many clever, thinking men have said the same thing. Many believe that the development of the non-theatrical field within the next decade promises an era of picture development which, for interest, as well as income and educational value, will outclass that which the theater has, up to now, done.
>
> "*And they are thinking pretty right; pretty straight. Don't overlook that.*"

Children's Matinees

We are glad to give further publicity to another announcement of the industry, that they intend to make the theatre a more fit place for children. We have almost grown weary with waiting for these various promises to make good—but with the appearance of each new one, we start up again, take in a few more inches of the belt, and start the ball rolling once more.

Film Progress, as its name implies, is the medium through which many of these intentions reach the public. Here is its latest reform announcement:

> The children's programs being arranged by Major W. P. Woolridge, of the Motion Picture Producers and Distributors of America, 522 Fifth Ave., should prove of great assistance to the community which needs children's matinées but fears to undertake them lest they experience difficulty in obtaining the picture desired or lest they should not pay.
>
> A series of 52 programs is contemplated, each consisting of 8 reels— a scenic or educational,

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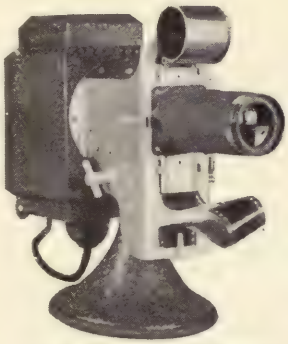

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(A Trade Directory for the Visual Field)

FILMS

Altas Educational Film Co.
1111 South Blvd., Oak Park, Ill.
(See advertisement on page 65)

Bosworth, DeFrenes & Felton
60 N. State St., Wilkes-Barre, Pa.

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on inside back cover)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 68)

George Kleine, Motion Pictures
49 West 45th St., New York City
(See advertisement on page 123)

Pictorial Clubs, Inc.
350 Madison Ave., New York City

United Cinema Co.
120 W. 41st St., New York City

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 70)

Bass Camera Co.
109 North Dearborn St., Chicago, Ill.
(See advertisement on page 122)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 96–97)

Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
(See advertisement on page 121)

National Equipment Co.
409 W. Michigan St., Duluth, Minn.
(See advertisement on page 113)

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

PUBLICATIONS

The Film Daily 71 West 44th St., New York City
(See advertisement on page 125)

A. J. Nystrom & Co.
2249 Calumet Ave., Chicago, Ill.
(See advertisement on page 112)

Ohio Teacher's Bureau
71 East State St. Columbus, O.
(See advertisement on page 110)

The Visual Instruction Handbook
71 East 23rd St., New York City
(See advertisement on page 108)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 119)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advetisement on page 109)

SLIDES

Bible Extension Society
352 West Locust St., Chicago, Ill.
(See advertisement on page 122)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 122)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 127)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 125)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 66)

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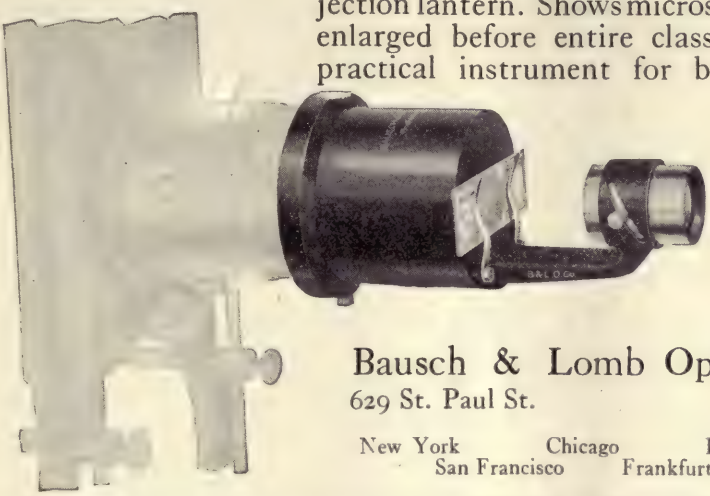

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a feature and a comedy. These programs are being passed upon by groups from the Public Relations Committee and invited guests. Each program will be delivered to the exhibitor complete in one container. The exhibitor must agree to run the programs without alteration and to advertise them as children's matinée programs arranged by the Motion Picture Producers and Distributors of America. They also may not charge an admission fee in excess of ten cents.

A Movie Survey by a Movie Manager

One of our best known newspaper film critics gives the following summary in a recent issue of the Cleveland Plain Dealer:

"Interest in motion pictures is more alive today than it ever was, if one judges by a survey recently completed in a western city, Fresno, Calif., where a theatre manager hired trained investigators to get public opinion on pictures and all things pertaining to pictures. The survey is said to be one of the most thoroughgoing ever conducted, and I should say that national opinions do not vary much from those given in the reports of the investigation.

"Only the most important items on the questionnaire can be considered here because the questions were many and varied, and many of the answers were long and uninterestingly statistical.

"It was discovered that melodrama was liked better than all other forms of dramatic entertainment. Comedy came next, then the historical, with the sex-drama running a weak fourth.

'Scenics' were found to very popular. More than 80 per cent of the population there were strongly in favor of this kind of reels.

"It is also encouraging to learn that the answers on the questionnaire showed movie fans are more interested in the stories on the screen than they are in the stars who play in the stories.

"The report also showed that more than half of the film fans read the motion picture magazines and that nearly 100 per cent of the fans read all motion picture news and reviews printed in their newspapers. It is also interesting to know that 46 per cent of the male movie-goers are readers of film magazines. Frankly, I did not believe that so many men were readers of picture periodicals, but one never knows just how attractive pictures of bathing cuties are until a survey is made.

"More than three-fourths of the movie-goers were in favor of special attractions, such as singers and special features, and an equal percentage declared that they wanted the "bigger" pictures even if they necessitated a raise in price.

"Nearly seventy-five per cent of those questioned declared they preferred the motion picture to vaudeville or road shows, rating the road shows second and voting weakly for vaudeville. That opinion would be inaccurate, however, for cities east of the Mississippi river at least."

Stephen Leacock and the Movies

In various dailies throughout the country for January 17th, under the caption "Throbbing Thrill on Screen Directed by Leacock in Person", this master of serious foolery occupied the seat behind, in a movie theatre, while a thriller was being projected. In the manner so well known to the motion picture goer, he "directs" the action quite audibly so that the one in front of him (and around him) will not miss an eyewink.

Maybe this clever satire will check the inane chatter of the voluble film enthusiast at a photoplay —but we doubt it. However, if you happen to be within reach of a paper using the Metropolitan Newspaper Service that syndicates Leacock's two columns each Saturday, we advise you to look at some of this thought-provoking nonsense from the man who is regarded by many as Mark Twain's successor.

Bureau of Mines Halts Production

"No further pictures will be produced for the Bureau of Mines for some time to come, it has been learned, and there is no definite intention at this time of resuming this work," according to a recent issue of *The Film Daily;* which continues:

"While officials of the Interior Department deny that criticisms leveled in Congress against 'The World's Struggle for Oil,' which was produced in co-operation with the Sinclair Oil Co., is responsible for their decision to discontinue production, it is known that the tendency recently has been to avoid all activities not actually required of the department which may open the way for charges of undue intimacy with oil interests.

"After the films now under production are completed no new pictures will be undertaken, but all films made in the past will continue to be circulated as heretofore, under present plans."

Page 126 is valuable reference material. Both readers and advertisers should consult it.

Money for Your Church or School

FOR the first time in its history THE EDUCATIONAL SCREEN has been induced to consider "clubbing." But it is a different kind of clubbing from the prevailing method.

Here it is. Any club—*any* "club"—subscribing for five or more copies at one time, cash in advance, may have the magazine at *half price* (75c). A teacher, minister or community worker may form a club and use the other 75c for the school, church or community center—perhaps to buy a stereopticon or projector—or as a personal reward for his service.

Send for blanks—or go ahead without blanks. *Cut out all the red tape* and send us the subscriptions.

Remember every parent is interested in our *reviews of endorsed films* from the standpoint of the home, the church and the school.

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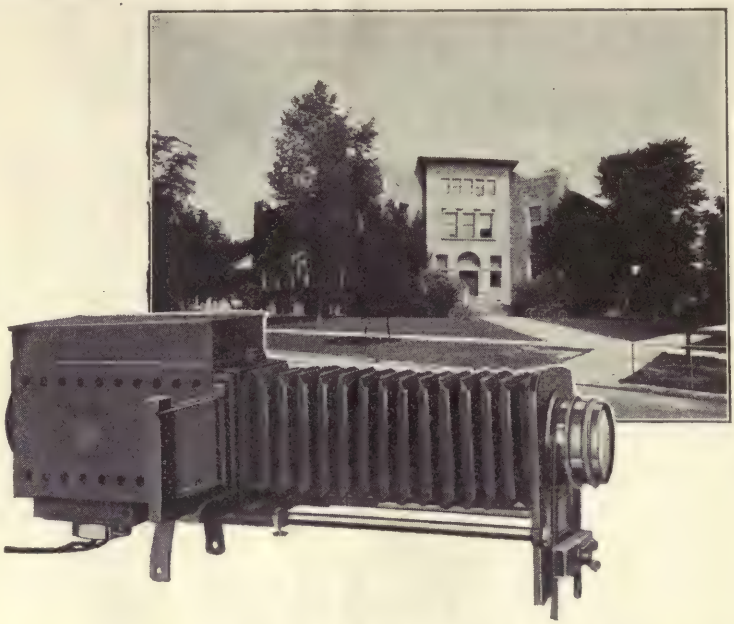

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President A. P. HOLLIS, Managing Editor FREDERICK J. LANE, Treasurer

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SCHOOL DAYS

A ONE REEL FEATURE

NEVER since the beginning of time has the education of children been so important as it is today. World progress has established new standards—new ideals.

To deliver our children out of childhood into successful manhood and womanhood—to inspire them with worthy ambition—to direct their activities into those channels which offer most in health, happiness, and material progress, is our obligation to the youth of America.

In an effort to solve this problem and to encourage better educational facilities in rural sections, the International Harvester Company has prepared a new one-reel motion picture "School Days" for free distribution. This one thousand foot film, printed on non-inflammable stock takes its audience back to the days of the old one room, one teacher district school. Before our eyes a vast change takes place—the one room school is gone and a great structure, beautiful in appearance with every modern educational facility arises in its place—this is the consolidated school.

"School Days" is pictorial, entertaining and instructive. There is a certain amount of individuality to each scene which holds the spectator's interest throughout the showing. If you want something new, something different, order "School Days." It is loaned free but the recipient must pay transportation charges both ways. Send your request to the branch house nearest you or to the address below.

International Harvester Company
of America
(Incorporated)

606 So. Michigan Ave. **Chicago, Ill.**

THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. IV, No. 3 Editorial Section March, 1925

Two Ways Not to Use Slides

NEW tools in any profession require new knowledge of their use. Visual education is no exception. Indeed, knowledge of the use of visual aids is doubly important because almost any use of pictures, however unscientific, will produce evidence of *pupil-interest* which is so often mistaken for evidence of *pedagogical value.*

We talked recently with a Supervisor of Primary Grades in a city system with some twenty elementary schools, who is an ardent believer in visual aids and "has used them for years." The mental welfare of thousands of children is largely in her hands.

"My method," she said, "is to group all the slides on a single topic and show them all at once."

"How many slides does that mean?" we inquired with an anticipatory shudder.

"Oh, I don't care—twenty—even thirty."

"Do you think children below 4th grade can carry away much from the show?" we ventured.

"Maybe not—maybe not, but that makes no difference. I just keep on showing the whole bunch over and over again until they do."

We were somewhat aghast. Here was the "picture show" developed to its perfection, and by a person in wide authority. No question about the "interest," of course, at the first showing, but what a splendid method to insure intellectual passivity and superficial learning! And how completely would the "interest" be flattened out at, say, the second or third showing! By the time the stale pictorial mess was served a fourth time what chance would the poor little third grader have —to say nothing of the first grader—of further acquisition from "the same old thing?" And we recalled what *can* be done with a single picture for a whole period.

Then, there is the matter of economy of time and cost. It reminded us of "ringing the canes" at the county fair. The long-tested and accepted method is to throw one ring at a time, with care and purpose, and try to accomplish something with it. By the above Supervisor's method one would throw the whole basketful of rings at once, rebasket them and continue the throwing indefinitely. Now and then a ring would connect. Ultimately they all would. Yet this method is not in favor, even with the canes, though it is vastly better for the canes than for the children. For the canes remain equally interested at every throw, and they remain indefinitely canes. Children have a strong tendency to grow up—for better or worse—and school time is very precious.

ANOTHER good way not to use slides was displayed in a 7th grade classroom we happened into recently. A fine slide of Westminister Abbey was thrown on the screen for the edification of the class seated in perfect order and decorum on the floor. They looked at the picture respectfully, even interestedly. The teacher stood quietly at the lantern behind the whole class and said merely "John!" John rose, walked up beside the screen, and picked up the pointer.

We were delighted. Evidently there was about to occur that most fruitful activity, a socialized recitation, which so stimulates pupil-expression and gives a classroom the creative atmosphere of a producing laboratory.

EDUCATORS everywhere have asked this question: "Why should a school use motion pictures?"

Here is an answer by a practical educator

Modern schools cannot afford to be without up-to-date equipment and apparatus for presenting facts because many of the facts of science and of experience are presentable ***by means of motion pictures only.***

Motion picture equipment and apparatus should be a part of the laboratory equipment of every science department.

The motion picture affords one of the most fruitful sources of harmless enjoyment for school children. All children should be trained in the school to appreciate and select good motion pictures for enjoyment.

The motion picture is an excellent source of revenue to the the school for raising funds for extra-curricular activities.

The motion picture ***can instruct*** and has proven its value for such purposes when properly used.

Motion pictures can be used in an effective way by the school for propaganda concerning its own problems. That is the school can make its own safety film, health film, sanitation film, and use it successfully in such campaigns. Excellent results in work of this nature have been accomplished in the Detroit and Newark schools.

ACME

Some recent School System purchases include the following Acme Motion Picture Projectors:

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26 for Dayton, Ohio.

8 for San Antonio, Texas.

18 for Pittsburgh, Pennsylvania

46 for Detroit, Michigan.

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We were thrilled by the very quietness of the teacher, waiting there unobtrusively to inspire, stimulate and direct the child activity without seeming to do so.

But John began. He let the pointer drop aimlessly against the screen while the Abbey wobbled badly, fixed his eyes on a far corner of the ceiling, and started off in his best metallic tone. We felt like recommending a fibre horn and needle to give a more personal touch to the voice. John said—among other things—:

"Westminister Abbey was founded on the site of an earlier church of Edward the Confessor and was greatly enlarged in the 13th Century . . . Extensive additions were made by Henry III, Edward I, Henry VII . . . "

"You needn't give the list", said the teacher.

"It is a magnificent structure", continued John, "but of a magnificence that makes us speak in whispers" . . . (striking thought to come from a twelve-year-old, we thought) "It is the chief burial place of England's great, her kings, her statesmen, her men of letters. Chaucer, . . . "

"You needn't give the list", said the teacher.

"Shakespeare is honored here by a memorial but the great dramatist is actually entombed elsewhere."

And so on, with an immense amount of stuff straight from the book, and not a word from the heart and mind of the twelve-year-old who was doing the phonographing—and doubtless getting a very good mark for it.

The class was still perfectly quiet, more or less comatose, looking almost anywhere but at the screen, and, worst of all, totally silent. It was none of their business, John had the floor. And we admit that John did heroic work, and he did all of it. The teacher still rested easily at the lantern stand, elbows upon it as is more comfortable, fingering absently the next slide and waiting contentedly for John to run down. It was "letting the child do it" with a vengeance—except, of course, for the two stimulating remarks injected by the teacher at chosen points in John's reproducing act.

We felt as if we were witnessing a resurrection—the age-old rote learning led forth solemnly before the screen and re-christened "visual education." We had seen one more pathetic exhibition to justify the sceptical critic of visual instruction. But, thankfully, we recalled that the number of such exhibitions is steadily diminishing in these days. Then we noticed the teacher about to drop in another slide, probably varying the procedure by saying "Mary" instead of "John"—and we came out quietly and reverently, but in pain.

Changing Attitude of the Educational Press

AMONG the many signs of the progress of the "visual" idea in education should be named the increasing tendency of general education magazines to treat the subject in their pages. Not many years ago no trace of such material was to be found in the educational press. There are still a few of the ultra-conservative educational editors who studiously ignore it, but the majority of the several hundred educational magazines published in this country have relinquished the "struggle" and now admit to their pages articles, reprints, or at least notes on visual activities with considerable regularity.

The Sierra Educational News, for example, is one of the progressives in this respect. The recent February issue was definitely entitled "Visual Education Number" and presented some ten pages of excellent material on the subject. We plan to give our readers in the next issue of The Educational Screen an extended reprint from that magazine.

For the present issue we take pleasure in quoting entire a vigorous editorial from the above-mentioned issue of that magazine; bearing the title "Visual Education:"

"From time to time, in the educational world, a new word or phrase appears on the

(Concluded on page 145)

Agricultural Museums*

F. Lamson-Scribner, B.Sc., LL.D.

THERE is a rapidly growing interest in the educational value of museums. This is particularly true of museums of fine arts and natural history; but the interest is extending to those more intimately connected with human needs and activities.

The establishment of museums of applied arts—agriculture, industry, and commerce—is now receiving marked public attention. Such institutions are multiplying and from the scattered few of twenty years ago, one finds them now in every land. The important part which these museums play in promoting our general welfare and national growth, is becoming widely recognized, and it is most gratifying that efforts are being made in our own country at the present time to meet modern demands along these lines.

Museums of Agriculture

Agriculture in its broadest sense is our nation's most important industry, and descriptions of notable existing museums of agriculture are of immediate interest while the suggestions given may help to inspire activities that will lead to the establishment of like institutions in the United States—museums that shall command the same esteem and respect now accorded those of science and art.

Agricultural Museum of the Argentine Rural Society

The Agricultural Museum of Argentine is located in Buenos Aires on the grounds of the Rural Society. The building is pleasing in design, and was completed in 1910 at a

* In part as read before the International-American Association of Fairs and Expositions.

Courtesy American Museum of National History

Agricultural Museum, Rural Society of Argentina, Buenos Aires

Courtesy American Museum of National History

Hungarian Agricultural Museum, Budapest

cost of $100,000. It is 300 feet long by 90 feet wide, lighted and attractively finished. It is really an immense hall with stairways at either end leading to the broad balcony which entirely surrounds its interior. Its collections were founded upon those assembled to illustrate the agricultural resources of the Republic at its Centennial Exposition, held at Buenos Aires in 1910. In fact, the museum was established in order to preserve these collections which have been added to and expanded until it now contains more than 30,000 numbers covering the entire field of the country's agricultural products and resources.

The collections are classified under seven divisions:

1. Natural products
2. Products of animal origin
3. Agricultural products
4. Products of agricultural industry
5. Industrial zo-otechnics
6. Machinery and farming implements
7. Rural construction

Provision is made for agricultural and zootechnical conferences; the preparation and publication of proceedings of these conferences; for special papers on agricultural topics; and for exchanges with other institutions of similar character.

The museum is under the administrative direction of the Argentine Rural Society and its staff consists of the honorary director, Agr. Eng. Carlos Girola, a curator, assistant curator, and two caretakers.

Royal Hungarian Agricultural Museum

This museum is located in Budapest, and has the appearance of a castle of the middle ages. The Old Roman, Gothic, and Re-

naissance types of architecture that have prevailed at various periods in Hungary, are all illustrated in the construction of the three sections or wings into which the building is divided. In the Renaissance wing are the principal collections. The Gothic section contains the collections of forestry, fish, and game; and the third, the Romanesque type, contains a lecture hall, library, and the administrative offices.

The collections are classified as follows:

Agricultural statistics
Agro-geology (soils and the rocks from which they are derived)
Farming and farm crops
Horticulture
Plant diseases
Injurious and useful animals, birds and insects
Viticulture
Agricultural experiment stations
Dairy farming
Agricultural industries
History of agriculture
Meteorology
Agricultural machinery and tools
Rural architecture
Animal breeding, zo-otechnics
Animal diseases and hygiene
Primitive occupations
Agricultural training (technical training in various branches of farming, etc.
Water, hydraulics, reclamation of lands, irrigation, etc.
Apiculture
Sericulture
Agricultural labor
Forestry—natural woodland products, dendrology, forest training, lumber industries, etc.
Fisheries, food fishes of Hungary, fishing appliances, fish culture and protection
Game and hunting equipment ancient and modern.

Courtesy American Museum of National History

Forestry Floor, Hungarian Agricultural Museum

Courtesy American Museum of National History

Breeds of Horses, Hungarian Agricultural Museum

The magnificent interior finish and artistic designs throughout the museum have rendered the presentation of agriculture as a profession attractive in every department.

The Danish Agricultural Museum

The Agricultural Museum of Denmark was established at Lyngby, a pleasure resort near Copenhagen, in 1888. Its collections illustrate Danish agriculture and its development in ancient and modern times. Besides the main building which contains the principal collections, there are over twenty cottages which have been brought from different parts of the country, together with their original interior fittings and equipment, and reconstructed here. They admirably represent rural architecture and many other features of the country life that exist in the different provinces of Denmark.

The Danish Museum is under the management of a board of directors who are chosen partly by the minister of agriculture and partly by different agricultural societies. It is a national institution deriving its financial support from the Government.

Its collections are classed in three divisions:

1. Agriculture in its general relations.
2. Agricultural machinery and farming. equipment.
3. Agricultural products.

General Considerations

The three museums here named—one in South America and two in Europe—while differing from each other in many details, were each established for the same purpose—to preserve by permanent collections the records of the agricultural development of their respective countries, and to afford an opportunity for displaying agricultural products and objects of agricultural and educational value where all interested might obtain suggestions, guidance and inspiration.

(To be concluded in the April issue)

Habit Formation as Effected By the Motion Picture

ERNEST L. CRANDALL

Director of Lectures and Visual Instruction, New York City Schools.

ONE of the favorite whines of the visual instruction skeptics runs about as follows: "The movies? Oh, yes, they may amuse, they may interest, they may even instruct the children, in the sense of conveying some information,—though it is a question whether the same information may not be as effectively imparted in other ways. As to contributing to the real ends of education, they simply do not and cannot do it. They are not calculated to stimulate thought, to cultivate the reasoning powers, to induce self activity, to promote sound habit formation. The very nature of the movies induces in the pupil an attitude of passivity, a disposition merely to receive what may be imparted with no incentive to weigh and compare and, least of all, to translate into action."

One would imagine that the average teacher would possess enough psychology to combat these various assertions. Indeed these critics are very inconsistent. In the main they constitute the same group of persons who deplore the vicious effects, upon children in particular, of the theatrical movies. If their arguments against the movies as a medium of instruction were sound, then the most depraved products of the screen would be so ineffectual as to be quite negligible as a factor in influencing child life.

It would be quite bootless to attempt here to refute all these arguments. Let us investigate merely the question of habit formation. I think it will be conceded that this is one of the major ends, if not the chief end, of education. I think it must also be conceded that any instrumentality which is notably effective in inducing the formation of bad habits should be capable of application to the formation of good habits. The critics of the movies are constantly asserting that crime, banditry, lawlessness, profligacy, lewdness and all the breed of vicious impulses and practices are distinctly inculcated in youth through the medium of bad motion pictures. Unless it is assumed that the human material upon which we have to work is naturally depraved, then it must follow that the motion picture is also capable of inculcating the virtues of honesty, probity, fair play, clean living and the like. In fact, leaving out every moral aspect, almost any teacher could testify to the effect of the movies upon the imitative instincts of their pupils, if only to the extent of promoting the boys to walk like Charlie Chaplin and the girls to dress like Norma Talmadge. In short, the motion picture is conducive to habit formation.

Now it just happens that from the most unexpected source we have received perfectly spontaneous corroborative evidence of this fact. In one of the schools where our curriculum film course in physical training and hygiene had been presented for half of the full semester the principals at midterm conceived the idea of requesting the children to write to the Director expressing their opinion of the pictures they had thus far received in this course. The children were not told what to write or along what lines to draft their communications. A few selected quotations will indicate clearly, I think, that these children quite unconsciously extracted from their film lessons material calculated to produce a profound effect upon their health habits.

Take the subject of malaria. One pupil writes:

We can prevent this disease by screening

the doors of the house, the windows and every other place where a mosquito may pass through. When night falls everyone should go into their houses, because these mosquitoes usually come out in the night. You should not wait until you are stung but try and prevent it.

Another pupil wrote regarding a picture on the care of the feet, as follows:

> The first of the six pictures we saw this term was on the care of the feet. This picture taught me a great deal. I was going to buy a new pair of shoes the next day and I made sure I bought the right kind of a shoe.

A boy who had seen the same picture and who probably did not need the lesson so badly himself, nevertheless reports that it had a salutary effect upon his sister, as follows:

> The first picture was called "The Care of the Feet." My sister had a craving for high-heeled and pointed shoes. She thought them very attractive. After seeing this picture she thought differently on this subject. She purchased a new pair of shoes with low heels and round toes and felt very comfortable in them.

Still another writes as follows regarding the teeth, after seeing a dental film:

> The picture on the care of the teeth taught me things in one half hour that it took many people years to learn. After I saw the picture on the teeth, I went to the dentist and had my teeth examined. The dentist found a cavity which I had filled with toothache gum. He told me it was of no use and filled it for me. Since seeing your picture I wash my teeth twice a day.

Perhaps of less vital importance, but none the less beneficial is the effect of a picture of group games, as disclosed by the following quotation:

> The picture about the group games was the most interesting. It was very funny. I laughed through the whole picture. The next recreation period we had we played as many games as we could remember. We found them as enjoyable to play as they were to look at on the screen.

Many other similar citations could have been extracted from these letters. Altogether this evidence seems to us not only of notable interest but really most refreshing as a first hand, unsought and truly unconscious testimonial from the children themselves of the power of the motion picture to effect sound habit formation.

Making the Highways and Byways Real to Children

ELEANOR B. WATSON
Peoria, Illinois

TWENTY-FIVE years ago geography, as taught, was chiefly descriptive. We are now in a period of human geography, regional geography, and visualized geography. It is with the last mentioned that we are chiefly concerned in this department.

One of our famous geographers has said, "Geography more than many other studies depends upon the imagination of children for appreciation of its facts. For instance, it demands that they visualize the Rhine River with its castles, Paris with its magnificent streets and palaces, the Ruhr region with its smoke stacks, the cotton belt of the South, the corn belt of the North and the grand scenery in our National parks.

"But the imagination cannot create outright. It can only re-assemble items out of what has been experienced, or build up pictures of distant situations and conditions out of such

related elements as are already well known. A child can visualize the above things only to the extent that he has become acquainted with rivers, streets, palaces, manufacturing regions, farms and fine views. Success in geography rests entirely upon this foundation of past experiences.

"Text-books in geography have never sufficiently provided for this foundation. They have not to any great extent recalled and refined first hand experiences of children, and carefully put these together so as to arrive at others. They have always pre-supposed this foundation, rather than supplied it."

When we have made the highways and byways of the world real to children we shall have put them in the attitude of *wanting* to know more about their daily studies in geography. Children by nature *use* well their keen powers of observation. If this quality is rightly directed what a medium of education is there!

There is much concrete objective material that serves as excellent aids in geography teaching. Exhibits that are put out by many of the State Universities and industrial concerns throughout the country, maps, pictures, stereographs and lantern slides are all to be highly commended.

The child beginning the study of geography needs to visualize most of what he learns the first year. How much more he appreciates a map when he has measured the school-yard and made a plan of it from his own experiences! How much more he appreciates what is meant by people obtaining their shelter when he has watched a house in course of construction!

The student who can go through a steel mill and watch the iron from the time it goes into the furnace as pig iron until it comes out a steel rod or a nail has a much greater appreciation of the place iron takes in the life of man.

We cannot all take our pupils to the steel mill, or the cotton mill or to the coffee plantation, or to the rubber region so we need to bring these various places to the children and it is with stereographs and lantern slides that I have been able to do this best. Through the use of these we can take the children to the most remote places of interest.

No text or verbal description can give to the child such clear, strong concepts of sea coasts, deserts, miners going into a slope mine, the spinning room of a cotton factory, the Grand Canyon and countless other things as does the stereograph. No set of artificial conditions set up in the recitation can contribute so much to spontaneous self-expression and class discussion as can the lantern slide when properly prepared for.

If a class is studying say the industries of New England States and the one to discuss it studies the stereographs showing these industries thoroughly with the aim in view of explaining to his classmates what he has learned of the industries, the pouring-in process would be eliminated, the child would be doing his own thinking, using his eyes and teaching others while he, himself, is learning.

In using all visual aids two things are of fundamental importance (1) Teachers must have a clear conception of the definite relationship of the visual aids in use to the subject matter in the curriculum (2) They should have a definite conception of how the various types of visual aids available, each in its own peculiar way help most in attaining desirable educational objectives.

Most of the stereographs and lantern slide sets put out by various companies have excellent reference systems—the reference chapters on geography, for instance, outlined in detail and references given by number to the stereographs or slides that are definitely helpful in developing various phases of the subject.

The use of the stereograph is essentially an individual matter. It is a very vivid representation and one that makes a very strong impression on the pupil especially when it is definitely related to the subject the child is

studying. One of my children exclaimed when looking at the stereograph showing cacao pods, "Why, Miss Watson, we could walk right out under those trees and pick the pods!" That is the kind of reaction one gets when using stereographs. The idea of space could be no clearer—the pods stand out just as if they *could* be picked by reaching out. When I look around in this room I know there is space that I can reach out into—when I look at the stereograph I know I can't reach out into it but the effect on me is the same. Children will unconsciously project themselves into the place represented to such an extent that they will for the time forget their immediate bodily surroundings. They may forget a description given in a text-book but they will always remember the landscapes impressed upon them through the stereoscope window.

The stereograph cannot be replaced by the slide or the film in this respect. Neither can it be used for the entire group at once as easily as can the slide. Hence we use the stereograph as an aid to study, just as we use a reference book or the individual experiment in the laboratory.

Many teachers are reluctant to use stereographs for the reason that they are not sure of *how* to use them. I hope I may in the few moments allotted to me be able to make some helpful suggestions along this line.

Where formal study periods exist the stereograph may pass from hand to hand just as a specimen might be passed, each one looking in turn while the rest of the class are busy with the preparation of the lesson.

One beginning the use of the stereograph is very apt to make the mistake of wanting to use too many at once. I made that mistake and when I found the children bewildered I studied the situation, and decided that I was giving them too many. In a class of twenty-four three stereographs are as many as can be studied at one time with satisfactory results. The teacher should select the three to be studied as having some definite bearing on the lesson assigned for the day. These three are *part* of the assignment. In this individual study each child will get his own reaction and probably no two will get the same. This is not a bad thing, for the class will have gained much by the contributions made by the various members.

A class of twenty-four is apt to be arranged in three rows and each row can be held responsible for one stereograph. Three stereographs may thus be studied systematically during a regular study period.

Another method of handling them is to turn two or three minutes of the recitation over to the study of a stereograph. Have one pupil pass down the aisle letting each pupil look through the scope for two or three seconds; while he is showing this stereograph have him tell in his own words what he has read from the back of the card (he having studied this previously). When all the class have seen the picture one is then ready for the socialized recitation where the teacher is only the director and the pupils the actors. It is well to keep the stereograph handy for when pupils become interested in telling what they see, differences of opinion are apt to arise and the stereograph may be needed to settle the discussion.

A third method is to pass the stereoscopes to all in one row giving each one in the class a stereograph. The row with the stereoscopes will study their stereographs through the scopes for about one minute when they will take the stereographs out of the scopes and pass the scopes to the pupils across the aisle while they continue to study their stereographs with the naked eye and to read carefully the text on the back. In this way each pupil gets from five to eight minutes study of the scene upon which he is to recite. In this time he can get a wealth of information and an intensely real impression. It is certainly desirable that the oral recitation should be strengthened and in this method the child will

learn that he must express himself in his daily recitation in correct English—that it is an essential part of his recitation.

Preparation of the lesson is individual on the pupil's part. When they depend on printed matter entirely their ideas are often hazy and the stereographs will clear them up —not only that—they help interpret the text—they add new ideas—they create genuine enthusiasm for the lesson being studied. They should not be studied hurriedly. A picture should be studied not merely to know what is there but rather to communicate the results to others and by doing this a sense of what is valuable is kept alive and exercised and one is much more discriminating in consequence.

In schools where the studying is done in the library or study hall the stereograph can be handled just as the reference book. Each pupil makes his own use of it as the need develops in the preparation of the lesson. In some cases specific assignments are made to certain pupils to prepare the particular phases of the subject best presented by some certain stereograph. In all cases the stereograph is handled from the individual point of view always having in mind its value as a stimulant to comprehensive reading in lesson preparation.

When a definite section of the text has been covered a review is needed and here is where the lantern slide will give most effective results. Whereas the stereograph is a tool for individual lesson preparation the lantern slide is used for recitation and group work. Its most effective function is in the possibility of using it for recalling and summarizing the individual work done with the stereograph. If the slide is used without this very effective individual preparation it becomes primarily a source of information subject to the interpretation of the teacher. Lantern slides may be used sometimes to cover rapidly a certain body of subject matter taken up for the first time but it is not so highly valuable in that it does not give occasion for pupil self-expression afforded by the former method of procedure. When a group of lantern slides duplicating stereographs previously used, is made the occasion of recalling the subject matter covered the preceding ten days or two weeks, there results an entirely socialized recitation full of possibilities of spontaneity and interest. These review recitations with lantern slides should always if possible be a room activity.

I like to use lantern slides in connection *with* the stereographs and by the time eight or ten have been studied every detail will have been seen. If the same view seen in the stereograph is thrown on the screen the child's memory brings to him all the fine details of the stereograph. There will be differences of opinion in the class and each pupil will want to give his ideas.

The ideal situation is to have a set of stereographs and a duplicate set of lantern slides. Such an equipment is a splendid medium of bringing out the timid child. Children like to do what they know *how* to do. As soon as the timid child stands before his class *once* and makes a recitation about a picture he is ready to do it again and again. When he has learned to talk a minute he has progressed much. To have children *anxious* to do that sort of thing is worth a great deal.

I am so anxious that my geography class shall not be like the cat the boy found—a perfectly good cat but a dead one—that I use every visual aid I can get.

Pictures are a very important educational agency. They may be made a very interesting, accurate and effective means of expressing ideas and material facts. Editors, publishers and advertisers have long since discovered the commercial value of pictures. Not many advertisements are without pictures. Many full page advertisements devote all but a few inches to pictures. Business men know the value of an appeal to the eye. Teachers can well afford to follow their example to teach many things in geography. Pictures

appeal. They touch the fundamentals of teaching. They command attention, hold it and give a strong stimulus. Five minutes with the eyes open are worth more than pages of written explanations.

Most of the geographies are filled with a wonderful assortment of pictures and many a lesson can be taught by studying and discussing them and using the material of the printed page for reference only.

Any method of visualizing class instruction carried on systematically will not only clear up hazy ideas in the minds of the children but will also promote an increased teaching efficiency among teachers who are reluctant to adopt new teaching methods.

Of all studies that are taken up in school there is none that deals more with the realities of life than does the study of geography. Here is a great opportunity afforded the teacher for making the school a real place for real boys and real girls. Here is a chance to break up the idea of instruction by the authority of the teacher handed down to a mass of uninterested children proceeding in lock-step fashion through a world of geographical facts. We teachers of geography are most fortunate in having such a wealth of material made available for our use; let us not neglect our opportunity.

Editorial

(Concluded from page 135)

horizon. It sweeps toward us like a four-mast clipper with all sails set. We hear the great winds of public discussion humming through the taut rigging. We see the strained, bellying sails, and the sailor folk scampering feverishly about their tasks. Then the great ship plows past, the bubbling wake quickly vanishes, and we are left with the silent sea. Some people call these rolling galleons 'Fads.' Others call them 'New Ideas,' and are rewarded with some portion of their shining cargo.

"Visual Education has come with rich treasure-trove. There has been a widespread awakening as to the possibilities of improving teaching through a greater use of visual aids. The incredibly swift rise of the motion picture has accentuated this. All the world goes daily to school—to three colossal schools—Home, Street, and the Movie. The cinema has become a universal influence, like gravity or oxygen, profoundly affecting the human stuff on which it plays.

"The wise school folk of today are utilizing, generously and effectively, a wide array of visual aids. Modern science, invention, industrialism, has made this possible. Motion pictures, lantern slides, opaque projection, picture postcards, stereoscopes, maps, charts, flat pictures, models, museum material, exhibits—a wealth of strikingly fine and beautiful material is at the disposal of the schools of this generous age. Children in a metropolitan school can see in action, as though transported on a magic rug of Bagdad, the sheep flocks of Australia, the cotton mills of New England, the shoe factory with its myriad machines; the Crusaders marching to the Holy Land; the walruses playing on polar ice; the gangs of Filipino 'coolies' cutting sugar-cane in Hawaii. The world is brought to the classroom desk; all humanity is at beck and call.

" 'To bring those whom we teach into an intelligent and appreciative understanding of the forces that contribute to their needs in an advancing civilization is our problem,' states Balcom of Newark, New Jersey, in his admirable manual, 'therefore we need to employ such methods of presentation as will give our teaching the stamp of realism.' Visual education has become a powerful tool, a wondrously flexible device, in the kit of the Modern School worker. Indeed, schools which lack this equipment and material belong to Yesterday. And schools should belong to Tomorrow."

The Visualization of Form (V)

A. H. Kennedy

Public Schools, Rockport, Indiana

THE pentagon set consists of nine pieces of three different sizes. Present them to the child, spreading them out upon the work table. Then let him sort them out and classify them into three piles, as shown in Fig. VIII.

Fig. VIII. The Pentagon

When he has learned to do the work at sight, let him close his eyes and classify them with his hands alone.

Then let the equilateral triangles and

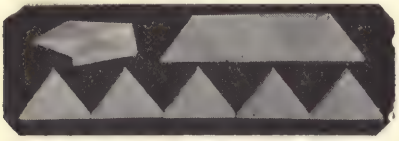


Fig. IX. The Dissected Pentagon

squares be mixed with the pentagons and properly classified into nine piles. This is a most important step in the acquisition of all knowledge.

Fig. X. Symmetrical Forms

He will notice that each form has equal angles and equal sides, and that this is true of all the forms, no matter what their size may be.

He will notice that the smaller the number of sides of any form the sharper are its angles.

Present the pupil with the dissected pentagon. Let him make the five triangles into a pile. He should notice that the triangles are all equal, that the angles at the center are all equal and that the angles at the base are all equal.

Then let him arrange the five triangles in a row, as shown in Fig. IX. Then let him

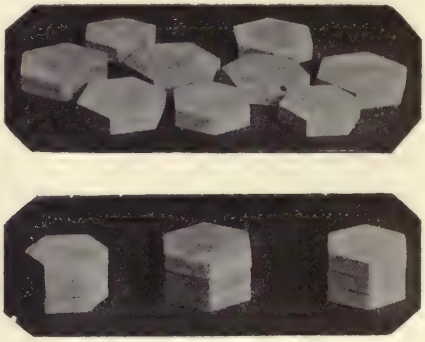


Fig. XI. The Hexagon

construct them into a trapezoid. This will show him how the pentagon is measured—the bases of the triangles times one half their height. Let the class compose the rule—the area of any regular polygon is found by multiplying its perimeter by the radius of the inscribed circle. With the area represented by A, the perimeter by P and the

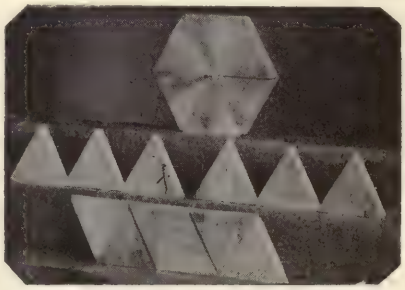


Fig. XII. The Dissected Hexagon

radius by R, the formula for the rule would be: $A = P \times \frac{R}{2}$.

These rules and formulae should not be learned until the subject is reached in the advanced grades. The formation of concepts

and definitions lay the foundations for such work and make it easy.

To develop the pupil's inventive talents, let him construct new forms from the triangles

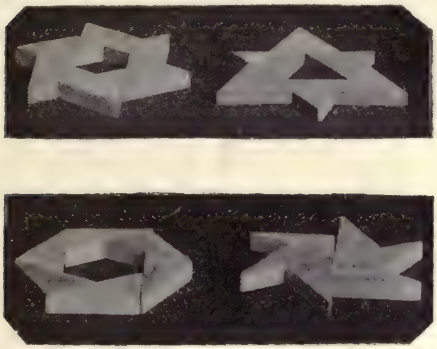


Fig. XIII. Symmetrical Forms

of the pentagon, as shown in Fig. X. Novel and symmetrical combinations might be made from the triangles of the pentagon and the squares and equilateral triangles treated above.

The treatment of other regular polygons is the same as that already given for the pentagon. The sets of solid, regular polygons should not extend farther than the octagon,

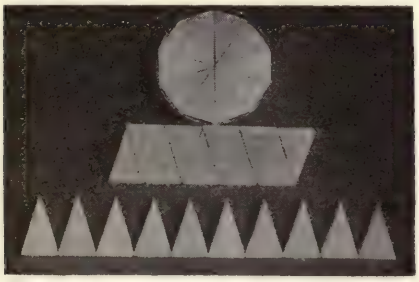


Fig. XIV. The Dissected Decagon

for they have so many sides that it is difficult to classify them.

The sets of dissected, regular polygons need not extend farther than the one of sixteen sides and after the hexagon need not include only those of eight, ten, twelve and sixteen sides.

Since the treatment is the same as in the case of the pentagon, it is only necessary to show the figures as they appear below.

The foregoing scheme of the regular poly-

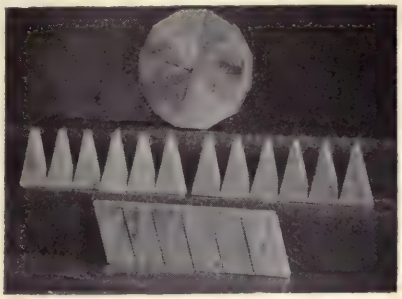
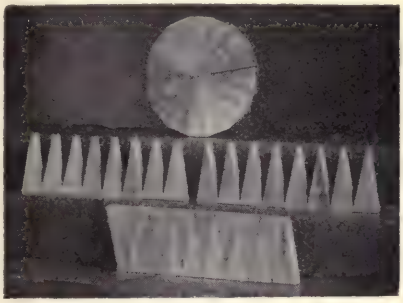


Fig. XV. The Dissected Dodecagon

gons, the elements of which they are composed and their reconstructed forms, form concepts in the child's mind that will help him to solve the problems of the circle.



The Polygon of Sixteen Sides
Fig. XVI.

This concrete method of correlating the affinities of the mind according to the actual facts in the case, prepares the mind for easy and accurate mathematical thinking.

This concludes the series of articles by Mr. Kennedy, begun in the August number of *Visual Education* and continued in the February and March issues of *The Educational Screen.*

The Use of Visual Aids in Teaching (IV)

A Series of Articles

By A. G. Balcom

WE ARE pleased to present in this issue the fourth of a series of articles from A. G. Balcom, Assistant Superintendent of Schools of Newark, N. J., and Director of Visual Education in that city. Under his administration Newark has become one of the best known centers of visual instruction, and Mr. Balcom himself is a tower of strength to the cause of visual education throughout the country. He is Vice-President of both the Visual Instruction Association of America and The National Academy of Visual Instruction, while he is prominent also in the work of the newly organized Visual Education Department of the N. E. A.

The titles selected by Mr. Balcom for this series of articles are as follows:

1. The Stereopticon and Slide (*in the December issue*)
2. The Stereograph (*in the January issue*)
3. The Film—Its Possibilities and Limitations (*in the February issue*)
4. The Care and Use of Films—Inflammable and Non-Flam (*in the March issue*)
5. The Motion Picture Projector—Portable, Semi-Portable and Standard Professional
6. The Film Stereopticon—a New Type of Visual Aid

These articles are planned to appear in consecutive issues of The Educational Screen.

The Editor

The Care and Use of Films—Inflammable and Non-Flam

The Hazard of the Film

THE hazard of the film has been greatly exaggerated, even the so called inflammable, the one with the nitrate cellulose base. This exaggeration has taken form in stringent and foolish laws as affecting the instructional use of film. The laws, so far, with few exceptions, have been enacted for the entertainment use of film and do not apply to conditions under which instructional film is used. We are told that the great danger in a film catching fire is the possibility of a panic ensuing among the optience rather than from the burning film and the likelihood of its setting the building afire. Can you imagine a panic in a classroom or auditorium where the pupils are under control even though a film catches fire?

Modern motion picture machines portable, semi-portable and standard professional with their improved safety devices, make it possible to run films when ordinary precautions are observed—with assurance that nothing will happen. We have been running films for instructional purposes in the Newark schools in auditoriums and class-rooms for four years and no film has ever caught fire to my knowledge.

Twenty-five years ago the motion picture machine consisted of nothing more than a projection head screwed to a table, with a slit in the table for the film to slip through. Underneath the table was a sack to contain the film until the completion of the performance with time to rewind it for another projection.

In an excellent book entitled, "How Motion Pictures Are Made" by Homer Croy, published by Harper & Bros., New York, the author says:

"Laws passed in this early day of the industry are still in force, although the machines which they were meant to adequate are no longer in service. Now with the improved take-up and the housed lamps there is little or

no danger of fire, but yet the laws must be lived up to, much inconvenience and harm as they work. It is only another example of how inadequately laws keep pace with progress, proving that it is a pretty safe assertion, one industry with another, to say that law is at least twenty-five years behind invention."

We are permitted in New Jersey to use a portable machine of a certain type in schools without the machine having to be enclosed in a fireproof booth either with inflammable or non-flam film. This in my judgment, is a progressive step and will be productive of a large use of film for instructional purposes. Every school auditorium seating 400 or more should be provided with a booth where a standard professional machine may be housed, but for class-room use schools should be permitted to use portable and semi-portable machines without the enclosing fireproof booth.

Non-Flam—versus—Inflamable Film

There is a movement on foot to have all film for instructional purposes printed on non-flam stock. Those who have had experience in handling film will agree with me, I think, when I state that non-flam film, up to the present time, is very much more difficult to use than the inflammable. It dries out more easily and is more difficult to patch successfully, however, there has been an improvement made in this stock during the last two years.

Directions for the Care and Use of Film

1. The standard width motion picture film is a strip of celluloid 1⅜ inches wide by about 6/1000 inches in thickness. There are sixteen pictures to a foot of film and each picture is one inch wide and ¾ inch high. There are four sprocket holes on both sides of a single picture. There are two kinds of positive film, inflammable (nitrate cellulose) and non-inflammable (acetate cellulose.) The inflammable film burns quickly but is not explosive. The non-flam film burns slowly and is being used more and more for non-theatrical purposes. It dries more quickly than the inflammable film and its wearing qualities is about 80% of the inflammable.

2. Film should be kept in air-tight containers supplied with moistening fluid when not in use, to prevent becoming dry.

3. More harm is done to film through careless threading than from any other source. Be sure that the sprocket teeth are meshed with perforations on both sides of film and that the loops are ample before starting the projector. Be sure that the film is in good physical condition before it is run.

4. Inspection of a film consists of running it from one reel to another on a regular rewinder, allowing the film to pass through the hand so that the thumb and fore-finger are pressed against it sufficiently to cup it. This is done to detect poor patches and torn sprocket holes. Patches begin to loosen at the corners, and often embarrassing stops can be avoided by using a little cement in these places when inspecting the film. Torn sprocket holes should be notched and as a rule when two or more successive sprocket holes are torn this portion of the film should be cut out.

5. To make a patch, cut the film leaving a stub the length of one sprocket hole on one side. (By stub is meant a part of the next picture.) On the other side cut exactly on the dividing line between two pictures. When doing this, it is convenient to have the emulsion side up. Moisten slightly that portion of film over the frame line and remove the emulsion by scraping. Be sure that the emulsion around sprocket holes is removed cleanly and only up to frame line. Apply cement evenly to part where emulsion has been removed and quickly press other end of film to this so that sprocket holes line up perfectly with enough pressure for the cement to set. Do not use too much cement and wipe

(Continued on page 157)

What to Look for Out of Doors This Month

LUCILE V. BERG

"The stormy March is come at last
With wind, and cloud, and changing skies;
I hear the rushing of the blast,
That through the snowy valley flies.

And in thy reign of blast and storm
Smiles many a long, bright, sunny day,
When the changed winds are soft and warm,
And heaven puts on the blue of May."

MAD March winds, cold and penetrating, bow the bare, supple tree-tops, and drive black, tattered clouds across the heavens, and ripple the tiny puddles that fill the hollows where last month's snow drifts lay. The spring freshets have started, changing the quiet forest stream into an angry torrent that overflows its banks and goes its wild way swirling and eddying about the tree trunks, carrying with it many a dizzy flotilla of sodden leaves. The water-babies, rudely awakened by the rush of water, cling closely to friendly roots and reeds to keep from being swept away, and to hide from the hungry cat fish that awoke when the brook first swelled. And then when all the world seems out of breath, March masquerades as May. The feathery tree-tops and the soft blue sky are mirrored in the unruffled pools that fill the hollows of the forest floor, and sweet, warm winds bring promise of the Spring. On March the twenty-first, the sun will cross the equator on its northward journey,—and winter is done! done,—even though we may have snow several times over after the calendar has said that Spring has come.

The ground floor entrance of a forest home.

The quiet, ice bound stream has waked and overflowed its banks.

TO ATTEST the fact, the arbutus bravely blossoms through thin snow, trailing its fragrant bells upon the chill brown earth; the brave hepatica, whose perfected buds have lain all winter will answer their summons, and star the sunny slopes before the snow is gone; and soft buds will swell, giving promise of summer's canopy.

THE sap is high, and where it seeps through old wounds of winter's making, a myriad

of velvety mourning cloaks hang lightly, sipping as they take the sun. Quickened by the call of Spring the maple keys fairly stand on end. The husks of seeds that have lain quiescent since they fell, are softening—soon the moisture will seep through and waken the tiny embryo plant, so with the bright, warm days of Spring, they will come forth to clothe and beautify the world.

THE ground hog is come back to life—back from his deep and death-like sleep to wake and doze, and wake and sleep again, while winter wanes. Unlike the squirrel and chipmunk he has not learned the art of husbandry, so by the end of March when he comes forth, he is lean and gaunt from his long fast. The owl's downy brood sleep snug and warm despite chill rains and biting winds. The wood-pussy's courting is done.

THE color has begun to fade in on the wings of sleeping moths but the blue-black solitary wasp still lies like a bit of old ivory within her grey mud walls. The nest of the orb weaving spider contains a myriad of baby spiders, who without food or water have grown mysteriously, and shed their tiny skins while the winter winds rocked their cradle.

Antlered twigs of early spring and soft gray pussy willows nod in the marshy March wood.

THE winter constellations must soon relinquish their places in the sky. Lower and

(Concluded on page 158)

Church Service with Motion Pictures

REV. CHARLES STANLEY JONES

Congregational Church, Biddeford, Maine

UNQUESTIONABLY, motion pictures have their places in connection with religious services. The best argument for their use here is their successful operation by representative churches in various parts of the country. It has been proved in countless instances that the proper use of motion pictures in the Sunday evening service is the means of gathering a large audience and also of preaching the Gospel in a most effective way. Occasionally someone complains that pictures simply gather a crowd. If this is true in any particular case, it is because the minister is falling down on his job. Thousands testify that moving picture services are inspiring, deeply religious, and generally helpful.

The audience begins to gather early for a motion picture service. This is due to the fact that seats are generally at a premium. Most churches which use this feature are filled to overflowing every Sunday night. Literature having to do with the local work of the church or the world-wide work of the denomination, distributed to early comers, is generally read during the interval preceding the service. Here is a good opportunity which is not neglected by a wide-awake minister.

The auditorium should be brilliantly lighted and must be made to have a churchly atmosphere, despite the necessary equipment for moving pictures. Let candles be burning and the cross be given a central place. On the inner doors opening into the assembly

room, should be the familiar invitation: "Whosoever thou art, that worshipest in this church, remember that it is the house of God; enter it not without the spirit of reverence, and leave it not without a prayer to God, for thyself, for those who minister, and for those who worship here."

If possible, the screen should be hidden from view. It is preferable to have it covered with a heavy curtain. Interested workers should have seats at regular intervals scattered about the auditorium, that by their presence and demeanor, the spirit of worship may be encouraged. It is even more important than for other services of the church, where less strangers attend, that the ushering should be done with care and cordiality.

The service commences with the organ prelude. In a few moments the electric lights are slowly dimmed and the curtain which hides the screen is parted. In the darkening church the audience reads silently from the screen. "To all who are lonely and want friendship, to all who are troubled and seek peace; to all who have temptations and demand the power to overcome; to all who have a desire to live nobly, this Church of Jesus Christ bids welcome here, promising helpfulness and brotherly love." Then follows the call to worship: "The day goeth away, and the shadows of evening are stretched out; but it shall come to pass, that at evening time there shall be light. Abide with us, for it is toward evening, and the day is far spent." As the invocation appears on the screen, the illuminated cross, high above the organ begins to glow; all other lights are out, save the candles on the communion table. The organ plays softly, and the spirit of worship is felt by all who have gathered in the house of God.

The service of praise opens with one of the old and substantial hymns, such as "Come Thou Almighty King." The words of the songs, sometimes appropriately illustrated, are shown on the screen. People love to sing, and they will join as heartily in the best hymns as in the questionable, so-called Gospel tunes. The praise service is one of the great features where moving pictures are used; the darkened church with the words of the hymns on the screen compelling attention, seems particularly conducive to hearty singing.

After the hymns, the Scripture is read aloud and in unison. Occasionally the Scripture is read by the minister and illustrated by art pictures.

The congregation is led in prayer in various ways. Sometimes a prayer appears on the screen and is read in silence by all. At other times, the minister offers a pastoral prayer, followed by silence, which in turn is followed by the reading of a prayer from the screen, aloud, by the audience. The absolute quiet which prevails during the silent prayer is one of the most impressive parts of the service. The only light in the church streams from the illuminated cross and the candles. The solemnity of communion with God is felt by each individual, no matter what attracted him to the church.

Every part of the service, the prayers, the Scripture readings, the poems and the hymns, are selected to enforce the teaching which is driven home in the sermon and the moving picture.

The subject of the sermon may be effectively announced, often by a famous painting of the very scene from the Bible from which the text is taken. This is followed immediately by the appearance of the text upon the screen. During both of the latter slides, the lights are gradually coming on in the church. When the minister begins to preach he has the tremendous advantage of meeting an audience effectively prepared for his message.

If the opening scenes in the moving picture are such that they follow naturally the conclusion of the sermon, the picture starts just as the minister stops preaching. If, as is generally the case, the sermon emphasizes a truth which unfolds gradually in the progress

of the picture, the announcements and offering follow the sermon. No two services are just alike; each has its individuality.

The moving picture may be anywhere from five to twelve reels in length. Generally, I have found that the audience is larger when the longer pictures are shown. My service commences at seven o'clock. The picture starts about seven-fifty. The final prayer and benediction comes anywhere from nine o'clock to a quarter of ten. Some older people do not care for the very long services; the young folks like them better. Sometimes, one-half of the audience is composed of young people between the ages of sixteen and twenty-five.

After the picture is over, the service is effectively closed in such a manner that the great central truth of the evening is again emphasized. This is generally done by a prayer, preceded by a moment of quiet meditation. The benediction is pronounced with the auditorium still in semi-darkness, lighted only by the illuminated cross.

There are hundreds of suitable films for church use. "The Shepherd King," taken from the famous stage play by the same name, photographed in the Holy Land, a great theatrical success, is one of the best films available for Sunday night showing. I would also mention among the especially appropriate subjects for religious services the following: "Humoresque," "The Good Provider," "Nanook of the North," "Deliverance," "The Miracle Man," "The Judgment of the Storm," "The Man Who Played God," "Disraeli," "The Ruling Passion," "Twenty Dollars a Week," "Silas Marner," "Shadows," "The Bluebird," "The Four Seasons," "The Old Homestead," "If Winter Comes," "The Confidence Man," "Big Brother," "Les Miserables," "Alice Adams," "The Little Church Around the Corner," "Pollyanna," "The Love Light," "Little Lord Fauntleroy," "A Tale of Two Cities," "Orphans of the Storm," "Bill," "Boy of Mine," "The Man Life Passed By," "Cricket on the Hearth," "Not One to Spare," "God's Crucible," "Our Mutual Friend," "From the Manger to the Cross," "Persecution."

In many of these films, individual scenes will have to be cut. The minister may do this himself, or he may secure his films through one of the various supply houses interested primarily in church and school work, in which case the deletions will be made before the film is shipped. Of course, this service has to be paid for, and it is much more economical for the minister to do his booking directly with the various exchanges which release the particular picture desired.

No minister or church should undertake the use of moving pictures until after a thorough study has been made of the requirements to be met. One bad picture, one or two accidents due to lack of knowledge of equipment, will not only spoil the endeavor for the church which makes the error, but will hurt the cause in general. There are few undertakings which need more careful preparation.

The approximate expense of installing theater equipment in the average church will be around $1400. In some churches, two of the portable machines may be used to advantage, giving a well-lighted, clear picture. I say two machines, because a single portable machine will carry only one reel of film at a time and it takes much longer to thread it than it takes to thread a theater machine. This constant breaking of the program every twelve minutes is worse for the church, where cumulative effect is particularly desired, than it is in a theater; and all theaters, even in the smallest towns, run a continuous picture without interruptions. If a single standard machine is used, it may be equipped with double reels and this means a break for threading about every twenty-five minutes. It takes from ten to twenty seconds to thread a theater machine, and from a minute and a half to two minutes to thread a portable projector.

(Concluded on page 158)

The Theatrical Field

Conducted by Marguerite Orndorff

Theatrical Film Reviews for March

HE WHO GETS SLAPPED (Metro-Goldwyn)

Lon Chaney is an admirable character actor when his director keeps a tight rein on him. Victor Seastrom does just that in Leonid Andreyev's somber history of a man, who, turning bitter under the buffets of circumstance, joins a little French circus, and carries on the grim jest to the end as He, the clown who gets slapped. Mr. Chaney makes of him a poignantly tragic figure. Norma Shearer, John Gilbert, Tully Marshall, and Marc McDermott round out an excellent cast. This is one of the well-made pictures of this year.

THE GOLDEN BED (Paramount)

C. B. DeMille's swan song for Paramount glitters in his usual manner, and abounds in bad acting. It centers around a pampered beauty who sends her first husband to suicide, and her second to prison for embezzlement. It's an orgy of spending which turns the average spectator a trifle giddy. But whatever your reactions to a DeMille picture, it is always consoling to reflect that, after all, people are not really like that.

OH, DOCTOR (Universal)

Harry Leon Wilson wrote a story about a young hot-house flower who inherited some money but didn't expect to live long enough to get it. So he mortgaged his prospects for enough to enable him to die in comfort. But he fell in love with his nurse and after that he just couldn't die. Reginald Denny makes Rufus Billop an altogether different sort of fellow from what Mr. Wilson intended him to be, but he is none the less amusing. Mary Astor makes an attractive nurse; and three nervous old bachelors are well played by Otis Harlan, William V. Mong, and Tom Ricketts.

A THIEF IN PARADISE (First National)

This story gets off to a bad start because the hero really is a ne'er-do-well and a thief, who never entirely captures your sympathy, notwithstanding the fact that he is played by Ronald Colman. He impersonates the lost son of a wealthy man for the sake of the money, and marries the daughter of the man's best friend. Then two impossible things happen. First, overcome by conscience, he shoots himself, but being a poor shot, fails to do any lasting damage. Then the dark lady who has been hovering in the background, experiences an inexplicable change of heart, and quietly drifts out of the scene, leaving the thief to enjoy his unearned paradise. Doris Kenyon and Aileen Pringle are the two women.

CIRCE, THE ENCHANTRESS (Metro-Goldwyn)

Mae Murray as the lady whose fatal beauty almost brings her to a bad end. Fortunately, however, she is at heart a good woman, and the man she loves discovers it just in time. There is lots of jazz, of course, and much that is highly suggestive.

MISS BLUEBEARD (Paramount)

The opening caption announces it as a mixture of love and nonsense. It is—and mostly nonsense at that. It has been scaled down from a rapid fire stage farce, and amounts to practically nothing in spite of the efforts of Bebe Daniels, Robert Frazer, and others. These people are all so much at sea in the highly improbable situations that one feels a little sorry for them.

THE MAN WHO CAME BACK (Fox)

Another stage success fizzles out on the screen, probably because the script fiddles around with too many explanatory incidents, and then has to skim hurriedly over the real action. Dorothy MacKaill holds up her end of it as well as she can, but George O'Brien doesn't "come back,"—he doesn't, in fact, even get started.

TOMORROW'S LOVE (Paramount)

With Agnes Ayres furnishing the beauty, and Pat O'Malley the comedy, this little story of the good and bad humors of married life is fairly successful. The well known frailties of human nature are amusingly set forth.

INEZ FROM HOLLYWOOD (First National)

Anna Q. Nilsson wastes her efforts on the part of a movie actress who is known—for publicity purposes only—as the worst woman in Hollywood. Mary Astor plays the sainted little sister who must be kept from harm at any sacrifice, and Lewis Stone for once is unconvincing as a lover. It's all overdone—especially the sacrifice.

LOVE'S WILDERNESS (First National)

This picture may leave you slightly curious as to just what love's wilderness is. But that has really nothing to do with the story, which—as usual—is about one girl and two men. The girl is played by Corinne Griffith, who looks as fragile and as expensive as an orchid. The men are well played by Holmes Herbert and Ian Keith.

THE HOUSE OF YOUTH (Producers Distributing Corporation)

More jazz. This time the wild young lady, having ruined her life and disgraced her family, goes out to end it all. On her way to the river, she passes through the slum district. Having nothing else on her mind, she is struck by the awful misery of the children about her, so she dashes away the tears and goes home to start a fresh air farm. The movies are getting better every day.

University and City Centers Of Visual Education

Conducted by H. W. NORMAN, Secretary Bureau of Visual Instruction
Indiana University, Bloomington, Ind.

A Canadian University Center of Visual Instruction

A. E. OTTWELL, Director of Extension, University of Alberta

THE work of visual instruction in the Province of Alberta is almost entirely in the hands of the department of Extension of the University of Alberta, and is carried out under several headings.

To begin with, we have a lantern slide library of 380 sets of slides. These are arranged in lecture form with printed or typewritten material to accompany them, and are lent to educational organizations in the Province free of cost except for carriage charges. During the year ending June 30th, 1924, 1597 exchanges of sets were made to almost every kind of community organization imaginable. The slides were shown 2300 times to audiences aggregating nearly 160,000. The present indications are that these figures will be considerably exceeded for the current year.

We have also a lending library of about 500 reels of moving picture films. Moving picture films are supplied to community organizations on a rental basis, the rental being figured as early as possible on a scale to provide for replacements of films as they are worn out or must be discarded. There are approximately 50 moving picture machines of the Safety Standard type in different parts of the Province, to which more or less regular service is supplied. It should be pointed out that we have confined ourselves entirely to the Safety Standard type of film, finding it most suitable for community work. For a sparsely settled territory such as Alberta presents, it is out of the question to have standard moving picture equipment in most communities which we must serve, hence our decision to adhere to the Safety Standard type of projector and film.

At Headquarters

In addition to lending libraries of slides and films, we maintain a lantern loaning service for slide lanterns. At a nominal rental lantern outfits are loaned, and this service considerably widens the scope of our lantern slide library. During the past year over 200 loans were made of such equipment.

We also maintain a lantern slide laboratory where slides are made up for educational purposes from material supplied by instructors in various fields. Practically all the slide-making for the University faculties is done in our laboratory, and a great many special sets of slides are turned out for high school instructors, ministers, and other community workers.

To supplement the lending service, we have put on foot during the past two years a plan by which operators with educational moving picture films are sent on circuit. During the present year, two such operators are in the field. One is carrying a

Visual Materials for the Schools

film specially intended to appeal to the churches, the film being entitled "The Chosen Prince"—a moving picture version of the story of David and Jonathan. The other operator is carrying a film version of "The Vicar of Wakefield," one of the literary subjects in the high school course for the year. The service is put on the basis of actual cost, a uniform charge being made at all points, and the charge is sufficiently high to balance the budget at the end of the season's operations. Very gratifying response has been received from schools and churches in connection with these services, and it would seem that considerable development is possible. Indeed the only limit to the field for visual instruction is the extent to which funds can be made available and information as to the value of the work put at the disposal of educators generally.

THE following from an article by Mr. Bach in *School and Society* bears repeating:

"The conception of the museum of art as a storehouse, as an exotic treat for the elite, as an aristocratic waste of public money for too small a portion of the public, is dead. The museum of art is a working educational organization capable of unlimited public good—*if used.* Co-operation of schools is indispensable. Any number of lectures and exhibitions for the public at large must leave but a small impression as compared with diligent museum study in the schools. This includes also classes other than those in art; the art museum has as great a message for the class in history, in English, in civics, in geography, as the science museum has for the class in botany or zoology. And this co-operation between schools and museums does not end with the grades; its work continues through high school and college courses."

An inspection of educational facilities at our leading museums will show how such a laboratory can grow, extending its assistance along a score of channels, the majority of which can be of value to teachers in any or all fields. At the Metropolitan Museum will be found, as apart from the collections themselves and the departmental chiefs or curators, the following facilities mainly organized as educational work:

Other Centers Want to Know What You Are Doing

IF ALL of the various uses of visual aids that are daily being made by schools and civic organizations affiliated with Visual Education Centers could be compiled and reported, a step forward would be made in the general effectiveness of visual aids and methods. It is the actual use—the ordinary day-by-day application that is bringing visual education into its proper place in educational and community work. Certain methods of using material may seem commonplace to you, but this same method may be new to others. Ideas concerning the use of pictures in school, church, college, or in special work by community workers should be made known to others.

"University and City Centers" is a department which should become a clearing house for visual news and ideas for those who are actively engaged in the use of visual aids. We earnestly request those in charge of Visual Education Centers to send in items concerning their work. Every center will be interested in learning what the others are doing. Every center *needs* this information.

H. W. NORMAN
Editor of Department

Staff of Instructors, interpreters of the collection;

Lending Collections of lantern slides, photographs, maps, charts, casts, reproductions, post cards, textiles and laces;

Lectures, Saturdays, Sundays, and special series;

Publications, bulletins, leaflets, historical catalogues;

Bureau of Information regarding the museum, its work and collections;

Story Hours for Children;

Photographs, complete file of all museum objects and duplicate prints for sale;

Special Permit and Privilege Cards for designers, students and copyists;

Opportunity to purchase casts of certain objects;

Special room for close study of objects removed from the galleries for that purpose;

Easels and stools and locker room for drawing materials;

Class rooms with lanterns available for teachers and school groups;

Service department for manufacturers and designers and a staff member to visit factories and workshops;

Study hours for salespeople and "buyers";

Publicity service to newspapers and trade journals;

Special exhibitions by schools, manufacturers and designers of their own work;

Special exhibitions of museum materials of value to manufacturers and designers;

Lectures for teacher groups, for high school students co-ordinated with regular classes in history, civics, English, etc.;

Field work by staff of instructors in elementary and high schools, vocational and training schools, factories and workshops.

This does not complete the list, for there are other types of work that have no relation to the topic in hand. Yet how many of these lines of effort can be made profitable to teachers and schools? Practically all. But the mountain cannot come to Mahomet.

IN THIS connection it is a pleasure to mention the work of The Children's Museum of Boston. Their ninth annual report showed an attendance of 65,564. Five hundred and ninety-five classes and groups came for lectures, and there were 98 club meetings. Lantern slides frequently supplement the exhibits.

WHILE it is not specifically included in the heading to this department, the museum looms very large in the City Centers of Visual Education and there are several state museums that are active in the work of visual education. The editors of the EDUCATIONAL SCREEN are projecting a series of articles on The Museum as an Educational Force, that will seek to place these important institutions in the position they really occupy in the visual education movement.

SECRETARY H. W. NORMAN of the Bureau of Visual Instruction at the University of Indiana, Miss Amelia Meissner, Curator of the Educational Museum at St. Louis, and Director Dudley Grant Hays, Director of Visual Instruction in the Chicago public schools, are prominent visual instruction directors who will lecture at the DeVry Summer School of Visual Education next July.

Use of Visual Aids in Teaching

(Continued from page 149)

off all of it not actually used in making the splice. Nothing is more important to good projection than well made patches. Splicing may be done by hand where the only implements involved are cement and scissors, but where considerable film has to be inspected it is better to have a film patcher with all of the accessories that go with it.

6. Exercise care in the rewinding of film or you will injure it. Turn the rewinder steadily with just enough tension on reel from which the film is being wound to make it compact.

7. When using non-flam film use non-flam cement. When a film is out of frame as shown on the screen locate this spot and take it out when rewinding it. Pieces of blank film from three to five feet in length known as leaders and trailers are fastened to the beginning and end of film respectively to conserve the film in matters of threading and rewinding.

If you can answer these questions satisfactorily, based on your experience and study, you are qualified to handle film intelligently:

Self-Testing Questionnaire

1. What is the emulsion side of a film?
2. What causes a jumping effect of the picture on the screen?
3. In threading a machine why do you have to allow for what is known as the "upper" and "lower" loops?
4. What is a misframe and how can it be taken out?
5. In splicing a film how much is allowed for lapping?
6. Describe in detail the differences in a good patch and a poor one.
7. In your inspection of a film you find eight or more sprocket holes torn in succession. How will you mend it?
8. What will happen to a film when being run in a projector if two or more sprocket holes are torn opposite to each other on both sides of film?
9. Why is it necessary to notch or cut out torn sprocket holes?
10. What is the function of a film band?
11. In starting a film in a projector the pictures appear up side down. What has happened?
12. What precautions should be observed in inspecting film so far as fire hazard is involved?
13. If a patch pulls apart just before it reaches the intermittent sprocket, what will happen in the film?
14. In running a film, why should the operator never leave the projector?

Church Service with Motion Pictures

(Concluded from page 153)

It is very important that the church should install the best available equipment. The evening offering pays for operating expenses and a little more; the original cost of the equipment must generally be met in other ways. The average expense per night is thirty-five to forty dollars.

There is a tremendous appeal made by the audience gathered on Sunday night for these moving picture services! It is not the usual church audience, which needs no repentance; but folks who present a special challenge. If the service is conducted properly, there will be no trouble with discipline. People have come not to see some sensational stunt done by the minister, nor to listen to something not particularly conducive to generating good will in the community. Many of them have come, admittedly, to see the picture. But those who want cheap pictures and are not interested in the great, serious dramas of the screen, will be few in number. People of all religious faiths attend these evening services. That presents a great opportunity to work for Christian unity. Visitors from other denominations come frequently, and I always include in the service a prayer for the blessing of God upon all the churches of the community. There are few programs which cost the preacher more hard work and which produce more good than the Sunday evening service in which motion pictures are used.

What to Look for Out of Doors This Month

(Concluded from page 151)

lower they sink and before long the Great Scorpion will replace Orion, and we shall miss those brilliant stars we looked for on a winter's night, but in their stead, others shall come to dream above our summer world. Only the polar constellations stay; night after night, the whole year through, they swing majestically about the bright North Star.

Official Department of
The Film Councils of America

MRS. CHARLES E. MERRIAM, *President*

F. DEAN MCCLUSKY, *Vice-President* 6041 University Ave., Chicago MELBA T. BALDWIN, *Secretary*

* Motion Pictures and Morals

CATHERYNE COOKE GILMAN

Executive Secretary of the Woman's Co-operative Alliance, Minneapolis

THERE has been enough said in reference to the motion pictures by friends and foes alike to close for all time the question as to whether motion pictures are improving morally. They are not improving morally and there are no evidences that they will do so as long as the producers are incapable of understanding normal American family life, ethical, religious or legal ideals. The American people should become sensitive and resent the implications made by the producer of the motion pictures that commerce and not ethics should direct the reaction toward the subject.

Nature is most marvelous, most beautiful and most thrilling of all the possibilities to attract. It has been defaced by the introduction of unworthy and disgusting plots depicting the lives and characters of vice and crime in a manner which assumes such conditions prevalent. It is evident that the producers cannot understand nor appreciate the adventures, the thrills nor the delights of the usual in our civilization. They can only understand what they have seen and felt, hence the pictures "Greed", "Manhandled", "The Enemy Sex", "The Golden Bed", "The Sainted Devil", "Forbidden Paradise", "The Cost of Virtue", "The Female", "The Wife of the Centaur", "Worldly Goods", "Compromised", "Unguarded Women", "Playthings of Fire", "Wild Moments", "Changing Husbands", "Little Miss Bluebeard", "A Woman of Fire", "The Beautiful Adventuress", "Argentine Love", "A Broadway Butterfly", "The Last Man on Earth" and "Sinners in Heaven".

The advertising itself should answer the question to any one who has a single reservation as to whether the motion pictures have been improved in the last three years. I quote from their own advertising material for "Manhandled":

> Imagine the screen's most gorgeous personality as a silken gold digger, trading her caresses for jewels and Rolls-Royces. Escaping untarnished, till her charms, like all rare goods that men handle too freely, sink to the bargain price class. Imagine the punch, the gowns, and best of all, the profits.

Paramount announces that "The Cave of Fallen Angels" is

> The tale of a mother who herself the mistress of a roaring night-life café, has placed her pretty daughter with a rich family to be brought up respectably. When the daughter starts hitting the pace that kills, when the butterfly faces her moral crisis in her own mother's café, here are thrills, here are heart throbs such as audiences seldom see.

The same production company states in describing its "Forbidden Paradise" that

> The world's greatest passion actress has come into her own. Here is Pola Negri, displaying all the fire and seductiveness that has made her famous. A sensational story of society, romance and intrigue.

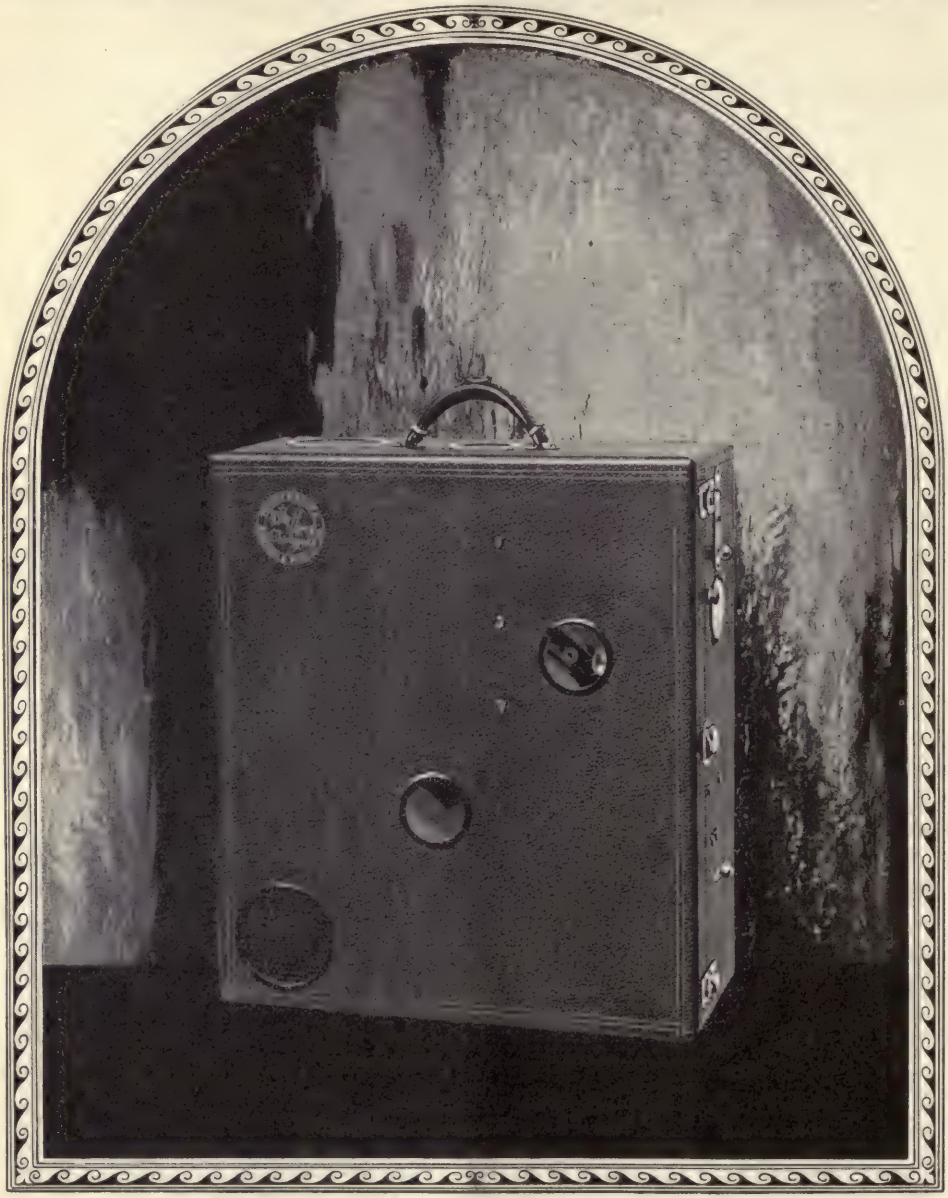
The publicity in connection with "Changing Husbands" reads:

> A rich young wife eager for a career and a famous stage star eager for a home look exactly alike. They secretly change places. The husband, none the wiser, falls passionately in love, with the actress. The wife loses her heart to another man. Complications? Comedy? Success? You said it.

Here is another, "Worldly Goods".

> What happens when a keen-minded young business woman used to independence marries a romantic weakling in a moment of passion and tries to settle down? What happens when her real mate comes along? Will that interest women? Oh man!

* Delivered at Washington, January 15, 1925, National Motion Picture Conference.



The **Super DeVry**

The Super DeVRY

America's Only Portable Projector of Professional Quality

America's Schools have demanded a projector capable of theatrical performance with amateur simplicity at long throws. It is natural that they look to The DeVry Corporation, pioneers of portable projection for a machine capable of this performance.

In the production of the Super DeVry this demand has been at last fulfilled. It is light in weight, for it weighs only 35 pounds and yet is equipped with a giant 1000 watt lamp capable of bridging the distance in a long auditorium and giving a clear, large, flickerless picture steadily and without trouble.

The Super DeVry is equipped with the DeVry Stop On The Film Feature—the finest improvement in stopping on the film. No gold glass to deteriorate or break up under the heat, endangering the film.

Forced ventilation cools the Super DeVry constantly when the film is moving or when the projector is stopped, and the head can be disengaged for rewinding—the rewinding operation taking but a fraction of a minute for a full reel of film.

Every school in the country should be familiar with the Super DeVry.

All De Vry Projectors are guaranteed to be superior in workmanship, durability and performance to any other portable or semi-portable projector made.

Let us send you a copy of our folder, "And Now The Super DeVry."

THE DEVRY CORPORATION

1091 Center Street ⊙ ⊙ ⊙ Chicago, Illinois

These and others have come to my attention this morning and form a challenge to all religious leaders, educators and parents who feel that the family, religion and law are the great institutions of our civilization, worthy of development and perpetuation.

It is impossible to laugh at our ideals, scorn our judgments and ridicule our controls before the youth of the nation with impunity. It is not strange that the disastrous results enumerated and reiterated in this and other conferences prevail when millions of our people are daily being impressed with the apparent universal disregard for home, church and government. Those who do not respect our institutions, do not even understand them, do not know or believe they exist, should not be permitted to remain in a position to teach through the eye, that most effective medium.

In the Minneapolis survey, during the observation period of five months, 12% of the films depicting religion or law showed ridicule or contempt of these factors. In 20% of the films during the same period, there was exhibited infidelity and disregard of the marriage vows. Obscenity, immorality or profanity were shown in 35% of the films. The comedy portrayed even a greater danger, inasmuch as only 10% produced a hearty, wholesome laugh. Ninety per cent of the comedy brought furtive looks, secretive smiles or hysterical and uncontrolled laughter.

Who is responsible for the leisure time activities of children and young men and women? What should entertain or amuse the people of the great country? Can we not rely upon good, clean wit and humor for our comedy? It is true that no one person can decide what anyone else may enjoy or reject. The leaders, however, in this movement, as well as in other welfare programs for the common good, should be educators, social, civic and religious leaders. The whole subject of entertainment forms a worthy challenge to the greatest minds of the times. Someone must come from somewhere who will undertake the systematic study of the use of the leisure hour and the legitimate demand for amusement and entertainment.

A working group in every place where there is a theatre can be maintained to carry out specialized programs. A director with actual experience in promoting successful programs for community organization can usually be secured. Under such a director, teacher or club woman, there can be developed three or more committees according to the scope of the work to be undertaken. The following are only suggestions:

1. Organization and investigation.
2. Research and standardization.
3. Recommendations

The work of these committees can be discussed locally with the leaders of the community and the final findings used as recommendations to national groups. In this way substitute programs will be projected into the discussion. While details are being worked out and necessary changes being brought about, the various groups now concerned over the situation will be given a constructive plan of action to discuss and develop.

Offended groups at the present time have created formidable public opinion which will and should affect very materially the attendance in theatres. Any movement for the production of better films should be followed rapidly by actually incorporating into an organization large numbers of people to be interested in the control of the actual making of films.

The practical plan is to establish a central place from which all of this work can be directed through organization and research. Such a movement must come from the bottom up. It must arise from the people concerned. Leadership must be furnished. Responsibility and the possibility of an informed public opinion directed at the source of production of films should be recognized. The solution is a decentralized effort. This can best be accomplished through existing agencies. Lists of prominent names or organizations will be little more than a stumbling block or a veil to cloud the vision if they are to act as super-censors.

A movement started immediately to secure the sentiment for federal control of standards of production, would serve as a medium to concentrate the critical attitude and at the same time register the demand which is necessary to the successful movement of better films. The industry has demonstrated its inability to be the leader. Leadership is imperative. Will the schools, the churches, social and civic groups answer this appeal?

In conclusion let it be clearly understood that women generally are interested in producing better pictures and will sooner or later find a way to accomplish this result. They are not impressed with the constitutional right of any group to exploit the youth under the guise of legitimate business. They know that a constitution permitting such a short sighted policy is not worth saving. They are firmly convinced that the constitution of the United States does not harbor the right to do wrong and would not support it if it did. The women working on better motion picture production are in earnest and many believe they have found a way to effect the change.

The solution is to establish by study, higher ethical, moral and religious standards upon which the production of motion pictures can be based, and to arouse an informed public opinion to procure the necessary legislation, such as is provided in the Upshaw Bill now before Congress, and to secure its enforcement.

The bill provides for Federal control of the standards of production and provisions for enforcement through a Federal Commission. All interested citizens should write their Congressmen for bills, study them and act for the best interests of the youth of the present and future.

The self-evident conditions need no further exposition. The important questions are—what are we going to do about it and how are we going to do it?

In the first place all efforts should be aimed at the producers. Second, these efforts should be constructive and practical. Such changes must come by an organized, intelligent public opinion.

The producer is the one to whom all must look for any real improvement in the motion picture film. He is responsible for the standards of the scenario writers, directors, promoters, managers handling the themes, captions, advertising and suggestive titles. He is responsible for the little as well as the big "twists" so objectionable to the intelligent public. There are difficulties doubtless which make it embarrassing and harrassing for the producer in commanding so many people of all shades and trades in the tremendous service of the production of films. The failure of the producers to develop the films satisfactorily to the public is the result of their own limitations for which the youth of the world should not be expected to pay.

After all of the difficulties are recognized, there is still the responsibility on the producer to produce the desirable film, desirable in every sense of the word. The film may contain problems of life but the method of presentation is quite within the power of the producer. The advantage given evil over good, the attractiveness of vice, the horrors of virtue, all produce an undesirable result from which the producer cannot escape.

The general feeling might well be expressed in the words that a pure democracy of entertainment is as impossible and impracticable as a pure democracy in government, in society, or religion. The situation resolves itself into a demand for graded films, special theatres and selected programs. This marks an advancement in the industry which comes sooner or later to every industry and every profession. It would seem that this indicates that the time has arrived for high and technical specialization in the motion picture industry. Study substantiates the growing conviction that there are three definite fields in which the demand is big enough to command additional financial investments and thorough business consideration.

The educational film, developed for the purpose of instruction to supplement the teacher and text, is in demand. The departmental directors of high schools, colleges, normal schools and universities are unanimous in their eagerness for technically correct films; films true to sound pedagogical principles for departmental work. Considering the number of educational institutions in the United States, it would seem that an industrial organization to cover that field might well be developed to advantage, both educationally and commercially. A carefully selected committee of educators in each community can be secured to confer upon the subjects of standards for requirements for films of historical content, the natural sciences, art, drama and literature. It is to be hoped, incidentally, that the long periods of peace and progress of civilization can be portrayed extensively and that short periods of war and destruction will be minimized. Only the best in science, art, drama and literature should be perpetuated on the screen. A national educational committee should be formed for the purpose of summarizing and synthesizing the results of local districts upon standards for the instructional film work. Every school house and classroom should have the benefit of the greatest modern mechanical equipment for the promotion of information and education.

The religious film produced true to the text of the Bible, without denominational interpretation, can be taken into all churches, for Sunday School and other services, for religious instruction. As the Bible is universally acceptable to all denominations, so the film, truthfully produced, will be acceptable. The number of churches exceeds the number of theatres, ten times over, and would, if Biblical films were available, accept a series of films for Sunday School lessons and religious services just as they now adopt a series of lessons. It is imperative that the production be based upon sound theology, untinged with sectarianism. To that end theologians, both locally and nationally, have much to contribute to the better motion picture movement. By conferring together upon the authenticity and context of Biblical films, their spiritual evaluation and interpretation would be assured. Religious leaders in every church or mission and in every land could then interpret the particular significance of such films according to the established orthodox views of the sect to which they belong.

The entertainment or amusement film which now forms the principal work of the motion picture industry, is the one most seriously criticized. Confidence in the industry is lacking, due to a failure on the part of the producers to appreciate the demands of parents and ethical leaders, as well as a complete inability to conceive pictures for a more discriminating public. Opposition is rapidly crystallizing into organized movements with various aims. One common point in all movements for better films, is the indignation against the present standards of pictures. This is notably true among the educational, religious, and ethical leaders of public opinion.

"Shadows"

By HAROLD S. W. MCFARLIN

I AM Public Opinion.

Thrones have tottered, kings have fallen, empires have crumbled and statesmen have wept because I pointed my finger.

I am the greatest of all destructive agencies.

Names have been made immortal, men have risen, countries prospered and enterprises progressed, because I smiled.

I am the most powerful of all constructive forces.

Eventually I destroy those who would inform me falsely—and likewise I reward those who tell me the truth. I am guided first by what appears only upon the surface—but no one can dam my wrath when I find Babylon behind the scenes.

Upon me rests the responsibility of preserving the moral equilibrium of the future.

I have the right to say who shall instruct and who shall be my disciples. I have the right to choose my forces for education.

And I have chosen the cinema as my newest force.

I have the right to say who shall dance when I play.

And I have spoken.

No one can portray to me innocence—whose life contradicts innocent beauty.

I will not see a righteous life enacted by those who cannot live one.

Moral instruction for me cannot come from those who have defied the moral codes of God and man. That is Hypocrisy.

Those who cannot live a clean life—cannot portray to me a clean life.

I will not admire the art of those whom I cannot admire.

Those who would excite with lewd portrayals my baser emotions, shall be destroyed by their own exertion.

And I have a reason. Insidiously you will carry your private life into mine—and I will be corrupted.

Public Opinion must not be corrupted.

As you think—you must be—and what I have seen of them I do not like your thoughts. You shall not foist them upon me.

No! I did not lead you on—you falsely brought me to an inevitable climax, and now I am through.

Cinema, you must clean your house—before I destroy the building. And I care not to work a hardship upon your good.

I am Public Opinion. I have spoken.—*Daily Press.*

Film Council Recommendations for March

THE Film Councils of America recommend the following films as wholesome recreation.

For the Family from High School Age Up.

Coming Through—with Thomas Meighan

He Who Gets Slapped—with Lon Chaney

Charley's Aunt—with Syd Chaplin

Film Reviews

By MRS. CHARLES E. MERRIAM

Thomas Meighan in "Coming Through" (Paramount)—When you go into a theatre to see a Meighan picture, you can rest assured that you need not feel ashamed of being seen there. Meighan and Lila Lee do their usual stunts, in their usual pleasing way, to prove that "the course of true love never did run smooth." This time the irate father sends Tom away to take charge of a very unruly mine, where he hopes Tom will meet his Waterloo and never return. Needless to say father is fooled and Tom is victorious, both with the mine and the daughter.

Lon Chaney in "He Who Gets Slapped" (First National)—Lon Chaney and Norma Shearer do notable work in this picture and because it could have been so easy to make it an excellent production, it is a pity that so many little vulgarities were added to it so unnecessarily. If we could forget those, it would be a noteworthy production. The optience about us caught these frailties too and the picture seemed to be spoiled for them, also. The work is notable and it is a pity to mar it with these inexcusable and unnecessary vulgarities.

Syd Chaplin in "Charley's Aunt" (Christie Comedies)—The audience seemed to have a splendid time watching this film. The story deals with two students at Oxford University, in love with two young heiresses, whose guardian is averse to their marrying. To get a chance to propose, the boys invite the girls to a luncheon at their rooms to meet Charley's Aunt expected from Brazil. She does not arrive on time, so another student is inveigled into posing as the aunt. He wears the costume he has ready for an old lady's part in a play. Hence, much fun and many complications ensue. It is a joy to witness a picture which has not the usual theme of sex or crime.

The Great Divide (Metro-Goldwyn)—William Vaugh Moody's noble play, once so well acted by Henry Miller and Margaret Anglin, is now given a film version. The scenery of the Grand Canyon region is splendidly done and credit is due for this fine effect. But again the beauties of nature are desecrated by the conduct of the human beings inhabiting it, as depicted by the actors and interpreted by the directors. It is an unpardonable crime that 2000 feet of film have been used to show the attempted rape on Ruth by the three drunken men who surprised her in her lonely cabin. In the play it is a very minor scene, tactfully handled. The film will be an insult to the kind of people who will be tempted to go to see a Moody play filmed.

To the citizens who are worried about the many attacks made on women and girls on our city streets, I beg of them to think of the effect of allowing morons to see 2000 feet of film, describing such an attack upon a lone woman. Can anything be worse than giving them in detail the suggestion for a similar crime? Are we, who allow these things to be shown, not the ones really responsible for the crimes which may be committed?

Tom Mix in "The Deadwood Coach"—This is a very dangerous picture because Tom Mix is and has always been a great hero to our young boys. They love him because of his bravery, his horsemanship and his great out of doors pictures. They seem to worship him. Can you not see the danger of making him a criminal now, a bad man whom the law is seeking out, when all the sympathy will be with him if he defies the law and goes free? Is it not easy to to see why any young boy could think it heroic to go out and shoot up the town and play jokes on the sheriff. Our children get all their ideas from some suggestion given them, generally thru their vision. It does not go in one eye and out the other. Seeing is believing and in that lies the grave danger of the cinema.

Teachers Make Money

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THE OHIO TEACHER'S BUREAU

71 East State St. Columbus, Ohio

Henry G. Williams, *Director*

One Glorious Night—This is the kind of a film you consider an insult to your intelligence. The old, old story of the poor shop girl who wants to lead the life of the rich young people—and when she does accomplish it, she regrets it.

WITH next month's issue, selected members from several Chicago Film Councils are to be added to the regular reviewing committee, so as to cover more completely the new films. The original reviewing committee had become overburdened because there were so very few films worth going to see and the others were so much worse than formerly, that it was an insult to ask any one to go, even to review them. We now plan to recommend every film we can and at the same time we will give reviews of films we can not endorse and try to show you the reason why. We hope to institute again the weekly published lists in Chicago and if any Film Council needs to have the list each week in any other town, please let us know and we will endeavor to work out some plan for supplying them, possibly by arrangement with the Associated Press.

Among the Magazines and Books

Conducted by the STAFF

IS Will Hays Saint or Devil? This might well be called the title of Ernest W. Mandeville's article in *The Outlook* of December 10th. The real title is

When Cash Talks Virtue.

The author confirms the published statement that Hays has been paid $150,000 a year by The Motion Picture Producers and Distributors of America. He asserts that Hays was hired to do two things—(1) bring about a better understanding among producers, distributors and exhibitors, and (2) fight censorship.

The first of these objects he has accomplished to the satisfaction of the organization, as witnessed by their eagerness to renew the contract and make it for two years instead of one. Various services performed by Mr. Hays in bringing about harmonious arrangements within the trade units are cited by Mr. Mandeville.

The main question at issue in Mr. Mandeville's mind and in the public mind is whether or not Hays has made good on the second object, namely, combating censorship. Shortly after his election, Mr. Hays issued a public announcement that he proposed to attain his latter object, by reforming the morals of the movie, so the need of official censorship would be less apparent. Has he done this as successfully as he has harmonized the business interests of the organizations involved?

No! shouts a large and influential group of reformers. Yes! declares the organization backing Hays. Mr. Mandeville makes much of the investigation of the Motion Picture News, which discloses that out of 54 objectionable pictures, only 12 made good at the box office. Hays has worked out a system whereby "60 of the leading national social organizations review the new films and then pass on to their members recommendations of the worthy ones." "Sixty leading national social organizations" is strangely reminiscent of the circus billboards of our youth—"60 trained elephants! 60! Count 'em."

Does this mean the modest Better Films Committee, which has worked in such accord with Mr. Hays? What legions are behind them we do not know. Mr. Mandeville admits that the public generally has not sensed Mr. Hays' reforms—that many believe the pictures are worse than ever—that his grandiloquent announcements smack of the political speeches of his former occupation. However, Mr. Mandeville says the public is not informed of his really important service to the higher moralities. For instance, Hays caused Famous Players to change 17 naughty titles in their first "Famous Forty" list, and in the second "Famous Forty" list, the titles were so tamed they didn't need reforming.

And nobody knows just how many really impossible foreign films Hays kept away from our shores. The Motion Picture Producers and Distributors of America would appreciate that.

So there you are.

WE are in receipt of an article from Professor Frank N. Freeman of the University of Chicago, appearing in the December number of the *Journal of Educational Research*, entitled **A Scientific Study of Visual Education.** The article summarizes the study presented in detail in the volume "Visual Education," edited by Dr. Freeman and reviewed in a previous issue of THE EDUCATIONAL SCREEN. The experiments, as a rule, contrasted films with other visual aids in presenting classroom lessons and tested the results afterwards with both verbal and performance responses. The following paragraph is typical of the methods employed:

"In a series of experiments in handwork, which consisted of making a pasteboard box and a reed mat, the film, the slide, the stereograph, and demonstration by the teacher were compared. Demonstration in each case proved to be superior. Of the other methods no one showed marked superiority in general, although the stereograph appeared to get better results in the box experiment and the film appeared to be superior to the slide in both the box and the mat experiments.

"The pictures in the form of stereographs proved very effective aids in teaching oral English to foreigners."

Professor Freeman's "General Conclusions" given in the article represent his latest summing up of the findings of the group that worked with him and should prove of interest to students of the subject:

General Conclusions

We shall have to give the general conclusions of the study in a somewhat dogmatic way. One who is interested in further details may secure them in the full published report.

1. First, so far as their effectiveness and their place in education is concerned, there is no meaning

(Continued on page 169)

Some Things They Say

"May I say that we have found your valuable periodical an ever-ready source of guidance."

Worth McClure,
Seattle Public Schools
Seattle, Wash.

"I have recently purchased a moving picture machine for my church and your magazine has been recommended as giving helpful information concerning up-to-date material."

Rev. L. S. Flournoy,
Central M. E. Church,
Richmond, Va.

"Your '1000 and One Blue Book' has been a wonderful guide and help to me. Thanks."

Rev. E. H. Derivas,
St. Paul's Church,
Elton, La.

"I have lost all trace of your address, so I am trusting to the postal department to locate you. Two years ago I subscribed for THE EDUCATIONAL SCREEN and was very well pleased with it."

Prin. O. H. Whitehead,
Harlan Public Schools,
Harlan, Ia.

"I find your magazine worth many times its cost. It should be read by all teachers and parents."

J. M. Guilliams,
Berea College,
Berea, Ky.

"I now take pleasure in advising you that the first copy of THE EDUCATIONAL SCREEN was received and read with great interest. Your kindness in supplying your magazine to this office is greatly appreciated and I assure you that it is a valuable contribution to the American publications on file in the Commercial Division of this office."

James R. Wilkinson,
American Consul-in-Charge,
Zurich, Switzerland.

"Your magazine has been recommended to me as one of the best that is published in the interest of good motion pictures."

E. E. Champ, General Secy.
Y. M. C. A.
Schenectady, N. Y.

"We value your EDUCATIONAL SCREEN in our office, of course, as who could not, and I have named it as a first aid to all pastors."

W. H. Young, Ph. D.
Non-theatrical Photoplay Productions,
Denver, Colo.

"THE EDUCATIONAL SCREEN is growing better and better. I find it very valuable in my work."

John A. Hollinger, Director,
Pittsburgh Public Schools,
Dept. of Nature Study and Visualization,
Pittsburgh, Pa.

"We have read the sample copy with much interest and feel sorry that we did not know of your publication before this time."

F. O. Peters, Mgr.
Community Amusement Assn.
Minneapolis, Minn.

"Our failure to renew subscription to your valued magazine was an oversight."

Library, Concordia College,
St. Paul, Minn.

"I am very much interested in the copy of your magazine you sent me. Several friends who saw it expressed a desire for copies."

Miss Bonnie Marshall,
Des Moines, Ia.

"Your publication was invaluable to me in its suggestions and helps while I was engaged in making up club programs for our women all over the country along motion picture lines."

Mrs. W. P. Miner,
Mountain Lakes, N. J.

"Thank you for letting me know about this magazine. I have been looking for just something like it for some time."

Rev. Anton Stury,
Hebron Church,
Ft. Atkinson, Wis.

"I have derived considerable help from THE EDUCATIONAL SCREEN. No pastor contemplating the church use of motion pictures can afford to be without it."

Rev. A. E. Tink,
Lake Geneva, Wis.

"We have decided that we shall have to have THE EDUCATIONAL SCREEN even if we cannot afford it."

Carnegie Public Library,
Conneaut, O.

"Couldn't get along without your magazine."

H. O. Davis,
Oklahoma City, Okla.

"Keep up the good work! Best wishes and success."

Henry Bollman,
Motion Pictures,
New York City.

"I do like your paper so much and am glad to speak for it. Have suggested to many clubs and P. T. A. groups whom I have addressed that they subscribe for it."

Blanche K. Ryley,
P. T. A. Chairman Motion Pictures,
West Haven, Conn.

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- -

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in contrasting language and visual presentation or concrete experience with one another. This contrast is the stock and trade of some commercial distributors of visual material. Neither of these can displace the other. Each has a distinctive function. The thing to be avoided is the substitution of one of them in cases where the other one is appropriate.

2. The effectiveness of motion pictures has undoubtedly been over-estimated in comparisons with slides, stereographs, pictures, and demonstrations. Motion pictures have a distinctive part to play. This is the representation of motion in those cases in which it is necessary for the pupil to understand the motion and in which he cannot well understand it through his imagination or from his previous experience. Motion pictures which contain materials similar to those shown in slides, stereographs, and so on, are no more effective than are these other forms of presentation, and motion pictures which invade the realm of instruction by means of language are inferior to oral lecture by the teacher. The personal influence of the teacher is a factor in presentation by means of language which cannot be overlooked without sacrifice.

3. Many motion pictures are overloaded with reading material, abstract presentation of facts, and material that could as well be represented by still pictures or by demonstration.

4. The value of motion pictures lies more in the peculiar content of the experience which they make possible than in their stimulating effect upon the child's interest. We are frequently misled by the intense interest which the child manifests for the entertainment movie. This is not found to exist in the educational movie. The interest is produced, then, by the nature of the subject matter more than by the form of presentation.

5. An over-emphasis upon motion pictures or upon other forms of visual presentations runs some danger of overlooking the large part which activity, either intellectual or bodily activity, has to play in the education of the child. We have attempted in recent years to reduce mere passive receptivity as a condition of learning. We must be careful that we do not emphasize this type of learning as a consequence of the introduction of visual education.

IN a recent issue of *The Child Welfare Magazine*, Mrs. Jerome Thomas reminds mothers that they cannot escape the ultimate responsibility as movie censors for their children.

"Can mothers and teachers afford to ignore the character and effect of such a force in the education of children? What can we do to make it an auxiliary

of the other constructive forces instead of an enemy to them? How shall we go about it? A great deal has been said about the evils of censorship and it can be and very often is destructive and ineffective in producing the desired results, but that is the variety properly called official censorship and it is a dangerous and difficult method of trying to make right things which are wrong. But there is a form of censorship which is part and parcel of responsibility. Mothers exercise it all the time till their children are old enough to exercise it—more or less wisely—for themselves.

They censor the food their children eat, the clothes they wear, the schools they go to, the companions with whom they associate, and a dozen other things. Don't they? Then why shouldn't they investigate and censor the mental food they get in their growing years?

"The movies are here to stay, and the only thing we can do about them is to know what they are and what they can do and what they are doing to our developing young people. What are the movies teaching your children? Are they getting cheap and vulgar ideas of the fine relationships of life or are they learning to admire and understand them? Are they learning what courage and honor and faith really are, or are they getting cheap substitutes for the true conception of these things?

"This organization is large enough to have power to get the kind of amusements it wants for its children, therefore it has a corresponding responsibility. I believe it can do its best work by impressing the mothers with the need of informing themselves as to what their children are seeing at the movies and whether it is the kind of thing they ought to see. You can't fight a destructive force nor strengthen a constructive one till you know what it is and how it works. And you can't accept some one's else conclusions about it. You have to know yourself what sort of thing you don't want your children to see, and why. You can't shift that responsibility to the shoulders of any Board or group of people. And when you know, keep the children away from the wrong ones and support the right ones by your presence and your commendation.

"That is really the most important thing to do first. In the course of the winter we may be able to gather some facts about the situation in our district, if each Chairman will give us a pretty good idea of the ingredients we have to work with."

DO YOU KNOW

How many theatres are there in your town?
Do your exhibitors have to buy "blocks" of films or do they have liberty to choose what they want?
Do many children attend?
Do they have any special programs for children?
What kind of "feature films" do they most frequently have?
What kind of comedy films?
Is there any form of regulation in your town?
Do you approve of the conceptions of life your children get from what they see?
Do you see any indication of "movie influence" in their conversation, behavior, or attitude towards life?
What kinds of films seem to be the most popular?

"Other points of interest to us all may suggest themselves to you. These questions are meant only as a suggestion of a way for us to begin to get acquainted with the subject. We can afford to take our time to know what we are working with."

In the opinion of this reviewer, the most workable plan for putting these excellent suggestions in immediate effect is that offered by the newly organized Film Councils of America, maintaining a regular department in The Educational Screen.

RALPH BLOCK, head of the story department of Paramount, is the author of an article in a recent issue of the *Bookman*, entitled **A Literature of the Screen.** In his brief effort Mr. Block writes that years of exposure to the plaintive queries of playwrights and novelists and the rosy declarations of scenario writers have hardened him to any argument about the future literature of the screen.

"The novelists and playwrights," writes Block, "after they have looked at the cashier's checks to make sure that the figures are right, always suggest peevishly that they suppose their art is once more in for butchery. * * * Even to think of a literature of the screen, now or in the future, is to begin with a misconception. Only a Hibernian, such as Rex Ingram, might adequately discuss such an idea, by answering that when we produce a literature of the screen it won't be a literature of the screen. The mistake lies in thinking of the art of the motion picture camera and of the screen as a secondary process, a derived art, as a literature at all. Its greatest handicap has always been the inability of the audiences and creators alike—until recently—to think of it as a direct medium of presentation. Audiences have been stimulated by various causes to think of it as another form of play, or novel or short story. Screen creators with second-hand pride have thought of it in terms of adaptation, translation into one coherent form of any one or all of the other three."

He goes on to say that what the movies need now

to gain new vitality and a renewed hold on that audience that tires of old ways of telling old stories is a master to invent new and strange ways of story telling. The writer says that this individual must be rich enough in life to invent a new idiom and common enough to make it say the old things over in new ways, which is indeed the course every great art has followed in its time.

"But," explains Block, "this idiom must be of the camera, powerful enough to make old appearances significant and newly interesting—not to the theorist and esthetician, but to Lizzie. This man will not be Chaplin, who is after all an intellectual, not Von Stroheim, still breathing heavily in the age of Zola, nor Lubitsch, an aristocrat among hucksters. He will be not unlike the Griffith of the early days, but rid of the stereotyped forms which the repetitions of a conventionalized art have enforced.

"Lacking this power now, the movies have gone back to the classic form of the well-made play, and week by week show their power to out-Sardou Sardou in their mastery of plot and construction. * * * The future of the screen lies in some great dreamer in camera terms, able to make the celluloid unfolding of character more fascinating, more closely related to the desires and dreams of modern audiences, than that mere unwinding of contingent events. * * * When this message arrives the screen will have passed through its second period, and will have entered the Hals, Rubens, Van Dyck, Vermeer, Rembrandt, Durer, Holbein, Velasquez stretch of its history."

"HOW do they make them act like that?" This is the stock question you hear on almost every lip as the amusing and amazing comic cartoon movies are rushed across the screen. Allan Harding answers that question completely in *The American Magazine* for January.

The article entitled **"They All Thought Him Crazy but They Don't Think So Now"** is really the story of J. R. Bray, who invented the Bray animated pictures now used so largely to relieve the "heavy feature," in the theaters and by many industrial firms to show the action of hidden parts of machinery. Bray started as a cartoonist for the Detroit Evening News and his first assignments were on the "unidentified stiffs" at the Morgue. From this he advanced by rapid stages to Life and Judge. He worked eighteen months to produce his first animated cartoon—16000 drawings, each one slightly different from the others. Later he cut down the number of separate drawings required, by the use of celluloid figures. The next step was to combine the drawings with pictures of real persons and scenes. By this means you can see the artist "himself" shake hands with his own cartoon characters arising out of the inkwell. We reprint below, as far as space allows, Mr. Bray's own words:

"First I took one figure and made it perform some simple action; for instance, a man walking. I studied the movement of the body; just how every part of it changes position. And I made one drawing after another, each showing the action just a trifle farther advanced. Then I photographed these drawings in succession and had them projected on the screen, so that I could study the results.

"There are sixteen pictures to every foot of a motion-picture film. I wanted to make films that would run about 1,000 feet in length, which meant 16,000 separate drawings! But this was simply out of the question; so the big problem was to simplify that part of the process.

"Of course, even when the figures were in action, the *background* remained stationary. In fact, it must be absolutely identical at every point in each picture, otherwise, it would seem to be jumping around all the time.

"Finally, I solved that problem by making *one* background drawing serve for dozens of pictures. The figures—people, animals, birds, or anything that is to change position—are drawn on transparent sheets of celluloid.

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"But what happens when the figures move in *front* of some of the lines on the background?

"That was another big problem. For some time, we simply didn't *let* the figures move across any lines in the background.

"But this was a big handicap. It hampered the action terribly. I couldn't let a man walk past a house or a tree. A dog couldn't run around a man. All sorts of actions, which I wanted to show, were out of the question. Furthermore, I naturally had to make the background very simple, to leave enough open space for my figures to move in.

"But, after a while, we solved that problem too. On the back of the celluloid we filled in the drawings of the figures with opaque black ink, where we wanted it black, and opaque white, wherever we wanted it white.

"That was a great stride forward. It meant that we could have our background as elaborate as we pleased. And we could have our figures perform any action, anywhere in the picture! The opaque figures blotted out the background wherever we placed them.

"It seemed so simple—after we hit on it! So did another wonderful application of the idea—after my wife suggested it. If we could make our opaque figures move across a pen and ink background, why couldn't we do the same thing with *any* background? Why couldn't they move across a photograph of a real scene?

"They could! And from that idea has come a whole new development of the animated cartoons. We can show our figures running through the traffic on Fifth Avenue—the real Fifth Avenue, photographed on the spot. We can show them climbing out of the windows of real buildings, and so on.

"You have seen that sort of thing on the screen and wondered how it was done. The secret of it is simply that the figure is in *opaque* ink on *transparent* celluloid. The real scene is photographed from life with a motion-picture camera. Each tiny picture on this film is enlarged. One by one, the celluloid drawings are placed over these enlargements, showing the pen-and-ink figures against the real scene. One by one they are photographed. The result is a continuous film showing living human beings and pen-and-ink characters moving together in the same picture."

THE article below betrays so much of a new spirit and dignity just within reach of the cinema, that we are giving it to our readers in full.

Judges' Choice Is "Scaramouche," Produced by Rex Ingram, as Picture with Best Story

The Adolph Zukor $10,000 prize, offered by the president of the Famous Players-Lasky Corporation to the writer whose story or play made the best motion picture produced in the year ended September 1 last, has been awarded by a distinguished body of judges to Rafael Sabatini for his novel, "Scaramouche," produced on the screen by Rex Ingram.

The judges were George Barr Baker, chairman of the First International Congress of Motion Picture Arts, at which the award was offered last year; Ellis Parker Butler, president of the Authors' League of America, Inc., through which the award was made; Edward Childs Carpenter, president of the American Dramatists; Allan Dwan, motion picture director; Charles Dana Gibson, the artist; Frederick Roy Martin, general manager of the Associated Press; Mary Roberts Rinehart, novelist; Elmer Rice, playwright and scenario writer, and Robert E. Sherwood, motion picture critic.

With the announcement of their decision the judges also made public a report in which they commented on "the surprisingly large number of worthy pictures that came under their consideration." The report also states: "Authors who ignore the motion picture have no real right to complain of its occasional stupidity and vulgarity, for they, by their indifference, are doing nothing to remedy a condition which, in view of the motion picture's universal popularity, is of vital importance. The possibilities of the screen as a field for the expression of intelligent ideas are markedly apparent in 'Scaramouche'; this shows what the motion picture can do with material supplied to it by a creative arist. That it does not do it more often is due rather to the artists' unsympathetic attitude than to any limitations of its own."

In a letter acknowledging receipt of the judges' decision, Mr. Zukor said:

"Allow me to congratulate the judges on the wisdom of their award. In deciding that 'Scaramouche' was the story which made the best motion picture, it seems to encourage authors to write for the screen and to stimulate them to a study and recognition of the motion picture's technique.

"If I may indulge in prophecy, I venture to say that the day is not at all distant when among the leading writers of the world will be numbered those who write their stories directly for the motion picture. You will have your Conrads and Hardys for the novel, you will have your Eugene O'Neills and Bernard Shaws for the stage, and you will also have an equally notable company of men and women whose stories will reach you through the shadows of the screen."

The report of the judges follows, in part:

" 'Scaramouche' was, from all viewpoints, an exceptional motion picture. It possessed that fluidity of action which is essential to effectiveness on the screen; it reflected realistically a particularly dramatic period of history—the period of the French revolution; it possessed great pictorial beauty, in costumes, backgrounds and the composition of scenes; it was directed with skill and appreciation by Mr. Ingram, and played by a brilliant cast; above all, it was a good story— founded on the basic principles of drama and embellished with striking detail. The credit for this is Mr. Sabatini's. He wrote 'Scaramouche' with consistent attention to the continuity of his narrative and regard for the eloquence of dramatic incident. The strokes of his pen were broad—his mood heroic. For that reason, 'Scaramouche' provided ideal material for a motion picture. Mr. Goldbeck, the adapter, could mould it into the necessary scenario form without sacrificing the vigor, the flavor or the sense of the original.

"The final decision narrowed down to seventeen productions, as follows:

" 'The Dramatic Life of Abraham Lincoln,' 'A Woman of Paris,' 'Scaramouche,' 'The Iron Horse,' 'The Marriage Circle,' 'The Sea Hawk,' 'The Ten Commandments,' 'The Thief of Bagdad,' 'America,' 'Anna Christie,' 'Beau Brummel,' 'Girl Shy,' 'The Humming Bird,' 'Merton of the Movies,' 'Monsieur Beaucaire,' 'Secrets,' 'The Enchanted Cottage.' This number was finally reduced to three—'Scaramouche,' 'The Thief of Bagdad' and 'A Woman of Paris.'

"In the case of 'The Thief of Bagdad,' the committee members were unanimous in praising its spectacular beauty, its fantastic charm and its remarkable entertainment value. Douglas Fairbanks and his associates deserve vast credit for their achievement in recreating the Arabian Nights as a photoplay that was both imaginative and ingenious. But the prize was offered primarily to a story teller, and the authorship of 'The Thief of Bagdad' is indisputably obscure.

" 'A Woman of Paris' was notable, not because of its story but because of the genius with which Charles Chaplin directed its individual scenes. Mr. Chaplin displayed a directional technique which was radically new in motion pictures, and that he has exerted a profound influence on other directors is evidenced by the trend of subsequent productions toward simplicity and economy of expression.

"It is worthy to note that 'The Thief of Bagdad' and 'A Woman of Paris' were stories written directly for the screen—as were 'The Dramatic Life of Abraham Lincoln,' 'The Ten Commandments,' 'The Iron Horse,' 'America' and 'Girl Shy.' There is great significance in this, for it is in the original screen story written by one who actually thinks in terms of pictures that move, that the future hope of the cinema inevitably rests. Already a few distinguished authors, including Booth Tarkington, George Ade and Blasco Ibanez, have written directly for the screen, and it is to be hoped that others will follow their example. As yet, however, the technique of the motion picture is not understood by many people outside the studios, and the development of the screen story has been neglected. It is as though the writing of novels were left to compositors and printers, and the writing of plays to stagehands and ushers.

"These thoughts were uppermost in the mind of Adolph Zukor when he made this offer, and the judges believe that his confidence has been justified

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by the results of their deliberations. Mr. Zukor's prize has much to enlist for the motion picture the interest and respect of intelligent people, without whose constructive support it can never be established as an art. Only by calling attention to that which is worthy on the screen can the undeniable worth of the motion picture itself be definitely established.

"The judges therefore conclude their report with an expression of the appreciation of Mr. Zukor's disinterested motive in offering this prize; he was actuated solely by a desire to promote the cause of creative artistry and intelligent thought in the production of motion pictures, and to gain for the cinema the serious recognition which it most emphatically deserves."—*Moving Picture World.*

IN THE January number of *Social Progress* are two short but exceedingly interesting articles dealing with the development of the art instinct in children. **The Child's Appreciation of Art** is a vivid little account by Renée B. Stern of the first visit of fifty children "from cramped and oft-times poverty-stricken homes" to the Art Institute in Chicago, under the sympathetic guidance of the docent appointed for this purpose by the city schools. The Children's Room at the Institute is a never ending fascination for the little ones, "yet with all the variety of materials, there is orderly arrangement with definite educational plan. Much of the material is changed from time to time, while a few favorites remain, so that the room is always attractive no matter how often visited." Such a feature, of course, is found in many museums and is but another illustration of the great work being done by museums in the finest sort of "visual education."

In the same issue Margery Sweet writes on **The Child Artists of Vienna,** describing in much affectionate detail the Viennese Children's Exhibition of work done by budding artists between the ages of six and sixteen. Illustrations accompanying the article show child work of most surprising beauty and charm. The results are a splendid tribute to Professor Cizek, the teacher of the classes, who is great not only as a pedagogue but in his poetic and sympathetic understanding of the children, of their productions, and in his keen realization of the larger future he is building for his pupils.

When asked why we do not get the same results from children in America, the following explanation came: "You press down the lid on child nature. We take it off. You say to the child, 'Here is a masterpiece, you are to admire it.' We say to the child, 'Here are you, and here is the world!' When the child is aware of his existence and his relation to the world outside he begins to express it. We let the masterpieces wait until he is older. They would only make him unhappy now, as they tell him to admire a world he does not see around him, and a way of working he cannot use. Some day, as an adult, he will discover the masterpieces for himself, and admire the masters for expressing something he could not." And to the suggestion that America has large art schools which turn out many professional artists comes this: "That is what we do not do. We turn out very few professional artists but many happy people." And this wise friend of the finest in education considers child art unique in value for "There is so much of the Summer and the Autumn, but the Spring never comes again."

The writer concludes the article with a meaningful paragraph:

"To those ambitious, and mercenary people who translate all education into terms of what sort of an adult worker it will produce, there may seem something futile in the development of child art, which may or may not eventually turn into adult art. But something of the power to see beauty must linger in the eye, even after the hand has forgotten its interest in drawing and has turned to more practical occupations. And who can estimate the value of happiness in developing a well-adjusted personality? Who can determine to what extent a joyful and expressive childhood may be the foundation of the initiative and magnetism of maturity."

IN THE issue of January 10th, *The Literary Digest* devotes a page to **Fireproof Movie Films,** quoting from an article in *Safety Engineering* by R. F. Remler of the Mellon Institute at Pittsburgh.

Much of the page is devoted to the rather old and well-known difference between nitrate (inflammable) and acetate (non-flam) film, the manufacture and handling of same, with great emphasis on the fire hazard of the former. We need quote here only the significant conviction of Mr. Remler, with some of his reasons, that inflammable film should be legislated out of use—not only for the non-theatrical field but for the theatres as well.

"It follows, therefore, that there is but one solution, and this is appropriate legislation against the manufacture of inflammable film, and legal permission to use only non-inflammable film.

"There are some instances, of course, where the initial economic factor is of such magnitude that an effort to obtain legislative action is counteracted in favor of money rather than the safety. Two able French chemists, L. Clement and C. Reviere, made a comprehensive study of cellulose acetate films and reported in *Chimie et Industrie* (1922) that these products are not inferior to cellulose nitrate films in any respect.

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films in satisfactory daily use abroad and there will soon be available results of educational efforts along this line in France. Inflammable films have been outlawed from Paris after January 1, 1925.

"The manufacture of non-inflammable cellulose acetate films is increasing greatly each year in this country and the American industry should soon be able to meet the demands of the motion-picture business as well as of non-professional operators. It is realized that there is a difference in cost of these films, which is reported to be three-fourths of a cent per foot; but this would amount to an increase in cost of only six million dollars for the eight hundred million feet used in 1922, and in producing this safety film on a large scale there should be a considerable lowering of cost of production.

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IN THE issue of January 17th, the same publication gathers some interesting matter from various critical sources on the **Two Peter Pans**—now playing one on the stage and one on the screen in New York City. "It is no easy thing in these days of artificial and shallow pictures, of cynical and hypercritical audiences, for a director to work such magic as this," says one of the reviewers quoted. Herbert Brenon directed the picture ably, but it was unquestionably his willingness to accept and profit by the supervision of J. M. Barrie himself that made Peter Pan "a really superb picture." Among critics quoted in the article, for both the stage play and the film, are Alexander Woolcott, Acton Davies, Alan Dale, Metcalfe and others.

ONE of the most fascinating little monthlies that comes to our desk is *Compton's Pictured Newspaper*, a new and valuable exponent of the use of the visual appeal in school work. Its publishers are the well-known producers of *Compton's Pictured Encyclopedia*, the most convincing argument in book form we have yet seen for visual education. Every page of this little magazine fires the imagination with its picture appeal. The pictures are backed up with reliable information, written in clear English, making it an invaluable aid for school and home.

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Speaking of the chief sources from which directors of visual instruction departments in twenty colleges obtained their films, a bulletin just issued by the United States Bureau of Education, Department of the Interior, states:

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WE review on another page Mr. Mandeville's estimate of Will Hays in *The Outlook*. We said Mr. Mandeville virtually raised the question as to whether Mr. Hays was Saint or Devil. Some good people will think he may at least be vibrating between the two, for in the item below *(Moving Picture World* for January 24th) he is acting as intermediary between the Fox Film Corporation and a group of clergymen:

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., at a luncheon at the Union League Club on January 15 effected arrangements for leading clergymen to take part in the production of a motion picture. Clergymen of many denominations attended the luncheon, as did representatives of the Fox Film Corporation, which will produce the picture, a screen translation of John Golden's stageplay, "Thank U," which is an expose of conditions besetting the underpaid minister.

Mr. Hays acted as host at the luncheon, and through his organization the clergymen will co-operate in the preparation of the screen "treatment" of the story, the writing of the scenario and the actual work of production, which will be started about Feb. 1. A percentage of the profits from the screen will be turned over to the fund for aged and infirm ministers, it was announced.

Colonel Jason S. Joy executive secretary of the Committee of Public Relations of the Hays organization, and Maurice S. Revnes, production manager of Fox Film Corporation were in attendance.

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The Twelfth of the Chronicles of America
The Puritans

IT IS a story which weaves back and fourth across the seas—this drama in which the principal figure is the precious charter granted to the Puritan colony, and later so nearly lost by the hostility in the English court of Archbishop Laud and his supporters.

The opening scenes show the Puritan colony in 1630, safely established on the bleak New England coast, but suffering the privations and sorrows "which were the common lot during those early days." Governor Winthrop, their beloved leader, seems to be the only one able to put fresh heart into his people.

There is pictured the scene, near the early Charleston, of a lawless trading post which is the breeding place of much annoyance to the Puritan folk—largely through the plotting of one Thomas Morton, the master of the post. The Puritans take steps to abolish the menace and arrest Morton. He is captured and sentenced by the Puritan magistrate to be banished to England. Once there, he became a party to the movement to investigate the Puritan colony, and it is he who urges upon Sir Ferdinand Gorges the possibility of fulfilling the latter's ambition to

The comfortable cottage of Roger Williams. He is ignorant of his impending banishment.

become Governor General of Massachusetts. Only the Puritans stand in his way—and Archbishop Laud is only too glad to hear evidence that they have violated their charter, and to demand that the document be brought back to England and surrendered at once.

Across the seas, the Puritans (now established in Boston) are assailed not only from without, but also from within their own ranks, by the preaching of

Governor Winthrop, his magistrates and clergy, gather in the meeting house to discuss the ultimatum from England.

such as Roger Williams, who takes the stand that their charter wrongs the native Indians. With the word from England, however, that they have been commanded to return the document, the people unite to defend it, and defy the king.

After many vicissitudes, which result in the discrediting of the young governor, Harry Vane, whom the people have elected in the place of Governor Winthrop, and who has only added to the dissension, the latter is restored to his office. As he assumes command again, the official ultimatum arrives in the form of an order from Gorges, "Governor General of New England."

Winthrop responds, "We do not recognize his authority."

The people are prepared to defend their rights, and there follow months of tension, waiting for the expected clash. One day sounds an alarm, and the excitement of the expected landing of Gorges draws all people to the meeting house. Instead, Winthrop speaks of "wonderful news, from friends in England" —the word that Laud, so distracted by troubles at home, lack of money and ships, contemplates no further action against the colony. The danger is passed, and the precious charter is preserved.

The climax is fitting. "Let us give thanks to the Lord"—and the kneeling Puritans see their faith justified.

A subject, though not lacking in dramatic values, is chiefly interesting for its picture of the colony. The old New England meeting house, the thatched hut of the Puritan family, where is seen the grinding of meal on the old grinding stone, after the fashion of the New England colonist, the earth floor, rude furniture, the strings of corn cobs hung up to dry beside the huge fireplace, its iron kettle suspended over the flames—no detail seemingly has been omitted to make the picture perfect, and it is such scenes that make the great contribution to our visualization of early colonial times.

Three reels, released, theatrically, by Pathe. Non-theatrical distribution by the Yale University Press.

North of 36

THIS production falls naturally into the class of screen dramas which may be considered for school audiences, by virtue of its picturization of that phase of frontier history which occurred just after the Civil War, when lands of Texas, potentially rich, were of little value to their owners because there was no way of getting their cattle to market. It is a picture of the blazing of the first Texas Trail to the country north of 36, by taking a herd through to the railroad "cow town" of Abilene, Kansas. The film invests itself with a bit of epic quality by declaring, "The trail was no mere cowpath—it was the course of empire."

And there are sweeping scenes which will leave an indelible impression of the early west—the rounding up of the scattered herd in preparation for the drive, with some truly wonderful pictures of huge numbers of Texas long-horns, the branding of the cattle and the start northward of the 4500 which were to blaze the trail for others to follow, the stampede, and the unforgetable sequence of the cattle crossing the Red River into the Indian country. Deer and buffalo are pictured as they must have appeared in the virgin wilds. That much of the picture is a worthy successor to *The Covered Wagon.*

Finally, the picture of the early "cow town" is a bit of pioneer life which—from the historical standpoint—deserved more serious treatment than it received at the hands of the scenarist and director. Its comic elements overshadow the momentous role it played in the development of the west, marking as it did the terminus of the railroad feeling its way into an undeveloped country, and constituting for the time being at least, the westernmost outpost of progress. The brief picture of the frontier town itself is a classic bit, with its great scene of the first railroad and the thrilling moment of the train's arrival.

All this being true, however, it still remains that the historic background of the film is primarily just a setting for the love story which dominates the action—the romance of Taisie Lockhart, orphan daughter of a ranchman, who sets out with her herd for the north country, and McMasters, her father's friend, whose watchful care and knowledge of the country are responsible for her getting through safely. And it would be a matter of less embarrassment to those who wish to show the film to school audiences if the enmity of the Indians could have been aroused by some other means than the murder of the Comanche women by the villain of the story, under circumstances that are suggestive and unsavory.

Jack Holt, Lois Wilson, Ernest Torrence and Noah Beery make a capable cast, and Torrence furnished the gem of acting in one of his most acceptable roles—that of the devoted old ranch foreman. His gesture at the very end, when on the return trip he discards in disgust the white collar he had looked forward to wearing, is worth any amount of the footage of some of the melodramatic scenes that preceded.

8 reels. Distributed by Paramount.

School Film Reviews for March

Text Films on Regional Geography

THE distributing centers handling United Cinema subjects announce the release of the two subjects here summarized. Both are edited by Don Carlos Ellis, and are from a series of text films on the United States.

Florida (2 reels)—The first division of the film concerns the physical character of the region, and a liberal use of maps shows the position of Florida with reference to the other states of the south Atlantic group. Its general flatness, near sea-level, is illustrated by views in the Everglades. The Florida Keys are pointed out on the map, and Key West's location indicated. There are few views in this section.

Climate is treated next, and the line of the Tropic of Cancer appears on the map. The course of the Gulf Stream is shown by animation, but is not named. As a result of its semi-tropic mildness of temperature, the vegetation is shown to be like that of tropical countries. The map footage goes to some length to make it clear that much of Florida lies below the cotton belt. The subject digresses a bit to show the exact limits of the cotton belt—but does it by map animation very completely—and the states included are all named. It is doubtful, however, if that portion

of the reel does not constitute waste footage in developing the subject of Florida itself.

Resources and industries offer an opportunity for an interesting section. Florida's farms, a glimpse of the drainage works which are reclaiming some of her swamp lands, views in her citrus fruit orchards, phosphate mining as one of her industries, fishing, alligator raising, and the lumber industry are all represented—the latter especially well, with its view of cutting yellow pine, snaking the logs and dumping them from the railroad cars, as well as views of the gathering and distilling of naval stores.

Reel 2 is given over entirely to the cities of Florida, and preceding the views of each, its location on the map is pointed out, and the name appears. St. Augustine shows the oldest house in America, and the site of the chapel erected by Ponce de Leon; Palm Beach features its water sports, and Miami its Royal Palms. Tampa is shown with some of its hotels and city buildings, as well as its picturesque surrounding country.

New England (5 reels)—Much the same plan of organization is followed for the treatment of this section of the United States, with a constant reference in the film to maps, which appear frequently to make locations definite. Considerable attention is paid to New England's topography (which is well illustrated both along the coast and inland through her mountain country.) Her abundance of rivers for navigation and water-power and her resultant commercial importance are stressed.

Some of the best scenes in the reel are those taken along the rocky coast, from Cape Cod northward, and that showing little steamers breaking through the ice-covered waters—so eloquent of the rigor of New England's winters.

In the final reel, which is devoted to New England cities, Boston is quite properly given the position of most importance, with a panorama of its harbor water-front, views of the State House, and the public gardens, as well as glimpses of its shoe factories.

New England's universities are represented by Harvard and Yale—the latter especially interesting for the panorama of its campus and of the Yale Bowl, seen with a game in progress.

INDUSTRIAL

New Films on the Basic Industries

The announcement has been made elsewhere in this issue of the preparation by the Educational Department of Pathe, of a series of pictures on the basic industries of the United States. These films are being made with the co-operation of the United States Department of Agriculture. A teacher's pamphlet which accompanies each will be found to contain an interesting and valuable outline for a complete treatment of the various phases of the subject touched in the film, along with suggestions for correlated map and chart work, and a bibliography of references for school classes. Two subjects in the series have already been completed:

Meat—from Hoof to Market (1 reel) Pathe—A brief history of the meat industry in this country introduces the subject, and at the outset a map, dotted to represent the distribution of beef cattle, brings home the lesson, more tellingly than could words, of the exceedingly wide distribution of the industry, and its prime importance in some of the states of the Middle West, which are pointed out on the map by arrows.

Some beautifully photographed scenes give an excellent idea of typical cattle and sheep ranges of the West—the latter often on steep hillsides and rough land unfit for cattle. Sheep pastures in the National Forests are shown—the flock being tended by the shepherd and his dog.

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THE following letter recently came to us. We want to pass it on.

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(Signed) E. M. Jasper

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Moral—always mention The Educational Screen to advertisers.

The story of a cattle round-up never fails to interest a school audience, and it is here given its share of attention, along with a scene of a rodeo—the chance for an exhibition of cowboy skill.

The third great branch of the meat industry—the raising of hogs—is linked (by animated map) with the corn belt states, and subsequent scenes make it very evident that hogs are particularly at home in a corn field.

The shipment of cattle to meat packing centers is followed by views of meat inspection by Federal agents, and the transportation of dressed meat in refrigerator cars which carry it to all parts of the country. Finally a city meat market shows the last chapter in the story.

The subject is especially well organized from a teaching standpoint, and excellently adapted to the upper grades of the elementary school, as well as to High School classes in industrial geography and domestic science.

The Kindly Fruits of the Earth (1 reel) Pathe—From the very nature of the subject it must cover a wide territory, and devote itself to showing the principal sorts of fruit raised in the United States, and something of the conditions necessary to their growth, as well as the method of picking and handling for market.

The orange has great pictorial possibilities, and it has become so much an all-year-round fruit, that it is quite fitting the reel should start with a section devoted to this lucious golden product of California and Florida orchards. Orange groves, the process of budding tiny trees, a young grove banked for protection from frosts, blossom and fruit are shown, and the method of picking demonstrated.

Apples are next in order, and the sorting and packing of the fruit are well shown. Peaches, berries and grapes are represented, and the subject of fruit-raising on irrigated land in the West is the occasion for some interesting scenes showing irrigation projects—the desert transformed into garden land.

"Our newest crop"—the dates grown in the American "Garden of Eden" in the southwest, complete the reel, with most unusual views of an orchard of date palms, the bunches of ripening fruit hanging covered with bags to protect them from insects. Picking and packing the fruit are also shown.

The great service of the refrigerator car is suggested, in bringing fresh fruits from one part of the country to another.

Salt of the Earth (1 reel) Fox—A subject which will furnish the pictorial answer to a query often voiced by children in the grades, "Where does salt come from?" The little girl in the picture, busy with her brother over an ice-cream freezer, asks her granny who is sitting near by, and the latter explains in language easily understood by children, the story of the great salt inland sea of past ages which covered an area in New York State, and which upon evaporation, left the deposits which were later buried. The film shows the salt works near Watkins, New York, and Granny explains— while the film illustrates —how water poured down into the mine, dissolves the salt and is pumped out again, the brine stands to allow the impurities to settle and is then evaporated. The salt to be used for food is dried in kilns and put into bags or cartons. Scenes show the making of these pasteboard containers from long tubes of pasteboard.

"Do they get ice-cream salt the same way?" is the next question. The reply, "Rock salt is mined like coal," is again illustrated by scenes in New York state showing the salt mines, the underground room with its white walls, the miners at work blasting out the glistening rock, the automatic shovel digging and loading it into mine cars, and the hauling of those cars by mules to the main line.

Granny tells the children that power from Niagara Falls has been harnessed to pull the trains, and the cars are shown being emptied into giant buckets which are lifted with great speed to the top of the breaker building, where they are dumped. Screening out the lumps is illustrated, and the film shows the piles of larger lumps which farmers and rangers buy for their stock. The two hundred pound bags are filled and shipped for commercial use.

The film is excellent instructional material, and for school purposes the final scene or two with the ice-cream freezer, put in simply for an entertaining climax, may easily be eliminated.

Chicks (1 reel)—Photographed at the Kerr Chickeries in New Jersey, the reel shows excellently the methods of poultry-raising on a large scale. First there are some views of the 72-acre farm given over entirely to the raising of chicks, and some of the buildings, as well as some pictures of beautiful pure-bred stock—from which the eggs for incubation are produced.

The eggs are sorted, and arranged on trays according to the various breeds. And then the amazing views of the immense incubators—long rows of them, with a total capacity of 900,000 eggs. The picture shows the trays of eggs placed on the incubator racks, and the method of turning 10,000 at one time by the mere throwing of a lever. A close-up shows just what that turning does to a trayful!

To insure the best chicks, the trays are drawn out and allowed to cool at different intervals, and at the end of the time, a fine series of views shows the young chick picking its way through the shell and emerging, "a trifle wobbly at first."

Traysful of the fluffy balls are removed from the incubator, emptied and the chicks sent to the examining and packing room, where a number are packed in specially made traveling cases.

The boxes are loaded on trucks, and carried by train to various destinations. A clever animated map shows the location of the "chickeries" and the various routes followed by the chicks. The unpacking at their destination is shown, and the reel suggests how profitably farmers and others may do a bit of chicken raising on the side.

One is reminded of the contribution which eggs make to a healthful diet, and scenes of Mr. Kerr

Real Opaque Projection

This remarkable equipment has been pronounced "THE MOST IMPORTANT CONTRIBUTION TO VISUAL EDUCATION."

The illustration (from photograph) shows the new Trans-Lux OPAQUE Projector in actual use. The picture (map) shown upon the Trans-Lux Daylight Picture Screen No 2 size (30x36 inches) is the projected image of a PRINTED PAGE. Any OPAQUE material, a photograph, diagram, handwriting, postcard, etc., either in black and white or in COLOR may be shown in artificial light or in DAYLIGHT.

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36 West 44th St., New York
Send me complete illustrated folder:

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.....

.....

THE FILM PRAYER

BY

A. P. HOLLIS

Managing Editor of THE EDUCATIONAL SCREEN

THIS little conceit has proved a boon to film exchanges. It pretty nearly solves the problem of the care of film by patrons. Few read the stereotyped directions sent out to users. The Film Prayer is so unique that it is read for its own sake; and the unusual form of its appeal fixes the message in memory. Printed in Cheltenham Bold on light weight card stock with colored initial letter, perforated for hanging in booth, it constitutes a neat and useful personal gift to send to patrons. Thousands are in use by educational and theatrical exchanges. The cards are sold at five cents a copy—four cents by the hundred or three cents by the thousand.

THE EDUCATIONAL SCREEN

5 South Wabash Avenue, Chicago

and some of his little chicks complete the reel. The subject is not heavily scientific, but certainly contributes an interesting bit on the business of poultry raising.

Distributed by Non-Theatrical Motion Picture Service, 159 East Elizabeth Street, Detroit, Michigan, and other United Cinema Units.

MISCELLANEOUS

Rambles of a Raindrop (1 reel) Fox—Titled in the first person, it recounts the various experiences of a raindrop, in geyser, cloud, waterfall, lakes, rivers and the ocean.

There is no attempt to follow any definite cycle, for the drop of water skips back and forth from cloud to sea many times during the course of the reel, but the picture simply aims to be a collection of water scenes, in many cases photographed with remarkable artistry. Especially to be remembered are the introductory scene of the geyser which, in the language of the raindrop, "fling me skyward," the "beautiful silver lakes which were my mirror," the forest blanketed in snow, into a crystal of which winter had changed the raindrop, the rock-bound coast against which the waters broke with beautiful effect, lovely winter scenes of Niagara, and an angry sea lashing over derelict ships.

There is teaching material in it for the lower grades, in stimulating discussion of the work of water over the earth, and for any school audience it will furnish fifteen minutes' worth of delightful scenery, hung together with a story.

The title writer slips only once. "Here are some *cute* rocks," says the raindrop, "let's have some fun."

My Lady's Perfume (1 reel) Fox—For an entertainment program, this furnishes an interesting bit on a novel subject. Madge Bellamy poses before a dressing table with its perfume bottles, but the reel passes quickly to scenes of picking flowers and transforming them by various methods into precious perfumes. On the Riviera, in the little French town of Grasse, stand the factories which manufacture much of the finest perfume in the world, and glimpses are given of the different processes which are followed in extracting the fragrance of a variety of flowers.

Laying Lumbricus Low (1 reel) is the lugubrious title of a new government film produced in co-operation with the United States Golf Association. It treats of methods of saving lawns from damage caused by worms. We have not had the opportunity of reviewing this film either, but from the release notes sent out from Washington, we would not expect it to arouse any great enthusiasm among farm-

Money for Your Church or School

FOR the first time in its history THE EDUCATIONAL SCREEN has been induced to consider "clubbing." But it is a different kind of clubbing from the prevailing method.

Here it is. Any club—*any* "club"—subscribing for five or more copies at one time, cash in advance, may have the magazine at *half price* (75c). A teacher, minister or community worker may form a club and use the other 75c for the school, church or community center—perhaps to buy a stereopticon or projector—or as a personal reward for his service.

Send for blanks—or go ahead without blanks. *Cut out all the red tape* and send us the subscriptions.

Remember every parent is interested in our *reviews of endorsed films* from the standpoint of the home, the church and the school.

THE EDUCATIONAL SCREEN, 5 South Wabash Avenue
CHICAGO, ILLINOIS

ers. But for devotees of the world-wide game—to whom "lawn" is a vital matter—well, golfing is very different from farming.

Another Atlas Film

The Story of a Spark Plug (2 reels) Atlas Educational Film Co.—"A small thing which makes great achievements possible"—is this bit of the mechanism of engines in automobiles and motor vehicles, in power machinery on the farm, in motor boats and airplanes.

By an animated drawing of one cylinder with the action slowed, the fact is demonstrated that every stroke of an engine is directly dependent on its spark plug— and the insulator which confines the current is shown to be of great importance.

A close-up of the spark plug itself shows the various parts of which it is composed, and to trace the story of the insulator, the scene changes to the mountains of California, where from steep cliffs the miners are blasting out Sillimanite, a material of high electrical resistance. The broken pieces of rock are loaded into sacks on the backs of pack animals that make their slow way down steep winding trails to the foot, where motor trucks carry the mineral to the railroad. At the end of its trans-continental journey, in the factory, it is broken into smaller pieces, then finely pulverized, screened, filtered, dried, the insulators glazed, fired and finally tested. An especially telling scene shows the finished insulator to be of sufficient resistance and hardness to be forced into a block of lead.

Other views of the testing laboratory are followed by scenes showing the manufacture of the shell and the assembly of the various parts of the completed spark plug, after which machines pack them automatically in cartons at the rate of 30,000 per machine per day.

Helpful suggestions for the motorist complete the reel, to stress the important functions which the spark plug performs, since "the best of cars will run no better than its spark plugs."

Produced under the direction of the Bureau of Mines, United States Department of the Interior, for the Champion Spark Plug Co., Toledo, Ohio.

Used and New Motion Picture PROJECTORS
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The Industrial Field

Conducted by THE SCREEN ADVERTISERS ASSOCIATION

DOUGLAS D. ROTHACKER, Pres.
Rothacker Film Mfg. Co.,
1339 Diversey Parkway, Chicago, Illinois.

MARIE E. GOODENOUGH, Secy.-Treas.
10553 Euclid Avenue,
Cleveland, Ohio.

Special Announcement

ARRANGEMENTS have been completed for the Spring Convention of the Screen Advertisers Association to be held in Cleveland, Ohio, on Thursday and Friday, March twelfth and thirteenth, with headquarters in the Statler Hotel.

An especially interesting and worth-while program is in preparation, which will offer various topics presented by a group of speakers nationally known in their various fields. You will not want to miss it.

A record attendance is in prospect. Kindly respond to the Secretary at the earliest possible date, as to your plans in regard to the convention, in order that satisfactory arrangements may be made.

Reservations should be made with the hotel direct.

Screen Advertisers Association

Program of Annual Meeting

March 12th–13th, 1925

Lattice Room, Hotel Statler
Cleveland, Ohio

Thursday, March 12th

Morning Session

9:00–10:00—Registration—Lattice Room

10:00—Meeting Called to Order. Address by the President
Douglas D. Rothacker, *Rothacker Film Manufacturing Co.*

10:30—What a Company Expects from Producers
Charles Barrell, President, Motion Picture Chamber of Commerce. *Motion Picture Director, Western Electric Company.*

11:00—Community Movies and Their Circulation
G. P. Foute, *The Screen Companion, New York City.*

11:30—Public Utilities Companies and the Movie
Frank Ryan, *Director of Publicity, Cleveland Electric Illuminating Co.*

* * *

12:30—Luncheon—Lattice Room
Speaker, Earl Pearson, *Associated Advertising Clubs of the World.*

Afternoon Session

2:00—Report of the Secretary-Treasurer
Marie E. Goodenough, *The Educational Screen*

2:30—Selling Cleveland Automobiles with Motion Pictures
Harrison Goldsmith, *Western Sales Manager, Cleveland Automobile Company.*

3:00—Round Table Discussion, Short Unit Screen Advertisers
James Simpson, Chairman.

* * *

6:00—Dinner, Hotel Statler
Speaker, J. Holmer Platten, Treasurer, *Motion Picture Producers and Distributors of America, Inc.*

Friday, March 13th

Morning Session

10:00—Meeting Called to Order
Douglas D. Rothacker, *President, Screen Advertisers Association.*

10:05—Presentation of New Business

10:30—Round Table Discussion

11:00—Nomination and Election of Officers and Executive Committee

* * *

12:00—Luncheon, Lattice Room
Speaker, R. S. Ritchey, *Sales Manager, United Film Ad Service.* The Short Unit, Its Possibilities and Its Problems.

* * *

2:00—Meeting Called to Order
Douglas D. Rothacker, *President, Screen Advertisers Associaiton.*

2:15—Screening of Motion Picture Subjects, with General Open Discussion.

4:30—Unfinished Business

5:00—Adjournment

5:15–5:45—Meeting of Executive Committee

Notes and News

Conducted by the STAFF

The Child and the Movie Habit

The movie habit is discussed in a serious way by Dr. Joseph Brenneman, Chief of Staff, Children's Memorial Hospital, and Associate Professor of Pediatrics, University of Chicago, in an article copyrighted by the American Child Health Association.

After considering the danger from contagious diseases in crowds, the possibilities of eye-strain, and the jazzing up of the nervous system, Dr. Brenneman says:

"The moving-picture show is in itself, of course, in no way objectionable. It opens up limitless possibilities of education and of wholesome entertainment, both in schools and in public halls. In the school the whole world can be brought before the child with that clearer and deeper impression that always comes from seeing a thing as compared with merely hearing about it.

"In public places there is the same possibility. Unfortunately, there is still too great a tendency to meet a taste that is assumed to demand what is artificial and sentimental or mere slush, both in action and diction. The violence and bloodshed, the blood-curdling melodrama, the creeping and uncanny mystery, the impossible pie-throwing comedy and the inevitable triangle—none of these is adapted to the child for obvious reasons. In certain larger centers efforts are being made to spread information as to what pictures are suitable for children. This is often hindered by the mental processes of producers who seem to prefer to conceal, rather than to reveal, in the title the nature and source of a picture. By a similar process they seem to love to improve (!) upon classical characters and stories, often distorting the child's time-endeared memories. They represent, for example, Robin Hood as a mixture of buffoon, acrobat and cheap comedian; or sweet, pathetic little Ruth Huckabuck as the betrayer of Lorna Doone, and John Ridd as a bandit of the worst type.

"The child does not miss what he does not know about. The movie habit is easy to prevent, but hard to cure or restrain within proper limits. The evening performance should certainly, except under very unusual circumstances, form no part of a child's entertainment before the end of the high-school period. The matinee, which is usually less crowded, which does not encroach upon the hours of sleep and upon the child's regular routine, and which permits of a long interval before bedtime, may be attended even at the eighth or ninth year, provided the subject is one adapted to the child.

"After all is said and done it is not so much the moving picture itself, nor so much the occasional attendance that is so fraught with harm for the child, as it is the 'movie habit' itself with all that goes with it."

The Church to Establish Theatres?

John E. Edgerton, president of the National Ass'n. of Manufacturers is quoted by *The Film Daily* to the effect that plans for the church to enter the picture business on a competitive scale, will be submitted to all church people in the country.

Edgerton was further credited with saying that leaders believe that if the church would combat the alleged dubious quality of many pictures being filmed at present, it must enter the business on a large scale and on a competitive basis.

Finest Collection of SLIDES in Existence

We have just added to our collection by purchase the complete lantern slide catalog of the De Vry Corporation and the Moore Hubbel Co.

Covering an extensive range of subjects—Religious, Educational, Travelogues and the famous PRIMARY SCHOOL set of 200 slides.

We are now offering black and white slides at 30c each and hand-colored slides at 55c each.

No rental of slides. We carry the De Vry Stereopticon.

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are great fields for the introduction and development of Visual Education.

Educational Film producers and distributors, manufacturers of projectors and stereopticons who wish to be represented in CENTRAL and SOUTH AMERICA by an educator of experience, apply to

The Educational Screen

5 S. Wabash Ave. (Foreign Representation) Chicago, Ill.

"There are 16,000 commercial movie houses in America and 25,000,000 persons pass through them every twenty-four hours," he said. "We have at our disposal approximately 10,000 Y. M. C. A. buildings and church auditoriums. We propose to turn these into motion picture theatres and then proceed to produce suitable films."

Edgerton is president of the American M. P. Corp., a non-theatrical organization that, at its inception, took over Community M. P. Corp., and several others of the more important operators in that field.

Another "Plan for Better Films"

"The Fox Film Corporation this week announced plans for the organization of a committee of the nation's 'best minds' in drama, pictures and literature which will officiate as an observation board, passing judgment on all scripts and in other ways co-operating with the Fox men toward producing better films. The announced object of the project is to eliminate bunk from the cinema plays and to present stories with the punch emphasized but the exaggeration reduced.

"Among those invited to act on the commitee are: Heywood Broun, Irving S. Cobb, Alexander Woolcott, Carl Van Doren, Maxwell Anderson, George Ade, Rex Beach, Edna Ferber, Eugene O'Neill, Winchell Smith, Robert Edmond Jones, Frances Marion, Forrest Halsey, Joseph Hergesheimer, S. Jay Kaufman and Willa Cather. Eight members of the board will be selected from this list.

"Monthly meetings of the committee are intended with William Fox, Winfield R. Sheehan, general manager of Fox Films, and Maurice S. Revnes, production manager. The duties of the members of the board will not interfere with their present occupations. Generous compensation will be offered. After a script has been rewritten by a trained newspaperman or professional writer, it will be passed on by the board, a member of which will go with it to California to make suggestions to the director."

We never weary of welcoming these "announcements" from the industry. Some day one of them may go through. When that happens it will certainly mean better pictures, for the type of people named above could do it. The only hope of the motion picture of ever becoming an art is to enlist such services, and on bona fide terms whereby real authority over the pictures will be given into really qualified hands. It is the custom to roast the bad movies and score the producers, as if it were all merely the result of evil intentions. In general the producers are doing the best they know how, and the only thing they know how to do. We can never have bigger and better movies until we have bigger and better men making them.

The above announcement names some of the "bigger and better". Our congratulations to the Fox Film Corporation for the plan. And now, may they act upon it!

Imperial Education Conference (London, 1924)

Report of the Committee on the Use of Cinematograph in Education.

The following is a resumé of the general conclusions of this Committee:

(a) A strong *prima facie* case has been established in support of the view that the cinematograph can be of real value as an adjunct to present educational methods—and that it should be recognized as a part of the normal equipment of educational institutions.

(b) That the cinematograph is specially adapted to give assistance in the teaching of nature study, geography, science, and scientific and industrial processes. Owing to the considerable expenditure necessitated by the production of historical films, much further investigation is required as to the type of film which could be made scholastically useful and practicable in this connection.

(c) No evidence has yet been produced to substantiate the successful use of the cinemato-

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"The Ability to get thought from the printed page cannot be developed by drill isolated from meaning."

"The Child's interest must keep his eyes at work."

"Pictures Supplement, and in some ways are superior to experience."

The New Keystone Primary Set — 300 stereographs and 300 lantern slides — is full of meanings and experiences. Arranged for teaching reading in the first three grades. Accompanied by index and hand book of instructions.

Other Sets for Intermediate Grades, Junior and Senior High School, are also available

Keystone View Co.

INCORPORATED

MEADVILLE, PENNSYLVANIA

graph in the study of literature, but descriptive or narrative prose and poetry can undoubtedly be made more interesting and stimulating by pictorial commentary.

(d) The cinematograph is too frequently used to show processes etc., which the teacher can demonstrate personally; thus, it is a mistake to show on the screen simple chemical experiments which any science teacher could perform actually before the class.

(e) The films should fit the curriculum rather than the curriculum should be interfered with to meet particular films. General films may, however, be useful as a basis for essays or discussion.

(f) The educational film has yet to be evolved by the co-operation of film technicians and teaching experts.

Mr. T. W. Trought of Birmingham, England, who has sent us the above conclusions, writes:

"They do not carry us very far— not so far as judicious propaganda have already carried Uncle Sam. They are less illuminating than that passage in the French extra-parliamentary commission which reported in 1920, 'the film has all the advantages of the story and the picture without their defects—it is life'. We know beyond question that the film brings the present to our doors, but what of the past? To imagine that the screen cannot bring bygone history to our eyes is to stultify the pages of written history. As we sit at the desk or the fireside conjuring up pictures of Abraham Lincoln, Columbus, Dorothy Vernon, the Nibelungs, Il' Pagliacci, Charles I, and the rest of those 'spirits from the vasty deep', let us demand that they shall be the counterfeit presentments of those whom they represent, but still more so when they appear on the screen. Accuracy? Yes, every time! Sentimental trimmings to please the populace? No, never! Let us, as educators, be intellectually honest and insist on the truth as we know it down to the last button."

Daylight Projection.

We are in receipt of a neat little pamphlet on daylight projection, which gives detailed instructions for the use of stereopticons, opaque projectors and moving pictures for showings in the daytime and without darkened rooms. The key to daylight projection is the Trans-Lux Daylight Picture Screen, made of a translucent rubber-like composition with a corrugated surface. The new opaque projector for use in daylight is fully described, and there are helpful facts given regarding the optics of projection. Very useful to schools where most of the work must proceed in the daytime.

For Teachers, Supervisors, Principals and Superintendents—Students of Visual Education:

COMPARATIVE EFFECTIVENESS OF SOME VISUAL AIDS IN SEVENTH GRADE INSTRUCTION

***By* JOSEPH J. WEBER, Ph.D.**

Summary of Contents

Main Problem: Will the use of pictures along with verbal instruction effect economy in the learning process? And, if so, how much?

Secondary Problems:

1. The distribution of primary sense experiences.
   Results: Visual, 40 percent;
   Auditory, 25 percent;
   All others, 35 percent.

2. The effectiveness of informational moving pictures in combination with verbal instruction.

		Mean Score
Results:	Lesson-Review	45.48 points—(100%)
	Lesson-Film	49.86 points
	Film-Lesson	52.69 points—(116%)

3. The value of a simple drawing in creating a composite visual image. (Chart.)

		Mean Score
Results:	Description Alone	40.11—(100%)
	Exposure Alone	53.13
	Exposure with Decription	55.12—(137%)

4. The value of a diagram in developing a relative abstract concept. (Lantern slide.)

		Mean Score
Results:	Description Alone	48.65—(100%)
	Exposure before Description	48.95
	Description before Exposure	49.69
	Exposure with Description	51.16—(105%)

5. The comparative effectiveness of four different methods of presentation.

		Mean Score
Results:	Being instructed orally	48.62—(100%)
	Reading the textbook	49.22
	Viewing film silently	50.34
	Film and oral comment	52.55—(107%)

The first significant, authoritative book on the subject of visual instruction. Accepted by Columbia University, in part fulfillment of the requirements for a Doctor's degree.

130 pages, cloth bound, with graphs, diagrams and reference tables. Price $1.50

Special price to Educational Screen Subscribers, $1.00

THE EDUCATIONAL SCREEN

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Reviewing All Productions and Giving All News

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71-73 WEST 44th STREET NEW YORK CITY

A New Use for Theatres

The Patrick Henry Junior High School held its graduation exercises yesterday at the North Star theatre, 106th St. and 5th Ave., by arrangement made with Sydney S. Cohen, who owns the house. on Tuesday, the Andrew S. Draper School held similar exercises there.

Cohen declared yesterday arrangements are under way for a number of special performances to be given at the theatre during the year, at which time the entire school assemblage will be brought over. At each function, Cohen delivered a talk in which he linked up education with the possibilities of the screen.

In speaking of this public service angle which is being developed in other sections of the country as well, Cohen said yesterday:

"This theatre and my other houses, have been used previously for the same purpose, and the cooperation has brought about a very friendly and pleasant relationship between the principals and teachers on the one hand and the theatre management on the other."—*Film Daily.*

Are They or Are They Not?

In addressing the Woman's Conference on the Cause and Cure of War, Dr. Julius Klein, head of the Bureau of Foreign and Domestic Commerce, said:

"It is not exaggeration to describe the international trade in motion pictures as one of the truly great contributions toward mutual understanding, acquaintance, and therefore peace. The better types of pictures which are now going abroad in increasing quantity are accomplishing a profoundly helpful service in clearing away misconceptions and distorted ideas as to the manners and customs of other peoples."

On the Other Hand

The Herald-Tribune, commenting on Dr. Klein's statement, says editorially—

"Unfortunately, it is not by 'the better types of pictures' that Americans are judged in Europe, and, inasmuch as a far different type enjoys greater popularity there, distorted ideas of our manners and customs still prevail in London, Paris and elsewhere.

"Not until our motion pictures really depict our manners and customs will they be likely to awaken admiration for America and its people in the alien mind. And there is no present indication of any purpose to make them anything but caricatures."
—*Film Daily.*

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Retail meat dealers simply give their orders to our salesmen. Orders are transmitted to our plants where cars are loaded promptly and sent out on regular trains.

When goods are unloaded at local stations, draymen deliver them to retailers. Swift & Company has arranged that in advance.

This direct distribution to retailers is performed by our "car route" organization. It widens the market for farmers' live stock and makes it possible for the smallest towns and villages to get the same variety and quality of products that are supplied to the largest cities.

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Founded 1868

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Any educational institution equipped with a film stereopticon may obtain an excellent PICTUROL on MEAT PACKING, free of charge, by writing to the SOCIETY FOR VISUAL EDUCATION, Inc., 327 South La Salle St., Chicago, Illinois

Here It Is!

(A Trade Directory for the Visual Field)

FILMS

Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.
(See advertisement on page 129)

Bosworth, DeFrenes & Felton
60 N. State St., Wilkes-Barre, Pa.

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on inside back cover)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 132)

George Kleine, Motion Pictures
49 West 45th St., New York City
(See advertisement on page 176)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 175)

Pictorial Clubs, Inc.
350 Madison Ave., New York City

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.
(See advertisement on page 179)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 134)

Bass Camera Co.
109 North Dearborn St., Chicago, Ill.
(See advertisement on page 183)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on page 160–161)

Movie Supply Co.
844 South Wabash Ave., Chicago, Ill.
(See advertisement on page 171)

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.
(See advertisement on page 179)

PUBLICATIONS

The Film Daily 71 West 44th St., New York City
(See advertisement on page 189)

A. J. Nystrom & Co.
2249 Calumet Ave., Chicago, Ill.
(See advertisement on page 169)

Ohio Teacher's Bureau
71 East St., Columbus, O.
(See advertisement on page 165)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 173)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 181)

SLIDES

Standard Slide Co.
Broadway & 48th St., New York City
(See advertisement on page 185)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 192)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 192)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 190)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 130)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 192)

STEREOGRAPHS and STEREOSCOPES

Keystone View Co. Meadville, Pa.
(See advertisement on page 187)

If you would like to see your name and address in HERE IT IS write THE EDUCATIONAL SCREEN

A Classified Catalog of Films.

We have just received a 200 page illustrated catalog of films from the United Projector and Film Corporation of Buffalo, New York. The large catalog lists films in both the narrow and standard widths. It shows that in spite of the loud complaints to the contrary, a goodly portion of films suitable for school and church does exist for those who are willing to spend the time to look it up. The topics include dramas, comedies, cartoons, as well as the more strictly educationals dealing with geography, history, industry, science and religion. The catalog is richly annotated and illustrated and will constitute a valuable handbook for film users.

American Home Economics Association Design Contest.

The American Home Economics Association offers a prize of $50 to the person submitting the best design for an emblem of the Association, to be used on the cover of the Journal of Home Economics. and on the stationery, programs, badges, and pins of the Association and its affiliated organizations.

Character of Design. The emblem should embody the idea of the application of systematized knowledge to the home; it may suitably typify the ideal home, and include the full name or initials of the American Home Economics Association.

Qualifications of Contestants. The competition is open to any interested person. Members of home economics clubs, and home economics students in high schools, normal schools and colleges are especially urged to compete. Each person may submit as many designs as he desires.

Form required. Drawings should be made in pen and ink on 6x9 inch bristol board. The name and address of the designer should be printed on the back of each drawing.

Date and Address. Competing drawings will be received before April 1, 1925. They should be sent to Harriet Goldstein, Division of Home Economics, University of Minnesota, University Farm, St. Paul, Minnesota.

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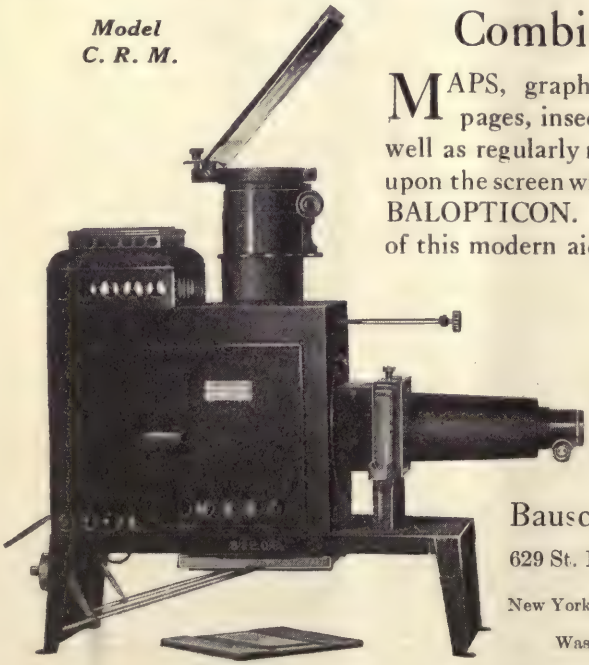

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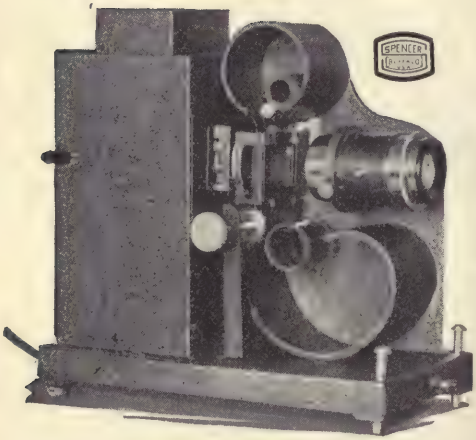

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President — A. P. HOLLIS, Managing Editor — FREDERICK J. LANE, Treasurer

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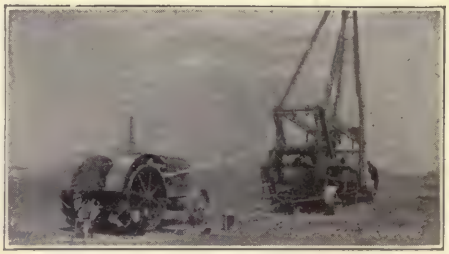

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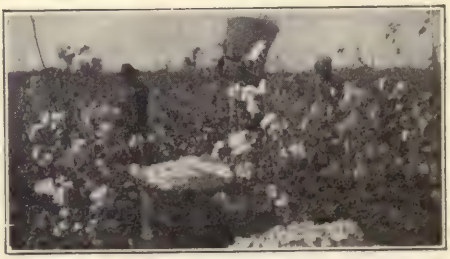

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Vol. IV, No. 4 Editorial Section April, 1925

The Movie Industry Speaks for Itself

AN editorial, from one of the four principal trade organs of the motion picture industry, illustrates the strength of movie editorial-writing in its frank statement of facts, and its weakness also in the strangely twisted interpretation of those facts.

> "The motion picture audience, in the aggregate, lacks stability. Business may be good today, but who knows what it will be tomorrow night? People go to motion picture shows on an altogether haphazard schedule. It is largely a case of, 'Well, if there isn't anything else to do tonight, let's go to the movies.'"

This is an exceedingly accurate statement of fact. And the climax of its truth lies in the last sentence. But the deep significance of it all seems lost upon the writer of the editorial.

It means, in general, this. The average movie audience lives life on a haphazard schedule, hence needs stopgaps to fill up its time. The movie is its supreme stopgap, (which is a sad commentary on the real quality of the entertainment). The intelligent public as a whole does not go to the movies, for it has ample use for all its time and needs no stopgaps. Least of all does it need so unintelligent a "filler" as is afforded by the average motion picture.

Better pictures would gradually lift the movie out of the stopgap class for the present movie audience, and make it more and more an entertainment end in itself. This would develop the desired "stability" in present audiences, for better pictures would have more chance of competition with "anything else to do." Better pictures would even increase that audience gradually by attracting a considerable number of the intelligent public who could easily enjoy motion pictures if they were less stupid and vulgar. The editorial-writer, however, waives all this and puts his finger specifically upon one great cause of the mischief.

> "Right now, radio is furnishing several millions of people with a forceful inducement to stay at home. They *have* to stay at home to hear the radio programs . . . It is time to quit squawking and to begin working on this very definite problem, viz: The radio has stolen a substantial part of our audience. How are we going to replace what we have lost and when?"

Here again the editorial commentator misses a highly significant point. The "home" is an exceedingly good place for people to be. In keeping them there the radio is performing a very valuable service to American life. The radio is practically clean—even if quite stupid at times—and clean and harmless entertainment in the home is vastly more wholesome than cheap and vulgar entertainment in the theatre. No thinking American wants to see the movies get back the "lost fans" unless it be for entertainment as sane and healthful as the radio is furnishing wholesale to the country. If the movies will clean up, and put more brains and less bombast into the pictures, the lost fans will come back and a lot more with them. But note the editor's conclusions from his facts!

> "When the brand of salesmanship you are using won't sell your goods, there is something wrong with the goods or the

Columbus lays claim for Spain to the newly-discovered land

Planned by the Yale University Press and produced under the supervision and control of a Committee of the Council of Yale University.

"COLUMBUS"

The first true and dramatic film of America's discovery. Columbus is first seen in 1485 at the court of King John of Portugal. Years later he obtains the support of Queen Isabella of Spain. The departure of his tiny fleet, his dangers and doubts on the high seas and his triumph on the sands of Watling Island are all revealed with beauty and interest.

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salesmanship or both. In the case of our problem, it is probably safe to assume that there isn't much wrong with the goods . . . So, all in all, it must be largely a matter of salesmanship. Which means, in our language, exploitation. What can be wrong with our exploitation?"

The last sentence is, of course, intensely humorous. It is at the same time pathetic, because the writer is quite unconscious of his humor. By stepping into almost any theatre lobby or glancing at the ads of the producers and distributors, one sees very readily what is "wrong with the exploitation." But the writer in question finds three answers, all basing naively on the assumption that the product is worth exploiting. (Note particularly the charming frankness of the second answer):

(Concluded on page 251)

A Merger of Journals in Visual Education

THE current numbers of *Visual Education* and the *Educational Screen* announce the merger of these two journals. This merger was effected by the purchase of the former journal by the latter. This leaves the *Educational Screen* the sole journal devoted exclusively to the promotion of visual education. It is the survivor of the three most important journals in the field. The first important journal devoted to visual education was the *Moving Picture Age*, founded in 1917 by a commercial firm but including a number of professional educators on its editorial board. It was influential in promoting a careful study of the problems in visual education. In 1920 the Society for Visual Education, an organization founded to produce and distribute materials for visual education, began the publication of a journal entitled *Visual Education*. This journal was edited at various times by Nelson L. Greene, W. C. Bagley, and F. R. Moulton. In 1922 the *Educational Screen*, with no connections with a commercial or producing organization, was founded by a group of educators. The aim of this journal from the beginning has been to be self-supporting and to represent an entirely independent point of view concerning visual education. The success of the enterprise is indicated by the fact that the *Educational Screen* has absorbed the two other journals, the *Moving Picture Age* in 1922 and now *Visual Education*. Credit for this success is due to the editor, Nelson L. Greene, who devoted himself indefatigably to the upbuilding of the journal during the early stage when his energy was its chief asset. The editors of the *Elementary School Journal* congratulate the *Educational Screen* upon its success, believing that consolidation in a special field like this represents journalistic strength.

Editorial from the *Elementary School Journal* (February, 1925), published by the Department of Education of The University of Chicago. Reprinted by permission.

The Teaching Value of Pictures

James Newell Emery
District Principal, Pawtucket, R. I.

EVERY picture, if it has teaching value at all, has certain teaching potentialities. The skillful teacher may use the picture as a base for class discussion, and from it may draw an intensely interesting lesson, one that will claim more than its allotted time, if not carefully watched, so interested will the class become.

Any picture to be worth while in teaching value must meet certain definite standards. In these days of widespread travel, of myriad photographs, of modern photographic processes, there is such a wealth of material available, and the time allotted in school is so short that we cannot afford to waste that brief time except with pictures which really teach something. Pictures for teaching purposes, whether lantern slides, motion picture films, or still pictures of various natures, may be judged both from their form and their content. In each case they must reach certain standards or be rejected.

The form must meet certain positive requirements. The picture, except in certain instances so rare as to be negligible, must be clear and detailed, contrasty enough so that

Japan

its highlights and shadows and the gradations between may be well defined. A weak, fuzzy, flat picture, whose shadows are blurs and whose highlights are streaks, and which is in poor focus, may be charming, mayhap, as a work of art, but it is a failure as far as the teacher's purpose is concerned. It must lend itself to enlargement without substantial loss of detail, and without suffering from competing lighting conditions in the hall or the school-room where it is to be used.

The content requirements allow much latitude, yet resolve themselves into fairly well defined requisitions. First of all, every teaching picture has directly or indirectly some reference to climatic conditions. It may be in its portrayal of the physical surface, either direct or suggested. The physical surface, the natural conditions, may, somewhat paradoxically, influence climate or conversely be influenced by climate. Climatic conditions have their relation to the human side, without which no picture has teaching value. Strangely enough, it is not always necessary to include human life of the region in the picture, although the more dramatically it can be done, the better the picture from the viewpoint of the teacher. Pictures of the barren slopes of the Andes, for example, or the scored sides of a volcano may not have a vestige of human life, yet be intensely human, from the vividness with which they show the impossibility of supporting human life in this section.

Man's relations with climatic conditions are an important essential of the teaching picture. This may be spread out into a wide ramification of detail. Houses and homes—how men build to take advantage of climatic conditions, or even to control climatic conditions, as for example the Roosevelt Dam and the Imperial Valley. How men dress, for most dress, odd as it may seem to our occidental eyes, is largely a product of environ-

ment, and in some measure suited to the regional conditions.

The nomad of the steppes dresses in skins, not because they are picturesque, but because they are the readiest material to his hand.

Norway

The Arab winds yard upon yard of cloth around his head to keep off the blazing rays of the desert sun. The Korean wears white because white is the mourning color, which must be worn for three years in the case of the death of a near relative, or of royalty. So the Korean, with death coming frequently, is ready with his white costume before death comes. The Japanese wooden clog with its exaggerated sole is well adapted to keep its wearer's foot out of the mud of the primitive roads.

Pictures, to follow this line further, may point out peculiarities of home life; of dress; of shelter; racial peculiarities; religion; tribal customs; industries, all man's responses to his environment. A picture is useful and has teaching value as it illustrates these things, is useless if it does not.

A good example of a picture with teaching value is the one illustrating travel in Japan. (The illustrations accompanying this article are all excerpts from some of the well known Burton Holmes films which have a wide use in the schoolroom, as well as in theaters). The jinrikisha, the two-wheeled vehicle in the picture, is universally used in the east over the average type of roads. Why not a four-wheeled carriage? The background of the picture gives a fair idea of the surface of the country, with high mountains and swift streams. Only about a sixth of Japan's surface is capable of cultivation. These lean, muscular coolies can travel many miles a day pulling their human load. Their costume, a semi-uniform, is admirably adapted to their work. The peculiar headgear, worn by their profession, is well adapted to keeping off the sun and the rain. Note the tremendous development of their leg muscles, caused by years of work of this nature. Racial distinctions may be seen in their characteristically Oriental features, especially the eyes. Half an hour's study of a picture of this type will hardly exhaust the possibilities in the hands of a skillful teacher.

An excellent example of surface features without the direct human side is that of the Norwegian fjord. The long fjords with their

Korea

excellent harbors, the steep slopes, most of them heavily wooded, the irregular coastline of the country, the little villages dotted here and there, are admirably shown in this picture. The fishing fleet gathered in the fore-ground, the long fish-wharves, the little village, supply the human response to natural regional conditions. These picturesque, steep, wooded slopes, which comprise so large a part of Norway, yield scanty pasturage and still less ground for agriculture. But with these broad deep bays, and consequently a multiplicity of

good harbors, the people follow the line of least resistance, and hence one of Norway's greatest industries is fishing. Such a picture will well repay detailed study, to accompany the text description of the country. Yet casually looked at without explanation and discussion, it is looked on merely as a pretty picture of bay and mountains and boats. The

Argentina

teacher must guide the pupil's line of reasoning with skill to make any picture tell its story.

On the other hand there are certain pictures which fail utterly to meet content requirements. An excellent example is one of some city of Argentina, for example. Such pictures form portions of many sets. They may look up a prosperous, well-ordered business street in some large Argentine city, probably Buenos Aires. Yet there is nothing to prevent this view, as far as outstanding characteristics show, being Rio de Janeiro, or Galveston or Providence or Seattle. The buildings are five or six-story business blocks, of the same type that might be found in any large city. A broad street, tree-lined, with automobiles and horses and carriages coming and going, people passing along the side-walks, and all so far distant that minor characteristics are not distinguishable. The only thing which would serve to identify it is the flag of Argentina far off in the distance, and the fag-end of a sign ending in a Spanish name. The picture, as a teaching device, makes practically no clear-cut impression on the mind of the pupil, and deserves to make none, for it has nothing to stand out of itself.

A building, to be of teaching value, must be characteristic in some way of the people or the country, must have something of a unique character to make itself remembered. Of such a nature would be a Mohammedan mosque, a Hindu temple, the Sphinx or the Pyramids of Egypt. The Houses of Parliament are distinctive, have a story of their own to tell. So has the Colosseum at Rome, or the temple of Burma, the Taj Mahal of India, Blarney Castle in Ireland, or a Scottish abbey. The Korean scene, besides its own peculiar architecture, has several picturesque phases of human life, such as the Korean in his baggy white clothing, the jinrikisha and the antiquated trolley car. Even more valuable is the picture of Spain, with its gallery and winding stairs, its fountain in the courtyard, its covered, springless, two-wheeled wagon

Spain

with its peasant driver. These pictures combine admirably man's use of his environment, as illustrated in his shelter, his clothing, his methods of transportation, his very life and habits.

To bring out these points rests with the teacher. Here is the difference between failure and success in the use of visual devices. Failure to know how to study is the downfall of many a student, whether in grammar school, secondary school or college.

It is equally true that many a failure in the

(Concluded on page 230)

Finding the Facts of Visual Education (II)

FREDERICK DEAN MCCLUSKY

A SERIES of articles defining the present status of Visual Education, by a serious student of the subject, Professor F. Dean McClusky of the University of Illinois. Professor McClusky conducts a summer school course in Visual Education at the University of Chicago, was a leading contributor to Frank N. Freeman's "Visual Education," and is closely identified from many angles with the visual instruction field.

The first article in this series appeared in the February issue entitled "The Administrative Status of Officers in charge of Visual Instruction Bureaus."

II. Growth Through Teacher Training

THE history of the theatrical moving picture industry is full of instances in which large sums of money have been quickly converted into loss or profit. Many have been willing to chance a loss in order to realize a rapid rise to fame in moviedom. It appears at times that the same spirit has transferred over to the non-theatrical field. Fortunately for visual education, however, the spirit of whimsical fancy and popularity which determines the success of entertainment is not a part of the fiber of the American public school. The public school is fundamentally a conservative institution. Its officials and teachers are extremely conscious of their own training. They view innovations with a critical eye. Consequently, all attempts to rush teachers into the purchase and use of visual materials have failed regardless of the type of parade used.

A clear understanding of the market necessary. It is legitimate for the individual who invests his time and money in the production of visual materials to be engaged in creating a sale for his wares. It is perfectly clear, however, that the non-theatrical producer has not come to a realization of the fact that the development of a market in educational parlance means the training of teachers. If teachers are to buy and make use of visual aids they will first have to be trained how to use them in the classroom. Courses of study in visual instruction will have to be made a part of the curriculum in teacher training institutions. Teachers will have to be trained to teach the normal school courses. Text-books will have to be written, rewritten and published before visual instruction will be accorded true academic recognition. All of which means that the development of a sound market for visual aids will take time, labor and endless patience. It is high time that commercial interests recognize this fact about visual instruction and plan their own development accordingly.

An example of misunderstanding. One may illustrate the fact that commercial interests have failed to grasp the psychology of our public school with a number of examples. We will cite three in order to make our position clear.

Memory brings vividly to mind a conversation with a gentleman purporting to represent over a million dollars of capital which was about to be invested in the production of non-theatrical moving pictures. He was seeking the co-operation of educators. If we could show him exactly what we wanted he would produce it. We replied to the effect that if we spent two years of intensive painstaking research in the curriculum we could perhaps give him assistance. This suggestion was

quickly thrown aside. He wanted an immediate solution of his problem. He proposed instead that we send a questionnaire to several thousand superintendents with the request that they list the titles of the films which they would like to see produced for school use.

From the returns of the questionnaire a list of the subjects most frequently mentioned could be compiled. This would be made the basis for the production of educational films. He believed this procedure would enlist the interest of several thousand superintendents in the cause and that a market for his films would be thus easily and quickly established.

Some time after the conversation took place we were informed of the fact that an influential educational agency previous to this time had actually circulated a questionnaire of this nature. We were given the privilege of examining the returns. Of course they were unsatisfactory. In the first place, only a few hundred superintendents replied. Then, very few of the superintendents who did answer the questionnaire gave evidence of having had enough training and experience in visual education to be able to handle the situation intelligently.

Even if a list of titles had been compiled the organization of the subject matter to go into the films would have developed into a task of far more importance. Teachers are interested in subject matter more than titles. It takes time, energy and a thorough knowledge of the educative process to produce teachable subject matter. Furthermore, the mere existence of a list of titles would not carry with it the assurance that the films resulting therefrom would be purchased or rented by schools. And even if superintendents did rent the films and did turn them over to teachers for instructional purposes, these teachers untrained in the technique of visual instruction would have made clumsy use of them.

Another example. Over five years ago a commercial project was launched which proposed to produce and distribute educational films. This project came into being bolstered with long lists of influential educators who were members of various committees. It was assumed that such a powerful array would create a market for the films. Films were produced and a magazine was published. But the committees failed to function properly. After a time the long lists of educators disappeared. Retrenchments occurred.

The firm continues to produce and distribute moving pictures. Its product is marked with many superior productions. It has been a pioneer and its efforts on the whole have been worthy and commendable. But this firm has learned that public school officials and teachers form a conservative group to deal with. A list of leading educators, a magazine and even a number of high grade films were not sufficient to develop a market. In fact, all of these, backed by modern sales methods, plus a high grade sales force and business ability failed to produce the desired results.

The tap root must go deeper. Films and pictures do not teach themselves. They are valuable aids to instruction when in the hands of the skilled teacher. Unfortunately, there are very few teachers who have developed a high degree of skill in using visual aids in the classroom. It is for this reason that we maintain that the growth of visual education depends on the training of teachers.

A third illustration. At the beginning of the current interest in visual education much of the propaganda for the movement contained arguments in favor of the film as over against the text book and teacher. It was claimed in some instances that films would ultimately supplant teachers and text books. This propaganda reached such proportions that many of our leading periodicals and newspapers published articles and even cartoons describing the teacherless movie school of the future. While there has been a reaction against such misrepresentations, the fact that

propaganda of this nature was circulated illustrates our point to the effect that commercial interests failed to appreciate the character of instruction in the American public school. Here, there was no thought of developing visual education through teacher training, in fact, teachers were to be placed in the discard.

Educators must also recognize the problem. Not only have commercial interests failed to properly analyze the situation but there is evidence in a few instances that directors of visual education in educational institutions have not been in a position to give enough attention to the promotion of an adequate program of teacher training.

In a few bureaus of visual instruction, it has been necessary for those in charge to devote their entire attention to the collection, classification and circulation of visual aids. In other cases, the directors have had too many duties in addition to those attending visual instruction to be able to develop a training program. For example, in the public school systems of Berkeley, Cleveland, Newark, New York, Philadelphia and Pittsburgh the director of visual instruction was found in a recent investigation[1] to be carrying the full burden of a growing department on the left shoulder and other equally important duties on the right shoulder, thus making it difficult to promote teacher training, except where such training could be correlated with the added task of supervision.

At the beginning of the movement, many of those in charge of extension service in state institutions harbored the idea that the only equipment necessary for a bureau of visual instruction was a library of films and slides and that the work could be handled by a competent stenographer and one or two part time shipping clerks. This notion is rapidly being cast aside. Extension leaders are recognizing the necessity of developing a program of teacher training in visual instruction.

Some progress being made. During the course of the investigation referred to above, facts were collected relative to courses in visual education which have been offered in educational institutions. Other data relative to the training of teachers in service were noted.

Lack of space in this issue of *The Educational Screen* makes it impossible to describe in detail the results of our investigation, however, we may briefly outline some of the major points at which progress in teacher training has been made. It was found, (1) that over a score of universities and state normal schools have offered formal courses in visual education, however, in most instances these courses have been given in summer school only; (2) that teachers' conferences on visual instruction have been held in conjunction with the department of visual instruction at the State Universities of Missouri and Utah; (3) that the State Department of Education in Michigan has given a series of short courses in the normal schools of that state; (4) that a small number of city normal colleges have offered courses in visual instruction; and (5) that a number of city school departments of visual education have made serious efforts to train teachers in service in the art of visual instruction.

The next article in this series will analyze the situation in terms of the facts found during the survey and will attempt to derive therefrom the principles which should govern the future growth of visual instruction through teacher training.

[1] F. Dean McClusky, *The Administration of Visual Education, A National Survey.* An unpublished report of an investigation made in 1923 for the N. E. A. Committee on Visual Education.

Agricultural Museums

(Concluded from the March issue)

F. Lamson–Scribner, B.Sc., LL.D.

ATTEMPTS have been made to establish agricultural museums in the United States, but all have been short-lived, either because of inefficient organization, lack of due appreciation of their value, or because the directors adhered to no definite purpose.

Beautiful collections of fruits and other agricultural products have been assembled to exploit lands, or to encourage immigration; but such collections have little real educational value. They may have exposition value, but do not meet the requirements of a well designed museum of agriculture whose purpose should always be to furnish reliable and practical information on agricultural subjects and such facts as are necessary for their comprehensive understanding and treatment.

Exhibit Suggestions

An entire gallery of an agricultural museum might be devoted to cereal grains. Museums have been established on subjects of less importance and with fewer elements of interest than wheat alone. Wheat has been connected with the activities of man in all ages, and today farmers are striving to improve its quality and productiveness, competing with each other in their efforts to secure a higher degree of excellence, or an increase in yield.

In the agricultural museum at Budapest is a large series of samples of wheat grown at over fifty stations in the country for many succes-

In the hall of the Hungarian Agricultural Museum that is devoted to rural architecture are models of all kinds of farm buildings; owners' dwellings, servants' houses, stables, granaries, and general farm equipment.

On Invalidenstrasse, in Berlin, is situated the great agricultural museum of Germany. The collections occupy the first two floors of the building, which is 283 feet long by 216 feet deep. The third, or top, floor contains the library and the class and work rooms of the Agricultural High School.

sive years. These samples illustrate whatever changes in quality, yield, etc., that may have taken place in the varieties grown during the period covered or changes due to seasonal conditions or diversity in soils, analyzed samples of which accompany the specimens of wheat grown upon them. There should be material to illustrate wheat through all the changes it has undergone since prehistoric times to the present day; the different varieties of wheat and their distribution; the soils upon which they thrive; nature, value and uses of wheat products; the diseases, and insects which attack the plant and grain with the materials and methods used to combat them; methods of preparing the land, seeding, cultivating, harvesting, shipping, and milling; statistics regarding areas in wheat in our own and other countries, amount and value of the crops, and of the mill products. These and many other items would have a place in the wheat gallery.

Other staple crops including corn, cotton, and tobacco, should be presented in like matter.

Models and oil paintings of types of the different breeds of horses and cattle are essential to the collections and may be treated in ways that will add beauty and attractiveness to the museum. Nowhere has this been accomplished more effectively than in the wonderful museum at Budapest. Actual statues of celebrated thoroughbreds made by famous sculptors, and paintings vividly portraying animals in action by well known artists give character and beauty to the museum. In this department there would be everything relative to animal industry; animal products, and their conservation.

"Grown by the farmer boys of Illinois."
"Eight thousand boys in this contest."

During the entire period of the Louisiana Purchase Exposition these two legends surmounted two large pyramids of pure-bred corn, made up of 1,000 little pyramids each

containing ten symmetrical, straight-rowed uniform ears of white or yellow corn. Such an exhibit is worthy of note not only because it illustrates the energy and industry of 8,000 farmer boys, but also because it represents a factor that has exercised a powerful influence in the development of agriculture in our country during recent years—the boys' and girls' clubs. Let their work in the interest of agriculture be accorded a place in the museum. It will be reflected in larger and better crops and a stronger love for the home farm.

Selection from exhibits made at annual State Fairs would make good material as a nucleus to a permanent educational collection if relabeled and rearranged to meet the purposes in view. All the collections should be prepared and installed so as to inspire enthusiasm in agricultural subjects and supply data from which the origin and subsequent development of all products and objects of interest to agriculture could be most comprehensively treated.

Collective exhibits showing the effects European agriculture has had upon the development of agriculture in this country would be instructive, as would a like showing of how American productions and methods have influenced the agriculture of Europe.

It is clear that no museum can limit its activities to present conditions or ever be regarded as complete. To be efficient it must keep pace with the advancement of the times by continually supplementing and adding to its collections and equipment, giving full expression to all progressive movements.

What the Fair Association May Do

What can the Fair Association do to develop a permanent agricultural museum? That the Association fully appreciates the value and importance of such an institution and the real need for it, there is no doubt. When once started, growth will be rapid if the plans have been intelligently made and the agricultural purposes of the museum strictly adhered to. Many willing helpers will join the movement and there will be no lack of material from which to make selection. Whatever problems may arise, follow the precept: "Prove all things and hold fast to that which is good."

In canvassing this subject, it has been most gratifying to discover the widespread interest it now receives. Men whose opinions are everywhere respected, and whose judgments in all agricultural matters are of the greatest value are encouraging the project, and have voiced the need of such a museum to preserve the many things concerned with the development of our agricultural industries now in danger of being lost.

It has been asserted that the up-to-date museum is the highest type of an educational institution—it supplies the text accompanied by the object, and should rank with the greatest and most exalted of human endeavors for popular instruction.

In the museum of agriculture lies a new field of activity that shall help to make farming more attractive as a profession and stimulate the development of this industry beyond all present conceptions. To me its advent will mark the unfolding of visions of the varied and numberless products of our country's six million farms,[1] assembled in a great institution of visual instruction and entertainment, where all the world may learn the vital and wonderfully interesting lessons they teach.

[1] The number of farms in the United States according to the last census report is 6,427,366.

A Notable Achievement in "Educational Films"

By the Editor

We took occasion, some numbers back, to make a veiled reference to a young American from whom we expected something very significant in educational film production. Numerous conversations with him made clear his exceptional qualifications. His plans for adequate training in picture technique, his broad program of future production, and especially the earnestness and dynamic force evident in his every look and word convinced us that there was rich promise here for the ultimate field of educational films. We were not mistaken. The fulfillment of the promise has begun.

It is hardly twenty months since we first met and talked with Jack Haeseler. He dropped into the office one day, not long after graduation from Harvard and not long before he was to sail for extended graduate work at Oxford in Anthropology. In terse and vivid language he told his plans for putting into permanent visible form the varied life of other lands and peoples. He was not seeking to add more reels to the ever-growing mass of "travelogues"—hastily made and superficial in content, yet deservedly popular and wholesome for their elementary purposes. On the contrary, he aimed at a serious record of racial life past and present, built on sound scholarship, ordered with artistic care, picturized with trained technique and with the finest mechanical equipment to be had. Such films would have permanent value for the high purposes of education—a unique library from which celluloid reprints could be ultimately supplied to institutions of learning around the world. Could this fine vision be realized? Could even a start be made? It has been made—and the start is so auspicious that we strongly incline to believe that Jack Haeseler has his life-work laid out before him.

Mr. Haeseler has worked fast and effectively, since that day in our office. There followed some months in New York City in training under the best motion picture photographers, a year in England that brought him the Oxford Diploma in Anthropology, then assignment to an African expedition under a famous English traveler and investigator to photograph the life of one of the most interesting and little-known corners of the world, and then an enthusiastic reception by one of the foremost learned societies of the world, The Royal Geographical Society, which had already bestowed upon Mr. Haeseler the right, possessed by few men so young as he, to place after his name the coveted letters, F. R. G. S.

We shall tell the rest of the story by extended quotation from the January issue of The Geographical Journal, the official publication of the Royal Geographical Society. The article is entitled "The People of the Aures Massif" by M. W. Hilton-Simpson (Abstract of Discourse at the Evening Meeting of the Society, November 17th 1924, to accompany the exhibition of kinematograph film by Mr. J. A. Haeseler).

In introducing the speaker of the evening and the new films, the President of the Society (The Earl of Ronaldshay) said:

There is in North Africa, on the way to Biskra, a tract of country which rises like a rugged island from a sea of sand. It is known as the Aures massif, and, cut off by its geographical surroundings from the rest of the world, its inhabitants, ancient tribes of the Berbers, have remained for long centuries of time practically isolated from the main currents of the world's progress. Here, then, was a fertile field for the investigations of a scientist interested in obscure races and in ancient civilizations and modes of life. And the scientist was forthcoming in Mr. Hilton-Simp-

son, who, with his wife, has been devoting his time and his abilities for a number of years past to penetrating the veil of darkness behind which these Berber tribes, the Shawiya, have for long sheltered from prying eyes.

During his last period of residence amongst them, Mr. Hilton-Simpson had the company of a young and enthusiastic American student from Oxford, Mr. Haeseler, whose ambition it is to form by degrees what may be described as a library of educational films depicting those races of the world which are gradually dying out, and so, before it is too late, placing on record their practices and customs. We shall be favored this evening with a view of what may be described as the first volume in Mr. Haeseler's library of films.

We shall see, first of all, what Mr. Hilton-Simpson rather injudiciously, I think, described to me as the dull part of the lecture, namely, the geographical part! Having seen something of the geography of the region, which surely is interesting enough in itself in view of the fact that the northern half of the region possesses all the characteristics of Southern Europe, while the southern half possesses all the characteristics of North Africa —having seen that part of the film we shall pass on to what the lecturer regards as the important and interesting part of the film, namely, a description of the people, their modes of agriculture, their methods of marketing and their special industries, in particular the industries of weaving and of pottery.

It will give you some idea of the profound interest attaching to this film and to the explanations of it which Mr. Hilton-Simpson will give us, when I tell you that he is convinced that the method of weaving of which we shall be shown pictures this evening, goes back probably to 2000 B. C., while the methods of making pottery go back probably to 5000 B. C. That gives one an idea of the geographical isolation of the people who have carried on these early and primitive methods of industry through such a long series of centuries. I shall now have great pleasure in asking Mr. Hilton-Simpson to give us his comments upon the films which will very shortly be shown to us.

Mr. Hilton-Simpson then showed the films with a running commentary which is summarized below.

The Aures Massif

Its forbidding frontiers of precipitous rock have, to a large extent, kept out the foreign intruder. Yet at various times its fair-skinned Shawiya tribesmen, of Berber or Libyan stock, have adopted certain arts, crafts, and customs either from the successive conquerors of the neighboring country or from other peoples of the Mediterranean basin, with whose culture they have come into contact in the past. These arts, crafts, and customs, much in the primitive form in which they were first introduced, appear to have persisted in the secluded valleys of the Aures to this day.

The Films—Geologic Formation

From the very clear negatives which Haeseler secured, and which are of course his own property, we have pieced together some 4500 feet of film which we have ventured to lay before the Society. The early part of this film illustrates the geography of the central part of the massif; the southern European nature of its northern valleys, once to some extent colonized by Roman agriculturalists; the typical North African scenery of the Rasira canon; the sheer wall of rock which, forming the southern boundary of the Aures, frowns down upon the Sahara below; and the narrow cleft, some 700 feet in depth, through which the Rasira stream carves its way southward, through this rocky wall, to lose itself in the desert.

Architecture

Next we have proceeded to show how the rock formations of the hills have kept in use cave-dwellings which do not seem to have changed since palæolithic times, and how these dwellings can be found inhabited today in various stages of improvement and development until we arrive at the complete, stone-built Shawiya hut.

In the consideration of the influence which Roman architecture may have exercised on the Shawiyan, we have included a series of pictures of Rasira hamlets, perched high on the edge of that canon which seem exactly to recall Sallust's account of Jugurtha's stronghold; thus indicating that the form of the Aures villages has been little, if at all altered by contact with Rome.

Occupations of Men

The next section of the film deals with the most easily photographed aspects of Shawiya

life, namely the occupations of the men. These subjects include basketry, and the fashioning, by means of an extremely primitive adze, of wooden locks for doors: locks of a type which Prof. Sir W. Flinders Petrie says were introduced into Egypt in Roman times.

Some pictures show the method of grinding corn in use before the twin-stone quern. The quern, possibly of Italian invention in about the second century B. C., is shown in course of manufacture and in use in the Aures.

Agriculture

In representing the agriculture of the district we have included pictures of the very primitive Shawiya plough. This appears to resemble closely the implement, but little advanced from the hoe, which was in use, drawn by cattle, in early Egypt. The system of irrigation employed by the Shawiya and their method of measuring time in this connection have also been recorded.

Though the Shawiya attribute their agriculture to the Romans, the direct descendants of whose cereal seed they claim to sow annually, we must remember that, to these people, everything ancient is derived from the Romans, the ruins of whose luxurious city lie at Timgad, on the northern edge of their country. Yet I believe that Rome acquired much of her agricultural knowledge from the Phœnicians (Carthaginians), and according to some writers the Phœnicians themselves attempted to perfect the existing agriculture of Barbary rather than to introduce that science into a virgin field.

The production of crops in the massif has, long ages ago, led to the construction of multi-storied defensible granaries which appear to conform to the description given by Sir W. Flinders Petrie of the central granary which became the foundation of the early Euphratean city-state.

Daily Life

The film we have prepared proceeds to illustrate the marketing and exchange of produce and the daily Shawiya life in the market-place. Next it deals with the life of the children: their early infancy; their games; and the meagre education of the boys in their little Mohammedan schools. In the latter are used wooden writing-tablets which appear closely to resemble those used in Egypt in very ancient times.

Thence we pass on to the most difficult of our tasks, namely, the photography of women. Fortunately, previous acquaintance with my wife and two young children (who had traversed the Aures with us before) had made the Shawiya women far less distrustful than might have been expected; with the result that they allowed us to photograph them at all their daily tasks.

Occupations of Women

Beginning with their hardest work, the carrying of water and fuel up to their cliff-top villages, the film goes on to show their home-life, cooking, etc., in their dingy stone-built huts or caves. Next come the two series of pictures which, I think, are the best we obtained: the arts of weaving and of pottery-making. In the former the whole art is shown: shearing, combing, carding, several methods of spinning, loom mounting and weaving on the horizontal and the vertical looms. The first of these two looms seems to be the more primitive. It appears closely to resemble that in use in Ancient Egypt some twenty centuries before Christ. The pedigree of the vertical loom appears to go back about 3300 years, if I am right in connecting it with looms illustrated on the walls of Egyptian tombs.

Pottery

The pottery is of a very early type. No wheel is used, and the fabric is produced by hand in a manner similar to that made in prehistoric Egypt and Sicily, despite the fact that wheel-turned pottery was made, I believe, in Carthaginian Africa as early as the seventh century B. C. The pictures which illustrate this process include every stage in the manufacture of a pot from the digging of the earth to the finished article. The pots are not built up by the spiral application of strips of clay. Their sides are placed upon their bases in three or four slabs of clay, which are caused to merge into one another and to attain a greater height by manipulation with the fingers of the potter.

Folk Lore and Customs

The film terminates with a very short reel devoted to folklore. It includes a method of divining future events by means of an upturned dish and a praying-necklet, to the

origin of which I have as yet found no clue, and it shows in progress an ancient game resembling hockey.

In a previous paper (*Geographical Journal*, January, 1922) I pointed out the probable connection between this game and the "strife" of the Ausean maidens in what is now southern Tunisia, as described by Herodotus, in honour of a great goddess. Further traces of the worship of this goddess may be found in the rain-inducing ceremony shown on the film, in which a ladle decorated to resemble a woman's head is carried from house to house, and in the performances of the dancing girls of the Ulad Abdi Shawiya tribe.

These girls claim that their profession has been handed down in their families from mother to daughter from time immemorial, and it is firmly believed that, should they abandon their very doubtful mode of living the crops would suffer in consequence. It seems more than likely that here too we have a survival of the cult of that great goddess of fertility and the crops, Ta-Nit, Astarte, Ashtoreth, Athena, as she was variously called according to the region in which she was worshipped. I hope that the comparatively few phases of modern life in the hills of Libya that can be shown in the course of an hour may have indicated the great antiquity of some of the customs to be studied there; customs and crafts possessing pedigrees far longer than that of Rome herself.

To me it seems that Haeseler's film shows clearly that, when once an art or craft has penetrated to the secluded valleys of the Aures, the geographical isolation of those deep ravines has preserved it for our contemplation as a relic of a dim and distant past.

THE PRESIDENT: I am sure you would like a word or two from Mr. Haeseler, who is the author of the film which we have seen this evening.

MR. J. A. HAESELER: I thank you very heartily for your reception of the films. They are naturally very dear to me, for I have been planning and working in this connection for over five years and this is the first presentation of my results. Five years ago I spent a year travelling in China, Mongolia, Japan, Korea, and the Philippines. The diversity of peoples and customs that I encountered in those countries interested me immensely, and aroused in me at that time a desire to give students generally the same wealth of experiences I had undergone. But the presentation of such experiences was a difficult problem for obviously travel could not be at all general. Finally the kinematograph appealed to me as being next to reality in vividness, and I decided to adopt that as my medium. Since then I have been laying a scientific foundation for my work by a study of ethnography, and besides this I have learned the technique of the kinematograph. To-night you have seen the results of my maiden voyage into the realms of that machine as a scientific and educational instrument. The films, I hope are an indication of what the film may be in the future along lines different from those that have been followed in the past. We are apt to confuse the technique of the kinematograph with the ends to which it has been generally employed and I might even say perverted. And just as a pen in the hand of one man may produce a twopenny novel and in that of another a scientific work or a fine piece of literature, so can photography be turned to the ends of degenerate entertainment or to the creation of scientific and artistic productions.

It is, as the President has said, my ambition to build a library of films along the lines of geography, history, and ethnography. To-night you have seen on the screen very primitive methods of weaving, pottery-making, and milling. Among other films that I have recently made, in Hungary, are a series of spinning and weaving showing the use of the spinning-wheel and mediæval handloom that are still employed in the homes of the Hungarian peasants; a series on pottery in which the potter's wheel is used; and another series on windmills and water-mills. These, together with the films from Algeria, will go to make up pictures on the history of these industries which now only lack their modern chapters. So it is that the library is developing, each group of pictures fitting in with and supplementing those that have gone before.

The first volume of this collection we owe not only to the long years of detailed research of Captain and Mrs. Hilton-Simpson, but also to Captain Hilton-Simpson's perseverance. Shortly after I arrived in Algeria he suffered an accident; but regardless of pain and discomfort he travelled all through the mountains and carried the work through to a

finish. I cannot express my gratitude to him, for had he given up the expedition, as might have been expected, the films you have seen to-night would not have been taken.

THE PRESIDENT: One of the most interesting portions of the film we have seen to-night was the primitive form of weaving which still persists in the Aures massif. We have with us one of the leading authorities upon the history of weaving, Mr. Ling Roth, the Director of the Halifax Museum. I am sure you would like to hear him on the subject.

MR. LING ROTH: As a student of primitive spinning and weaving I may say that I have been very charmed with what I have seen to night. My studies in primitive spinning and weaving, where I have not been to the actual countries, have been limited to a collection of looms at Bankfield Museum, and the illustrations to be seen in books of travel. One of the great difficulties with travellers' illustrations is that the traveller wishes to show everything he has seen, and to get it all into one picture he mixes up the carding and the spinning and weaving and any other little process, so that it is impossible to make head or tail of it. Then again, so many of our travellers—I do not know if it is because they are not sufficiently taught before they go out—have brought home photographs which they cannot explain. To-night we have had a very good explanation indeed; in fact, although I have been a student of these industries for many years I am certain I could not have explained them better than Mr. Hilton-Simpson has done.

There are one or two points to which I would like to call attention. I think the upright loom has been in Africa from the very earliest times, but I do not believe that the horizontal loom is Egyptian, as my friend appears to think. I am inclined to think that it was introduced from the East, and not only that, but that it was introduced both *via* Madagascar and probably the Red Sea. Altogether there are about seven different forms of looms in Africa. One is an upright Egyptian loom which we saw, and which is therefore, I think we may say, indigenous. But further south there is a mat loom which I think has also had its origin in Africa. With regard to the upright loom, I had no idea that the weft could be put in so deftly with the fingers as we saw that woman do it; in fact, it reminded me of a modern mill, for there you can rarely trace the shuttle in the loom on account of the speed. One could hardly follow the fingers of the woman when putting the weft through, so smartly did she do it. Although she worked so quickly it naturally takes a long time to complete a piece, but then amongst primitive peoples time is no object. Another excellent film was that showing the spinning. I cannot spin in that way, although I know how it is done. It was really very interesting to me to see how deftly the woman could draw a thread, both thick and thin, and I must congratulate Mr. Hilton-Simpson and Mr. Haeseler on the great success they have achieved with these films. If some of them could be taken round to the schools they would do much to open the eyes of the children as to the history of the textile industry. In Halifax we have a large collection of primitive looms, but although I give many demonstrations, I cannot possibly do it as well as has been shown by the films you have seen to-night.

MR. HENRY BALFOUR (Keeper of the Pitt Rivers Museum, Oxford): I think we must all have appreciated thoroughly the amazing excellence of the films which we have seen. They appealed very forcibly to me as an ethnologist, because of the detail which comes out in regard to the industrial processes which we saw being practised before us. I think Mr. Haeseler has performed wonders in kinematographic photography on what may be described as his "maiden voyage." All ethnologists, at any rate, will thank him very heartily indeed for having provided a permanent record of arts, industries, and customs which inevitably must die out when the Aures Mountains become opened up. One thing that struck me very much was the fact that the movements of the people, either when walking or performing any of the operations we saw, were slow and dignified. There was nothing of that sort of high-speed clockwork-toy movement that spoils so many of the motion pictures. That is very satisfactory, and it all goes to show how successful Mr. Haeseler already is in the manipulation of the machine. It is unusual in primitive life for people to allow themselves to be photographed without noticing what is going on, and usually they become self-conscious and unnatural. But in all the pictures we have

seen there was a total absence of self-consciousness on the part of the people. That, I think, is due almost entirely to Captain and Mrs. Hilton-Simpson's work in the Aures Mountains. During their prolonged visits to the Shawiya people they have established relations with them that have made them always welcome. Wherever they go they seem to have friends amongst the kaids, and they have won the confidence of the people completely. Had it not been for this I do not think that we would have had the pleasure of seeing pictures of native life reproducing faithfully the native manner free from that taint of self-consciousness. I do not think that even Mr. Haeseler, with all his skill, could have obtained the results he did, had it not been the case that Mr. and Mrs. Hilton-Simpson had already won the confidence of the people through their tactful and sportsmanlike treatment of them.

As regards the value of these films, it is very great indeed as a permanent record of the customs and arts of a people who eventually will, no doubt, become affected—I was going to say *tainted*—with civilization from the outside. It is not only that these films have an intrinsic interest as giving us a faithful picture of the people as they are to-day, but there is also the further interest that almost everything that we have seen this evening as performed by the natives seems to reflect events that are more or less dimly recorded in the past. Whole passages of the Classics can be illustrated by means of moving pictures of this kind, and it is here that the ethnologist comes to help the archæologist, by endeavoring through a study of the primitive present to fill up gaps in the archæological record. The two sciences come together with excellent effect, and there is a very great future, it seems to me, for further study in this direction. Take, for example, that water-clock which you saw in operation just now. That is about the most primitive, the most rudimentary form of water-clock existing to-day. It also occurs in India, Ceylon, Burma, Malay States, and so on, but elsewhere it has been improved upon. In China modifications of it were made which eventually led up to such high-falutin water-clocks as that in the celebrated clock-tower in Canton, which is quite an elaborate structure. The Greeks and Romans knew and improved the water-clock and used it habitually. Aristophanes and Demosthenes constantly referred to its use. It was used in Mediæval times in quite elaborate forms; but in the films you saw it surviving among the Shawiya in its most rudimentary form. That is very interesting. Whereas nearly all the complex descendants of water-clocks have died out, in the Aures massif we find the embryonic form still existing at the present time. That film struck me as being one of the most interesting of all. I had not previously seen photographs of the water-clock in action, though I knew that such a time-measurer was still used in certain parts of the world.

There are a great many points of detail on which one would have been only too glad to have enlarged, but the time is getting on. The geographical side of the lecture has, perhaps, been a little in the background. We were shown in the first instance scenery which gave us a very good idea of the environment under which these people have lived, and it is very important to study the geographical background in connection with the ethnological aspect. It is owing to that rather severe environment that these people have been able to remain isolated and have been able to keep up their primitive industries, which have been so admirably illustrated in the pictures we have seen. I, for one, feel that I would like those people long to remain isolated, in order to give ample time for further research work by, we will hope, Captain and Mrs. Hilton-Simpson, which may result in an absolutely exhaustive study of this most interesting people. Personally, I would like to congratulate Captain Hilton-Simpson and Mr. Haeseler and to thank them for an extremely interesting and, I think, a highly profitable evening.

THE PRESIDENT: It is almost superfluous, I think, for me to assure Mr. Hilton-Simpson and Mr. Haeseler of the appreciation which this Society feels of the instruction which they have given us this evening. We hope that Mr. Haeseler's ambitions will, as time goes on, be fulfilled, and that he will live to add many films to the library which he has started this evening. We hope also that Mr. Hilton-Simpson's work, which he is still carrying on in the Aures massif, will make as excellent progress in the future as it clearly has done in the past. We congratulate them both on the success which they have achieved, and offer them our heartiest good wishes for the future.

The Use of Visual Aids in Teaching (V)

A Series of Articles

By A. G. Balcom
Asst. Supt. of Schools, Newark, N. J.

THE titles selected by Mr. Balcom for this series of articles are as follows:

1. The Stereopticon and Slide *(in the December issue)*
2. The Stereograph *(in the January issue)*
3. The Film—Its Possibilities and Limitations *(in the February issue)*
4. The Care and Use of Films—Inflammable and Non-Flam *(in the March issue)*
5. The Motion Picture Projector—Portable, Semi-Portable and Standard Professional
6. The Film Stereopticon—a New Type of Visual Aid

These articles are planned to appear in consecutive issues of The Educational Screen.

The Motion Picture Projector for School Use

I SHALL discuss in this article the type of projector most suitable for school use under the varying conditions that exist, recognizing at the start that those that are classified as standard professional, semi-portable and portable, all have a place in school projection.

The Mazda Lamp

The mazda lamp with its tungsten filaments as a source of light has revolutioned the motion picture projector industry so that now this source of light is used in all portable, semi-portable and in many standard professional machines. It is easier and pleasanter to handle than the carbon arc and gives a softer and richer effect to the pictures. The General Electric Company has made a fine contribution to the use of the mazda lamp in supplying what is known as the G. E. lamphouse in which a 900 Watt-30V-30A lamp is used. Through the use of a special lamp setter and the observance of carefully worked out distances between lamp and mirror and condenser lens, fine screen illumination is secured up to a 100 foot throw. This result has been secured through a marked improvement in objective and condenser lens which has taken place during the last three years. So now it is only necesary in large theatres and buildings where the screen is over 100 feet from the projector to have the arc light. There is a great saving in consumption of electric current with the mazda lamp as compared with the arc—less than a third.

The Portable Projector

The portable projector DeVry type E model and Acme No. 12 (both come within the law of New Jersey for school use without being in an enclosed fire-proof booth) may be used in a classroom or a small auditorium. The source of light is a 400 Watt mazda lamp which will give a good picture up to a 50 foot throw. Both of these machines are excellent. The DeVry is a little lighter in weight and more compact and therefore may be preferred to the Acme for portable work. At any rate we are using six of them in the Newark Schools and find them very satisfactory. I marvel at their remarkable standup qualities. I use the Acme No. 12 machine in my projection room for the reviewing of films and find it excellent for this purpose. Both of these machines have a "crossfeed" made necessary by having the feed reel and take up

reel side by side. Some operators claim that this subjects the film to a strain, but in my judgment, it is very negligible if what is known as the upper loop is sufficiently large.

The Semi-portable Projector

The semi-portable projector is the type that weighs less than 100 lbs. and may be moved from place to place without being taken apart. The source of light is usually a 1000 Watt mazda lamp or 900 Watt-30V-30A lamp, therefore, the use of these machines is not permitted in New Jersey without being in a fireproof booth except by a special dispensation of the local authorities. There are various types on the market but I will mention only three—those which I am most familiar with—The Graphoscope Jr.—The Super De-Vry—The Acme S. V. E. They will project a fairly good picture up to 75 feet and undoubtedly have a place in school use where the authorities want an equipment to cost less than the standard professional. I own an Acme S. V. E. machine which I have used for two years and find that it is very satisfactory in many respects. It is equipped with a 1000 Watt lamp and of course is limited to a distance of 70 feet for good projection. Recently I saw an Acme S. V. E. equipped with a 900 Watt-30V-30A lamp, a new Cinephor condenser lens and a No. 1 objective lens that projects a good picture with a throw of 80 feet.

The Standard Professional Projector

For the school auditorium that has a built-in fireproof booth of ample dimensions the standard professional machine, such as Powers, Simplex, Motiograph or Baird with the G. E. lamphouse will constitute an equipment that will be a "Joy Almost Forever" particularly if the throw exceeds 75 feet. Of course the initial cost will be greater, but in the long run it will yield an income of dependable service extending over a long period of time, in which your projection will be characterized by ample light and steady pictures.

Electrical Current Wiring and Type of Booth for School Use

For most communities in New Jersey the current is alternating with 60 cycles on 110 voltage. The portable projectors I have described operate on this current attached to an ordinary light socket, in fact, they will operate on a direct current with 110 voltage. The semi-portable projector with a 1000 Watt lamp will operate on the ordinary lamp socket but in the case of using the 900 Watt-30V-30A lamp which applies to both the semi-portable and standard professional projector it is necessary to use a transformer to lower the voltage and fix the amperage, also a heavier wire—No. 12 being sufficient. The following specifications make an ideal booth for school use:—

1. Size and location of booth will depend upon available room for same. Location of booth should not be so high above level of space where screen is to be hung as to produce a keystone effect. Minimum size should not be less than 12 feet long, 8 feet wide and 9 feet high, with ventilating fan in center of ceiling with controlling switch at side of booth. Two 8 by 12 inch registers in front of booth would greatly aid the ventilation.
2. There should be conveniently located in the booth a switch to control light in booth and a switch to control lights in auditorium.
3. One opening for machine will be sufficient as most projectors have a stereopticon attachment. This opening should be approximately in center of booth 15 inches wide, 8 inches high, and 3 feet 6 inches above floor of booth. Observation port should be 3 inches to right of machine opening 4 feet 6 inches above floor of booth and 12 inches high and 6 inches wide. There should be doors to these openings of fireproof material with devices for raising and fastening.

What to Look for Out of Doors This Month

Lucile V. Berg

"Such ecstacy as that which sings,
  Compelling in each root and seed,
And in the egg wakes wilding wings
  That flutter to be freed.

Soul music, ear has never heard,
  That breathes o'er earth its living breath,
And flings Life's last triumphant word
  Full in the face of Death."

APRIL is the month of resurrection. Sap rises in the trees. Protecting brown scales drop off the buds, seeds burst, and grasses sprout, clothing the world in pale transluscent green. The breeze is warm, yet from the ground there rises a chill and penetrating dampness, laden with the fragrance of Spring.

IN the old earth's lap, Nature has laid her gifts—beautiful delicate flowers and a myriad of baby things. The delicate sweet-scented crocus is the first flower to open in the garden and in the wild at the same time, the skunk cabbage flings its offensive perfume to the breeze inviting flies and bumble bees to sip its nectar. The most exquisite part of the skunk cabbage is seldom seen, mostly because people do not know where to find it. If you will take a sharp blade, cut a thin section from across the mid rib of the leaf and put it under a microscope, you will be well rewarded.

HOW well Nature has suited her flowers to the season. There is the chill of spring in the touch of the blood-roots and hepaticas that star the damp forest floor. Their delicate stems bend before the low sweeping winds and the anemones' twin leaves like wind blown cloaks sheathe their white blossoms. The blooms of the forest trees, though inconspicuous, are very beautiful. The maples, alders and some of the ashes blossom in April before their leaves are out, but the oak trees wait until next month, when the trees are leafing. The tamarack, the only deciduous conifer, puts forth its brilliant red cone flowers, and its etherial green needles late in the month. Pussy willow catkins are in the prime of their blossoming and at every gust of wind, clouds of golden pollen are blown away. The hazel nut has done its blossoming.

BABY animals have come into being. The wood pussy in the hole under the stump and the muskrat by the river bank are contentedly cuddling their furry babies. Young squirrels, skimpy tailed and big-eyed, have

Nature has started unpacking the lilac buds

**"Howdy, Mr. Hoptoad! Glad to see you're out.
Been a month o' Sundays since I see'd you hereabout."**

dared to leave the shelter of their nests and come out to cling comically to the branches and shower imprecations upon the heads of raucous blue jays, who busy with their courting, pay little heed to the insults. Down in their hummocks the velvety moles have wakened to the Spring.

THE gray geese have cleft the sky, and the robin is busy on the lawn. Gold-finches, chickadees and juncos make merry in the roadside shrubs, while the phoebe birds call plaintively to one another. The barred owl's babies are still downy grave-eyed nestlings. Wild bees are about; and in the ponds the frogs and toads and hylas are filling the still air with their love songs. Tiny pools once so cold and forbidding are teeming with life and through green clouds of algae, dart dainty, fairy-shrimp-ephemeral jewels with which Spring decks her pools.

Gleanings from the Cincinnati Meetings

E. A. GUNDELACH, *Chicago, Illinois*

THE annual meeting of the National Academy of Visual Instruction, in connection with the meetings of The Department of Superintendence of the National Education Association in Cincinnati, February 23rd and 24th, was unquestionably one of the most interesting meetings ever held by that body.

ONE of the first papers given was by Dr. Joseph J. Weber of the University of Arkansas, who brought out some interesting results based upon his experience and research in visual education over a period of years. He showed that visual education will help in large measure to solve the problem of "repeaters" in our schools. In his tests, he grouped the pupils according to their ability so as to determine the relative reactionary values obtained by visual presentation. The evidence showed that such presentation stimulates the slow pupil to a much greater degree than the bright pupil, thus tending to bring the slow pupil up to the status of the bright

pupil, eliminating or reducing the retardation factor of the slower mind.

Intelligence is the capacity to adjust one's self to the world environment. The pupil of a low intelligence quotient is slow in making this adjustment largely because he is lacking in self-experience. This experience must be supplied vicariously, and the supreme means to vicarious experience is the picture.

Modern school methods, in general, still lack this objective element in teaching, and this lack is even more serious for the slow pupils than for the bright ones. In other words, the necessity for objective aids varies inversely with the pupils' intelligence.

MR. A. G. BALCOM, Superintendent of Schools, Newark, N. J., known among the men in visual work as the "Dean of Visual Education," gave a most illuminating outline of the spirit of the work in teaching as brought out thru the use of visual aids. The photograph or picture in the teaching process creates the atmosphere of the object, the effective perspective, the heart appeal, the spirit. Mr. Balcom emphasized the relationship of the teacher to the pupil, declaring that the personality of the teacher consists largely of spiritual values and that it is not so much what we teach but the spirit in which we teach that achieves the desired reaction.

Modern progress, the speed of present day achievement, demands more working tools, more aids, to inculcate knowledge of all new things so as to achieve for the intellect a development and adjustment in keeping with the times.

He brought out the fact that history would be real if photography had existed centuries ago, and concluded with the statement that radio—transmitted photos will bring the world together in a spiritual fellowship, uniting us in an undissoluble partnership in the humanness of life.

MR. ALFRED W. ABRAMS, Director of Visual Instruction, University of the State of New York, Albany, N. Y., who undoubtedly has the finest collection of lantern slides in the U. S., brought out the need of standardization of the equipment and material, and the necessity of a thorough understanding of the mechanics of the physical application of the apparatus.

Mr. Abrams is very much opposed to teachers raising money for visual apparatus when it is so obviously necessary and should be part of the equipment to be bought by the Board of Education. He declared that any Board of Education can be convinced of their obligation to equip the schools with the proper material. He has no patience with school people who sit back and say that they cannot convince the school board when the real trouble is that they, themselves, are not convinced. In his experience with school boards he has invariably found the school board men have more sense about visual education material than the school man who is inhibited by the fear of straining himself in the presentation of the subject to the board. He is convinced that the majority of teachers in the U. S. A. do not want to use visual aids because it requires a greater understanding upon the teachers' part, which they do not care to go to the trouble to get—which is a sad reflection on their relationship to the future of young America. They are denying themselves a privilege. Teachers who do use visual aids always say that they never enjoyed teaching so much before. It adds a keen zest to the work that stimulates response upon the part of the teacher as well as of the pupils, creating life in a subject that yielded little but dry discussions under the old methods.

MISS LOUISE CONNOLLY, Newark Museum, N. J., gave a most interesting talk on the activities of the Newark Museum and of the need of the real, definite objective

materials as a salient factor in teaching the realities of things.

The National Academy, although quite devoted to "visual" education, does not necessarily confine itself to the visual sense, as Miss Connolly pointed out. The sight of the thing, of course, attracts the interest but it is often the touch of the thing that makes it real. It is just as neglectful to omit the sense of touch as it is not properly to utilize the sense of sight or hearing. The touch is a fundamental sense. In their tests, by putting an object in the way of passing people, the Museum, found 72% of the adults would touch it and 92% of the children. We can appreciate that more of the adults would have touched it if not inhibited by a sense of decorum.

The Museum makes extensive use of pictures, having a collection of over 600,000, all in envelopes, classified and tabulated, making them immediately accessible for correlation and reference.

Miss Connolly is very frank to state that all mentalities are but 12 years old on all things outside of their specialty. For that reason, the activities of the Museum are directed to a great extent to the development of proper terminology. After all the main object of Museums is to serve the common people and it is much better to expresss ideas in perfectly obvious terms than to involve them in learned phrase for the sake of scholarly appearance.

Miss Connolly made clear how close and effective is the co-operation between her work and the Department of Visual Instruction in the Newark Schools, so well taken care of by Mr. Balcom.

MR. RUPERT PETERS, Director of Visual Education, Public Schools, Kansas City, Mo., spent a great deal of time in Washington, D. C. in establishing sources of visual material from the many government departments and found a complexity in the situation that would have dampened the ardor of a less intrepid individual.

He made it quite obvious that any one that wants to deal with government departments might just as well save time, trouble and expense in attempting to establish points of contact without first knowing how to "pull the ropes." After hearing this talk, I earnestly suggest that any one wanting to procure government material, should get in touch with Mr. Peters, who, I am sure, will give you, gladly, the benefit of his experience in obtaining the particular thing you want from the department from which it may be procured.

Mr. Peters also gave good reasons to see why Mr. Coolidge is so insistent upon his economy plan. There is plenty of room for economy in the prevailing methods of accumulating visual material in the government departments.

MR. JAMES N. EMERY of Pawtucket, R. I., was not present but his paper was read, in which he explained the lack of interest on the part of small town schools was due to their not understanding visual methods. He also outlined the need of establishing standard outfits of visual apparatus that can be sent from school to school, developing standardized units of visual instruction adapted to the particular school system or schools within the system.

It was quite obvious that, until his suggestions or equivalent measures are carried out, visual educational methods were not going to be very popular for a long time to come in the small town school systems.

MR. C. R. TOOTHACKER, Curator of the Philadelphia Museums, Philadelphia, Pa., discussed visual education in the schools and the use of objective material in the kindergarten, physics class, manual training, etc. He also explained the way the Philadelphia Museums co-operate with the business man, help him with his foreign markets in

obtaining his supply of material, and furnish him information that enables him to make better use of the material. This research activity for commercial firms makes possible what the Museum is now doing for education.

He also brought out the thoro way in which the Museums make up exhibits for various purposes and the physical means of handling them so that the pupils get the utmost from them. In addition to having the glassed-in exhibits, they also have the extra specimen so that the child can, for instance, see cotton in its various stages and be actually able to spin the thread in his fingers, to understand the process involved in making threads.

DR. WILLIAM H. DUDLEY, University of Wisconsin, injected a refreshing viewpoint in emphasizing the utility of visual aids in connection with adult studies. He told of the 85,000 adults in the Milwaukee schools and the proportionate number enrolled in other cities and towns throughout the U. S. The adult student is essentially interested in acquiring the greatest number of facts in the shortest space of time. He comes to the school as an earnest student wanting to know and understand things. Dr. Dudley brought out that we are reasoning too much from insignificant data and that visual aids offer prompt and unusual resources in that direction. Dr. Dudley states his pedagogical creed is the need of a great "abundance of facts."

In discussing uses of various visual aids, he emphasized the truism that it is not a question of whether one aid is better than another, it is a question of adapting each to its best advantage.

In making a test of the motion picture, Dr. Dudley pointed out the value of the film as used in the class-room. Frequently it is run as a preliminary to a series of assignments or as a preview, which is not very satisfactory. The most common use is as a review after studies. The films are usually too general in scope, covering too much ground instead of bringing out an understanding of a particular fact. For instance, in the fertilization of flowers as differing from pollenation, it is advisable to confine the study to the particular problem of fertilization.

He also brought out the need of schools owning their own films in just the same way as schools have their own books, so that they are available for correlation with the texts as the work is assigned. The film should be confined strictly to pertinent subject matter, as short as possible, and limited to that part of the subject where motion is important; other visual aids should be used for still views.

He also emphasized the need of putting more money into visual work. At the present time, there seems to be still much reluctance on the part of many school systems to do it.

Dr. Dudley has been one of the outstanding promoters of visual education activities, one of the original organizers of the National Academy of Visual Instruction, having developed one of the finest systems of distribution of visual aids in the country.

NO MEMBER attending the two-day session will forget the earnest remarks of John A. Hollinger of Pittsburgh, in his plea for determining the effect of motion picture films on children and in his attitude towards the lack of visual education in general.

The subject matter of his talk was "The Film's Score Card". It is planned to allow scientific judgment of films. The film is checked off as indicated in the score card, and a general average is determined by the addition of the ratings; 25 points are allowed for theme or plot; 25 points for general value; 25 points for adaptability and 25 points for mechanics.

Under theme or plot, analysis, clearness, details, organization, accuracy, correlation with normal experiences, objectionable features; under general value, interest, desire for

more knowledge, thought provoking, stimulating activity, economy and effectiveness in learning and entertainment; under adaptability, children below 12 years, youth of 12 years and up, adults, auditorium, theatre, classroom; under mechanics, photography, print, percentage of proper action pictures, titles and other printed matter, and projection. This score card solved the problem for Pittsburgh public schools in establishing standards of acception and rejection for film that eliminated the human element of Pittsburgh opinion to the greatest possible extent.

Mr. Hollinger also expressed the sincere hope that the N. E. A., N. A. V. I. and the V. I. A. would all go under one banner so as to co-ordinate and concentrate the development of visual education in the broadest possible way.

MR. W. M. GREGORY'S paper, "Teachers Training Course in Visual Aids" was published in the February issue of "Educational Screen." Mr. Gregory emphasized the need of correlation of visual aids with texts.

MISS MARY HAVILAND, National Child Welfare Association, gave her varied experience in the use of posters, showing the need of developing a poster from the exact standpoint of the intended application. There are some posters that are put up for the day and must convey the story at a glance. There are others that are up for a week or more and the child sees it at his leisure.

She also explained the subtle use of posters in appealing to one group with information intended for another group, information which the second group would not consider were it particularly addressed to them. She also explained that the poster lends itself to the greatest variety of usage. Above all things, it must tell the exact truth omitting entirely any use of half-truth slogans, that it must be forceful and attractive, the color correct, i. e., vivid colors for slogan posters and quiet colors for informational and interest types.

THERE was one phase of the problem that was brought out during the discussion quite emphatically. Altho we should strive for the ideal film there is no reason why concerted action should not be taken to make use of all available films thru editing and reassembling in proper sequence for correlation with the text. There are hundreds of available films that could be utilized for this purpose which would cut down enormously the cost of producing educational films—to a point, indeed where they would be accessible for any school system in the country. There are not enough schools at present making use of film to warrant production of special subjects ideally constructed, whereas the available material could yield quantities of acceptible subjects. There are collections of negative films available on a cost basis that would enable any school system to make up their own subject matter according to their own particular needs.

ANOTHER statement was made—interesting if true—that the so-called antagonism on the part of the theatre, in localities where schools are putting on entertainment films, can always be eliminated by having the film exchange write the exhibitor first asking if the exhibitor has any objection to the school using the film. It is stated that the exhibitor will never object if his permission is asked, but otherwise, he will protest with all his vigor.

The next meeting of the National Academy of Visual Instruction will be held in conjunction with the summer meeting of the National Education Association at Indianapolis.

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The Visual Instruction Association of America

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This department is conducted by the Association to present items of interest on visual education to members of the Association and the public.

The Educational Screen assumes no responsibility for the views herein expressed.

"Thumb Nail Sketches" in Visual Instruction

Ernest L. Crandall

17. Content of Slides for Lesson on Cotton

WE PROMISED to set forth in this article the high spots in the returns made by some twenty experienced visual instructionists to a request for a list of slides suitable to an exposition of the subject of cotton as a lesson topic. As in the case of the responses regarding the number of slides to be used in such a lesson and to the question of whether such slides should be colored or plain, we shall treat the replies to this request on the basis of the majority opinion.

1. The cotton gin holds easily first place in the opinion of the educators consulted as to this material. Not less than nineteen out of twenty persons questioned called for a slide on the cotton gin in one form or another. Some of these merely designated the cotton gin as the subject of a slide. Others are more specific and ask for a close-up of the machine in operation. One or two have suggested a diagram indicating the principle on which the machine operates. Others have supplemented their request for a slide on the cotton gin by suggestions for a picture showing the old method of stripping the seed by hand or for slides showing the contrast between the daily output of a cotton gin and the result of a day's labor under the old hand method. I think we shall all be agreed that the cotton gin should be shown and I think also it should be easy, with a little condensation, to bring in virtually all the elements called for by these various suggestions. At any rate, I should endeavor to procure or produce a very clear and understandable picture of the cotton gin in operation and to cover the other points either graphically or with reading matter.

2. Baled cotton, in one form or another, seems to rank next in importance, in the opinion of these educators. Eighteen of them call for such slides. Most of these suggestions indicate a wharf scene with the wharf piled high with baled cotton. Some have indicated that a particular port should be selected, such as Galveston, New Orleans, Savanah. There are counted among these eighteen those who ask for pictures showing the cotton being transported from port or being transported

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to boat and train. Obviously what all had in mind was to give the youngsters a clear conception of the baled form in which the raw product is handled and of what is employed in the matter of its handling and transportation.

3. Next in order comes the choice of sixteen persons, namely, some sort of slide on picking cotton. Seven of these sixteen suggest a close-up of a picker with basket. Others indicate the propriety of showing the type of labor employed. One or two others outside these sixteen have suggested pictures of cotton being hauled from the field and still others have called for pictures of a cotton plantation showing immense acreage, terrain, etc. Altogether, I should say that practically everyone of the twenty have apparently had in mind the idea of showing the gathering of cotton in the field. It is quite obvious that the idea of showing a close-up of a single picker could be readily accomplished by placing such a figure in the foreground, with other workers at a greater distance and all the other features mentioned, such as the size of plantation, general character of buildings, topography of the cotton country, mule method of hauling, and the like, could all be woven into the composition of one slide.

4. The weaving process seems to hold equal rank with the gathering process in the minds of these educators. Sixteen of them make various suggestions along this line. Some call for pictures of weaving machines, others for pictures of weaving rooms, still others laconically indicate slides on weaving cloth. Altogether it is clear that a considerable majority are in favor of showing graphically the process by which cotton is converted into that which constitutes its most staple industrial use, namely, cotton fabric.

5. Next in importance, according to majority opinion, comes a picture on baling cotton. Eleven persons have suggested such a picture. There is little descriptive matter connected with these suggestions, but apparently these persons have had in mind the showing of the baling process itself. Perhaps these suggestions should have been consolidated with those described above which call for pictures of baled cotton in various connections. The central idea underlying all these suggestions seems to me to be that which I have indicated in a preceding paragraph, namely, the thought of giving the pupils an image of how the raw product is handled and transported. Personally, I should be inclined to say that if a slide were provided showing baled cotton piled up on a wharf and into the composition of this there were injected a depiction of unloading bales to the wharf and loading other bales from the wharf to the boat, such a slide would be much more effective than one merely showing the baling process. In fact, I am very much inclined to believe that the latter could be quite safely omitted.

6. The next choice falls upon a field of ripe cotton, for which ten persons voted. Outside these ten persons there were three or four who suggested showing a field of cotton in various stages,—half grown, in flower, etc. There were still others who recommended showing the field being plowed and being cultivated, as well as the cotton being picked. Much of this seems to me to be superfluous. Children should at some point be shown the art of plowing and of cultivating various products. On the whole, they are quite likely to have gotten this in connection with other subjects. Even if this is not the case, this sort of thing is much better shown in motion pictures than in still pictures. I am inclined to think that the majority here have made a wise selection in sugesting the depiction of a field of cotton in its ripe stage. It is at this stage that this plant discloses those qualities which give it its industrial uses and its commercial value and, in addition, it is at this stage that such a field is most colorful and picturesque.

7. From this point on no single suggestion commands a majority opinion. Eight persons call for a close-up picture of a cotton plant or a cotton boll. Some indicate that leaves, flowers, bolls, etc., should be shown, and others are more laconic. The ideas of all these can readily be met in one close-up picture, well composed, and I think we shall all be agreed that this is of importance in any attempt to give the pupils a true grasp of the nature of the product being studied.

8. A similar number, namely eight, have called for a picture of a cotton goods factory in one form or another. One teacher suggests that a factory in the north and a factory in the south should be shown. Two others suggest that a mill with workers should be shown. Another calls specifically for a mill on the Merrimac River. Some of the suggestions are not entirely clear, but on the whole it would appear that these eight persons have in mind showing the exterior of a cotton goods manufacturing establishment. This is probably desirable if only from the standpoint of showing the magnitude and general character of the type of plant required for the manufacture of this important product, although possibly this suggestion might profitably give way to more detailed suggestions that will be set forth later on, especially as it would be comparatively easy to enable the children to visualize a cotton goods factory from their direct or indirect knowledge of other similar plants.

9. Next in importance, if we are to be guided by majority opinion, would come a map of some sort or other. Seven persons called for a map. One asked for a map of the world indicating the cotton producing regions. Another asked for a map of the southern states with similar indications. Two asked for a map of Texas as being the chief cotton producing state. Three merely asked for a map showing the cotton region. Perhaps the most surprising thing in connection with this whole questionnaire is the fact that the entire twenty persons consulted have not unanimously asked for a map or maps. It can hardly be offeied in explanation that they have placed their dependence upon the maps supplied in the classroom or even in the the text-books. The sort of maps thus provided do not effectively accomplish the purpose sought. The location and extent of a cotton-bearing area, particularly in our own country, is surely one of the most important items of knowledge which we should impress indelibly upon the minds of the pupils in such a lesson as this. I am with those who would confine this map to our own country. I should be quite content to cover the question of other cotton-producing areas of the earth either by reading matter on the same slide or by dependence upon the text-book or upon verbal explanation, but I should want at least one map slide showing our own cotton-bearing sections. Moreover, I would refer the reader to a previous article for an indication of the graphic manner in which I believe such a slide should be composed. To have these regions dotted with little cotton bolls or cotton bales would be far more effective than merely to color them differently from the surrounding territory. Altogether I think most of us would agree that such a lesson as we are describing should begin with a map slide and I am a little at a loss to know why so comparatively few persons suggested it.

10. Next in order of importance comes the spinning room in a cotton factory. Six persons specifically ask for such a picture. Six persons have also asked for a picture of the carding room, but as four other persons have asked in addition for a closeup of a modern spinning machine, I must assume the spinning process ranks higher in the minds of these educators than the carding process. If either is to be omitted, I believe we should agree that the three stages of the ginning, the spinning and the weaving are the essential stages to be shown. If the children are to have a motion picture later, I think perhaps

all these processes can be better shown there. If not, I should be inclined to vote for those who call for such close-up or detailed representations as will give the children some idea of the actual mechanical processes involved.

We have now described ten slides. As this is the number generally agreed upon as suitable for lesson, I am going to stop at this point. I shall not here indicate whether I feel that these are the best ten subjects or not. In another article I shall take up this question and also set forth various other scattering suggestions received as a result of our questionnaire. That will be time enough also to discuss the proper sequence of such slides as we may ultimately determine to be the heart and core of an effective slide lesson on this subject

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for April

GREED (Metro-Goldwyn)

For the public at large Eric von Stroheim is always an unsatisfactory director, for in spite of his unerring dramatic instinct, he has no sense of proportion. He devotes as much footage to the least details as to the major sequences, shooting hundreds of miles of film, each detail so intricately involved with the other details that editing becomes an almost hopeless job. By the time, then, that the film has been reduced to a comfortable length for the spectator to view, his original train of thought, and much of his subtlety have been lost. Then too, he is an uncompromising realist, and his findings are so grim and drab that, educated as we are to the De Milles and the others, we somehow can't accept him. We are accustomed to the Griffith formula, which puts the lovers under a blossoming apple tree, with inserts here and there of love birds twittering. But this man sends his hulking, slow-witted McTeague and his sinister Trina out under a threatening sky to sit on the end of a sewer embankment, where McTeague takes his concertina from its newspaper wrapping and plays "Nearer My God, To Thee," while Trina thinks her curious money-ridden thoughts. This man shows us with irritating insistence the ugly things of life, the appalling, the shocking things, the things we are forever trying to avoid.

The picture tells the story of a charlatan dentist, and his marriage to a woman whose miserly instincts are awakened by the winning of five thousand dollars in a lottery. The husband is finally infected with the madness, and kills Trina for her money. Then, after prolonged efforts to escape, he is left in the dry heart of a dessert, handcuffed to the dead body of his erstwhile pursuer.

I fail to see wherein "Greed" is a masterpiece. It has some technically fine performances by a uniformly excellent cast, but nothing breath-taking. Much of the hue and cry over von Stroheim—for and against—is due less, I believe, to his genius as a director than to his persistence and his courage in putting before people things they are unwilling to see, and which other directors, more desirous of pleasing the public, refuse to show them. Mr. von Stroheim's philosophy, it would seem, is contained in his opening quotation from Frank Norris, who wrote his story: "I told them the truth . . . They didn't like it, but what has that to do with me?"

FORTY WINKS (Paramount)

Here is a comedy that will undoubtedly tickle your funnybone. It was adapted from "Lord Chumley," and I can't tell you why they called it "Forty Winks." But neither can the producers: they admit it in the final title. And what is it about? Well, it seems the papers have been stolen again, and the only clew is a jewelled garter. The eccentric Lord Chumley undertakes to recover the papers in his own delightful way, assisted by one of those friendly, inquisitive pups who will lend their earnest efforts to almost any enterprise. Raymond Griffith is a rare comedian. We ought to see him oftener than we do.

GERALD CRANSTON'S LADY (Fox)

Again the marriage of convenience serves as the basis of the plot. James Kirkwood and Alma Rubens, and Marguerita de la Motte add some interest to a rather dull story.

IF I MARRY AGAIN (First National)

The son of a proud father marries a girl of doubtful social background, and though the marriage proves a happy one, the father stubbornly refuses to accept her. The death of the son and the final capitulation of the father complete a routine plot. But the unusual element of this picture is the character of the father's secretary, an unhappy man who learns the secret of contentment from the experience of the young couple. There is a restraint and a dignity about most of the picture that puts it above the average. The cast includes Doris Kenyon, Anna Q. Nilsson, Myrtle Stedman, Frank Mayo, Lloyd Hughes, and Hobart Bosworth.

CAPTAIN BLOOD (Vitagraph)

Sabatini fares not so well in this screen translation as he has in the past. Although the story has all the makings of a fast and furious plot, its director seems to have the unhappy faculty of picking out the least important points to dwell upon. Consequently the picture drags, and, lacking the firm hand that a Sabatini story needs to draw its scattered incidents into line, it leaves merely a fleeting impression of gorgeous costumes and curly wigs. Warren Kerrigan and Jean Paige are featured.

COMING THROUGH (Paramount)

The poor young man marries his employer's daughter, father-in-law grudgingly gives him a job, and he makes good. Thomas Meighan and Lila Lee amble mechanically through this ancient plot. Only the presence of Wallace Beery saves it, in my opinion, from utter darkness. He is so whole-hearted about his villainy.

WINE OF YOUTH (Metro-Goldwyn)

King Vidor's screen version of Rachel Crothers' play, "Mary the Third" treats of the modern girl as opposed to her not so modern mother, and her mid-Victorian grandmother. Well done and interesting, even though it goes somewhat out of its way to make its point. Eleanor Boardman, Pauline Garon, Ben Lyon, William Haines, Buster Collier, and Bobby Agnew represent the younger generation—Eulalie Jensen and Gertrude Claire the older.

THE LADY (First National)

Norma Talmadge has in "The Lady" the best material she has had for some time. There is more of a purpose evident, and consequently better opportunity for good acting. As Polly Pearl who runs an English bar in Marseilles, she tells a friend the story of her life, the high points of which are her search for a lost son, and her passionate desire to rise above her music-hall origin, and be a "lady." Good support by George Hackathorne, Wallace McDonald, Marc McDermott, and others rounds out the picture.

THE SWAN (Paramount)

The point of this comedy by Molnar was so thoroughly dulled by the producers' desire to have the poor but deserving young man marry the princess, that only the performance

of Adolphe Menjou as the naughty prince merits any attention. There is a flashing suggestion here and there of what the author would have liked to say if he had been given the chance, but he has been effectively thwarted by the scenario writer and the director.

DARING LOVE (Truart)

Still another war story, with Elaine Hammerstein as one of forty beautiful ladies in a cabaret, with whom you may dance for a dime, or six for fifty cents. Into her life comes a besotted gentleman who has left a wife and a career to drink himself to death. She takes him under her wing. He goes to war and returns, and then his wife decides she wants him back again. This makes considerable of a complication, but eventually the dance-hall lady gets him. Then he gets to be governor of the state. I didn't notice the daring part.

NEW TOYS (First National)

Richard Barthelmess in the most farcical of farces is such a surprise, that it takes one some time to realize how bad he is. He plays a young husband who innocently forgets to tell his wife about a previous love affair, and Mary Hay is the wife, who wants a career as an actress. It's all pretty flimsy, and, as far as I can remember, Mr. Barthelmess' first real flop.

THE THUNDERING HERD (Paramount)

The edge has begun to wear off the Lois Wilson—Jack Holt—Noah Beery combination in the inevitable western. We hope this is the last of them. It is certainly not the best.

MARRIED FLIRTS (Metro-Goldwyn)

Not a pretty title, but it fits the picture. It is well done, with Pauline Frederick as Mrs. Paramor, who loses her husband to a heartless flirt, and gets him back after having given the aforesaid flirt a lesson. Mae Busch, Conrad Nagel, and Huntly Gordon are good in support.

THE BELOVED BRUTE (Vitagraph)

William Russell and Marguerite de la Motte featured in a routine western.

FORBIDDEN PARADISE (Paramount)

Pola Negri and Ernest Lubitsch make a delightful team, especially when they have good material. This fetching continental farce, adapted from "The Czarina," gives ample scope for the comedy talents of both director and star, and is done with a twinkle in the eye that is irresistible. Occasionally they even let the audience use its own wits, so you see it is really grown-up stuff. Miss Negri as the queen who loves her little love affair is very effective, and Adolphe Menjou as the appreciative prime minister adds another fine characterization to his long list of discerning gentlemen. Rod LaRocque as the deluded officer trundles through his part in heavy fashion, rather out of step with the others—he can't quite see the joke.

Teaching Value of Pictures

(Concluded from page 202)

use of visual tools is a lack of knowledge, not alone of how to study, but how to teach. Many a teacher starts off with a high and enthusiastic resolve to utilize the illustrations in her text, the school's lantern slide collection, or a set of photographs. She spends the time faithfully. But somehow she fails to get results. The text is full of illustrations. The pupils look at them, possibly admiring the scenery, laughing at the quaint appearance of the people, or the strange buildings or animals. They may be more or less greatly entertained by looking at pictures of foreign lands, but the great point of the lesson, the teaching qualities of the picture, has been lost.

Pictures have their story, but that story must be studied, not quickly flashed on and off. In the hands of a skillful and sympathetic teacher, there is scant limit to the story that pictures may tell, or the vividness with which they may impress their lessons.

Official Department of The Film Councils of America

Mrs. Charles E. Merriam, *President*
F. Dean McClusky, *Vice-President* 6041 University Ave., Chicago Melba T. Baldwin, *Secretary*

A Call to Arms

THE success of the Film Councils depends upon the initiative of the local council leaders and the willingness of the individual members to work for the cause. Women's clubs in general have educated women to seek entertainment at their meetings and supply this entertainment by music and lectures.

The Film Councils must be different in order to be effective. Each member *must* be a working member, willing to do something for the cause, ready to be a soldier in this great war. For we are warring against the most unscrupulous interests that ever attacked our nation. When one of the greatest industries will calmly and frankly admit that the dollar means more to them than the welfare of our children, and will deliberately destroy the moral fibre of our youth—our future citizens—upon whom the nation must soon rely to carry on our work; then it is time that a call to arms came to the women of America. The political leaders of our nation, to whom we have turned whenever the nation was in peril, seem to have deserted us now. The dollar has loomed up so big, they can not see our boys and girls begging for their help. They can not hear them crying for a chance to grow up decent, as they naturally wish to be. The dollar has covered their faces and it has drowned their cries for help—a call for wholesome direction. They do not hear their prayers, imploring them: "Lead us not into temptation." The dollar has grown so big and almighty, that they can not hear any more, they can not see any more, these little children whose care has been entrusted to them. And the little ones are groping about, trying to escape the temptations that are being put in their way, by those who should be their protectors.

The industry does not care about anything or anybody in the mad scramble for the dollar. As one of their members said recently, "All they are interested in at the moment is this: clean up, no matter how, or who gets hurt. That's all there is to it." And no one seems to care because it is the children who are being hurt the most. And many of the men we have put into office to protect them—who should make it easy for them to do right and hard for them to do wrong, seem to have joined hands with the industry against us. When our censorship board in Chicago cuts out scenes of vice and crime from the pictures, there is always some politician ready to beg for the restoration of those scenes. Are the criminals in office, and the good people at their mercy; or have we lost all sense of moral values in this mad scramble of a commercial age?

The Chicago Censorship Board has just won a great victory in the Appellate court. It has upheld the validity of the board and has declared that they have a right to cut out the many shooting scenes in pictures. The Appellate court sensed the danger of allowing our impressionable young people to sit night after night watching their heroes killing—constantly killing, every one that displeases them in any way. They have sensed the connection between the crimes committed today by our boys and girls, and the power of suggestion given them constantly in the movies. We are grateful to the members of the Appellate court for their wisdom and fearlessness to defend the right.

You who are interested, please watch the crimes committed each day as told in the daily press. If you read them carefully, you will generally find some mention of the movies. A boy of 14 asks his mother for a dime to go to the movies. He is refused it and goes into the next room and kills himself. (Specialists are telling us that the movies are making us all *emotionally* unstable, so we are likely to commit some rash act if opposed.) Another boy stole a knife and on his way to pawn it, so as to go to the movies, he walked behind another boy of 11, his own age. He did not know him, but as he told the police, he could not resist seeing how far that knife would go into that boy. And he killed him, with no reason in the world. Where did he get that idea?

Another instance—an Italian girl of 17 shoots her father because she fears he is going to attack her. Can't you imagine where she has been getting her ideas? Have you been attending the majority of movies where there is an attempted rape in nearly every picture? What would be the effect on this naturally emotional nature? The coroners jury decided: "that seventeen year old girls must not take the law into their own hands no matter what the provocation, as long as there are policemen to call." Ah, but they never call the police in the moving pictures. They always take the law into their own hands. And this foreign girl had a right to think that our pictures depicted our way of living and doing, and why shouldn't she wish to learn to become a real American girl?

According to newspaper reports, the manager of the Monroe Theatre, 52 years old, was arrested last week, charged with annoying a 16 year old girl usher in his theatre. A few days later four young men robbed him and his cashier of the days receipts at the theatre. The Monroe Theatre has recently been running the worst kind of films like "The Roughneck," and "The Last Man on Earth." They had been refused permits by the censorship board but were out under court action. May not this theatre manager be reaping what he sowed?

A man was arrested just a few days ago at three o'clock in the morning in one of our W. Madison movie houses, where he had taken a 13 year old girl and her two baby brothers. He had proposed marriage to the girl. Her mother had died just the week before. The police averted a serious tragedy. (When the saloon was in existence, our little girls were protected, and they were not allowed there at three o'clock in the morning. But the glamor of the movie house, no matter what they show, is open to them at any age, at any time of day or night).

A girl of 14 went to the movies Sunday afternoon. Her lifeless body was found on a prairie Monday. She had been attacked. No one knows what happened and no one seems to care to find out—but is it not easy to think that she might have been witnessing one of the innumerable salacious films given—that a moron sat beside her and followed her out. Isn't this very likely? Then who is responsible for the crime? You and I who have allowed these things to be shown to minds and bodies ready to receive the suggestions? Is no one interested to get at the source of these crimes and to find the reason why? It is so easy to blame it on police inefficiency and slow court action. Can't we learn that we must find the source of the evil? When we have an epidemic of typhoid, we have learned to seek the source. We know that unlawful resorts are breeding places for vice and crime. An editorial in the Chicago Daily News recently said: "The police official who permits unlawful resorts to run in his district as certainly promotes crimes as if he personally conducted a school for the training of criminals." But what about the officials of a community, yes and the citizens too, who allow pictures of these unlawful resorts to be brought to the decent neighborhoods and shown to the children who otherwise never

might have known about their existence? Are we conducting a school for the training of criminals in every community that has a movie theatre showing these pictures of vice and crime?

We have facts showing absolutely that some crimes committed by boys were suggested to them by the movies. The boys tell the judges so. One day in January, Judge Martin of Brooklyn sentenced seven young men for crimes of violence. Commenting on his sentence, he said—: "To my mind there is no room for argument that society itself, thru its toleration of dangerous conditions and customs and practises, must shoulder the blame for the prevalence of crime among youth. Filth in the printed word is accepted by society under its false boast of art and literature. On all sides we find movies that are grossly sensual and glorifying crime. The youth breaks the law that in the movies he is taught to break. A virile movement that will educate the public against dangers and apply a remedy against ruinous conditions is the only preventive against crime amongst our youth. The cure for these boys is not a sentence to prison, but there is no other course open to me."

And on the same day, a boy of 15 was arrested for a series of thefts in E. Rockaway, L. I. He said he was writing a moving picture scenario describing the best methods of robbing offices and trains. There is no question about the source of his instruction, but he thought he could improve on their methods and naturally thought the producers would be interested in learning these improved methods and would pay well for them.

And yet these things go on and on and where will be the end? An educator has said that even if we start with clean movies today, it will take 30 years to undo the harm already done. That means a generation has been so badly wounded, that we must await the new generation to be free from contamination. And if we don't stop today, but go on and on, then where will it all end?

A call to arms has come. Are you ready to serve?

Then, go to the movies and see these pictures for yourself. Watch the effect on the children there. Find out if you can, where the young people go after the performance. Awaken those in authority in your community, and lay bare the viciousness of the dollar that is obstructing the view. Find out who owns stock in the production, and is coining money out of the souls of children. Use your criticism cards and make out reports on the movies seen and send them to our national office.

Be a Paul Revere and alarm those who are asleep, be a Joan D'Arc, collect your army, and lead them on to victory. For God is in his heavens and right is bound to win.

Film Council Recommendations for April

Films Better than the Average

The Mine with the Iron Door

Barbara Frietchie—(not the poem)

Comin' Thru—with Thomas Meighan (his usual love story)

Barriers Burned Away—story of Chicago Fire

The Lady—with Norma Talmadge (adult theme, not especially noteworthy)

Broken Laws—with Mrs. Wallace Reid

So Big—with Colleen Moore (but a disappointment if you have read the book)

Films worth seeing—and seeing again—for the Family

Abraham Lincoln **Thief of Bagdad**

Dorothy Vernon of Haddon Hall **Peter Pan**

For Those who Wish to Laugh with the Family

The Navigator—with Buster Keaton

Hot Water—with Harold Lloyd

Forty Winks—(rather too exciting for younger members)

Charley's Aunt—with Syd Chaplin (for the older members)

New Films

Quo Vadis—a splendid version of the book, but not suitable for younger members who would not have read the book. The cruelty and debauchery of the times is graphically portrayed. The character sketches are well done.

The Great Divide—seen last month before it was cut. It could not be recommended in that form. After the producer agreed to cut out certain parts, the picture was not offensive.

This is a splendid example of the difficulty in recommending films, and it is a commendation of censorship. How soon will the producers learn the wisdom of having a body of citizens to act as a jury before the film is shown? How much more it is needed for the movies than for the legitimate stage, and yet it has been decided once more to resort to the play-jury in New York City to clean up the plays!

The children do not go to the legitimate theatre because they cannot afford it. But they are in the movies by the thousands every day. Men and women seem to protest against the unclean in the plays—which adults only attend. Why is it not more important to protest the vicious movies where the children go?

University and City Centers

Of Visual Education

Conducted by H. W. NORMAN, Secretary Bureau of Visual Instruction
Indiana University, Bloomington, Ind.

News From the Field

SINCE there is no state visual instruction service in Illinois at the present time, F. Dean McClusky, of the University of Illinois is preparing a bulletin for the Bureau of Educational Research which will list the various sources of visual aids by school subjects. Dr. McClusky will include in this classified list of material, films from various sources thruout the country. The bulletin will be mailed to teachers thruout the state of Illinois, and it is hoped that it will be of some assistance to the teachers in solving their visual education problems.

Such a plan as this, it seems, is excellent for those states, that have no visual instruction centers where materials may be obtained. It is a plan that might be applied to advantage in states where there are visual distributing centers, since at present no one center is able to supply demands for all the requests that are coming from schools and civic organizations.

MR. E. R. ENLOW, Director of Visual Education, Atlanta, Georgia, reports that his department is now working on a set of stereographs of trees that are found in and around Atlanta. Three stereoscopic photographs of each tree are being used: one of the entire tree; one close-up of the trunk, showing texture of bark; and one close-up of leaves.

The Department will soon start making a collection of slides on the history of Georgia. A motion picture on penmanship is also being planned.

The Atlanta schools are able to obtain a large supply of motion pictures, and picture prints that correlate school subjects. The various schools book material for one day's use from the department of visual education as the material is desired. One hundred and twenty-one different bookings were made by the Atlanta schools during the month of January, 1925.

EDUCATIONAL films can be produced by universities without great expense to the institution. The film, King Basketball, a picture on the fundamentals of basketball, was recently produced by the Bureau of Visual

Instruction of the Indiana University Extension Division co-operating with the Athletic Department. During the past three months King Basketball was rented at the low rate of two dollars per day to schools in one hundred and four towns. Six prints of the film have been sold to other educational institutions. The picture has gone into sixteen states and has reached thousands of persons in a comparatively short time and at practically no expense to the University.

Educational centers can aid materially in developing the educational film by producing some subjects. Films on physics, geography, health, agriculture, botany, physical training, and many other subjects are needed. Colleges and universities have specialists who can plan such films. Schools and organizations should offer encouragement when such production is attempted by renting the material and offering constructive criticism. The development of visual education and the educational film calls for co-ordination of numerous educational forces.

MR. C. R. CRAKES, assistant Principal of the High School, and Director of Visual Education at Moline, Illinois, reports that their schools have been using motion pictures as an aid in teaching high school subjects for about two years. Special film subjects are scheduled one semester in advance and they are booked so that the various departments rotate. Only one school department has a film on any one day. About fifty films are used each semester which means a film is used practically every school day.

Only films of some special educational value are used, and the teachers prefer films of short length—pictures of over two reels are excluded almost entirely in classroom work. The Moline schools use two portable projectors, and the films are shown in the classrooms. Portable screens are employed in this work.

Mr. Crakes reports that the students are prepared for the film by class discussion, and that after the films are shown further discussion is made on the film and the subject under consideration. The teachers are enthusiastic over the results that they are obtaining, and the students are learning to appreciate truthful films and to observe facts as presented.

The projectors are operated by the older boys in the school. At present Mr. Crakes has eighteen boys trained to run the projector—two boys for each period of the school day.

THE Bureau of Visual Instruction, Iowa State College, Ames, Iowa, is now located in new quarters, reports Mr. Charles Roach who is director of the Bureau of Visual Instruction. The new quarters are located in the Engineering Hall and they include a splendid office for the head of the department and his assistant, two rooms for photographers, a large inspection room with a specially designed inspection table to accommodate five film inspectors, a standard fire proof vault, shipping room, and a general office for the stenographic and clerical help. Mr. Roach reports that a photostat has just been purchased which opens up a new service for his Bureau.

This report from Iowa is another indication that the value of visual education is being recognized, and that progress is being made in developing visual instruction centers to meet the demands for visual aids that are constantly increasing.

THE Iowa State college is using the motion pictures "Clean Herds and Hearts" and "Exit Ascaris" in an intensive campaign to rid the state of animal diseases and animal parasites. Several prints of each of these film subjects have been purchased from the United States Department of Agriculture.

DRAKE University of Des Moines, Iowa, is presenting a course in visual education during the present school quarter.

Among the Magazines and Books

Conducted by the STAFF

Modern Methods in Teaching—by Harry B. Wilson, George C. Kyte and Herbert G. Lull (286 pages), Silver, Burdett and Co., New York City.

THIS is the first book on general pedagogy, to our knowledge, that devotes a full chapter to visual education. It signifies the complete recognition of visual methods as a distinct field for special pedagogical treatment. The recognition of Visual Education as a Department of the National Education Association last year forecasted the new status of visual approach to educational problems and the book before us helps to seal the recognition. No future book on general educational method, aiming at complete treatment, can afford to omit specific consideration of what is more or less a new departure in education—the use of visual aids to teaching.

The book, as may be supposed from the hint just given, is a thoroughly modern treatment of the outstanding problems of present-day educational practice, but we may be pardoned for leaving these general considerations to critics in the general field and confining our comments to its exposition of visual education methods.

The chapter heading designates the conception underlying the visual education movement: *Enriching Learning Through the Use of Visual Aids.* We read, "with the introduction of so many visual aids into the classroom, it seems strange that until recently none of our school systems have undertaken careful investigations as to the value and correct use of this educational material. It is only within the last few years that scientific investigations and experiments have been undertaken with these significant problems in mind. To date very few facts have been produced. However, with the impetus that the motion picture has given to the use of visual materials—even to the point of producing a new type of extremist, the claimant that visual aids are the cure for all educational ills—scientific study of visual materials will continue until a better understanding of the way in which they should be used has been developed."

Mr. Wilson, who has been in the forefront of the movement, lets it be known at the outset that he is himself no extremist and what he writes may be accepted as a sufficiently guarded summary of the real achievements of visual education to date.

It may be recalled that the Berkeley schools, of which Mr. Wilson is superintendent, published sometime ago a notable Monograph* on Visual Instruction. It was the result of two years of patient and thorough-going use of films, slides, stereographs, exhibits, pictures, charts, etc. in connection with the course of study. A special department was created to handle the new materials and the new department was so ably organized under the directorship of Miss Anna V. Dorris as to cause it to be listed among the fourteen leading departments maintained by the large cities of the country, by the U. S. Bureau of Education.**

The chapter outlines actual lessons observed in the various grades and shows both wrong and right methods of handling the new aids in class instruction. "Every teacher in every class can obtain the same results," concludes the chapter, "when she observes the laws of learning in making use of visual materials. The learning of her children will be

* Elementary Schools Monograph, No. 7, Visual Instruction, published by The Educational Screen, Chicago, Ill.

**Visual Education Departments in Educational Institutions. Bulletin, 1924, No. 8.

greatly enriched through their use if she provides them with: first, an opportunity to prepare adequately for the program of exposure to visual materials; secondly, the wise guidance during their exposure which will make it a purposeful and meaningful one; and thirdly, the opportunity to carry on activities after the experience, by way of review, which will involve the utilization of the content gained from the materials. The outcomes achieved will be sufficient proof to her that learning has been enriched through the use of visual aids."

A New Manual of Visual Instruction

A WORK on visual education that presents *practice* more than *theory* is a welcome innovation. Detailed, concrete suggestions for individual lessons on specific problems, with particular illustrative material definitely indexed and located—this is what the rank and file of teachers have been longing for. The new book proves also that such usable material can be combined with high scholarship. The Keystone View Co. showed wisdom in selecting Miss Laura Zirbes of Teachers College, Columbia University, to prepare the work entitled "Visual Education, Teacher's Guide" as a manual to accompany their new Primary Set.

Designed to give pedagogical value to a special selection of organized pictures, the manual transcends such limitations and in its present form is a contribution to all primary teaching anywhere. And this is accomplished without killing initiative on the part of the teacher. Rather it inspires it. We quote at some length from the Author's Foreword.

"Where the directions seem to be too definite to allow the teacher to use her own initiative, it should be remembered that the suggestions are to be tried out experimentally and revised in the light of the results. Teachers who feel capable of altering the technique without reducing the learning values of the work are free to do so, but the best materials used without reference to the laws of learning give no guarantee of desirable results. Too often materials of this sort are utilized for mere entertainment. This leads to overstimulation and wastes unusual opportunities for purposeful and interesting work. The use of twenty slides in a single class period is futile and merely confuses the child with too great a number of new and fleeting impressions to have any lasting constructive effect. Other precautions must be observed if the values which inhere in these materials are to be derived by the children. These are listed concisely below and also suggested throughout the book.

1. The suggestions and pictures must be studied by the teacher if she wishes to profit by them.

2. The hasty search for a "device"

RAVEN HAMONE SCREEN

For Motion Picture and Stereopticon Projection

Used By

National Academy of Sciences, Washington, D. C.
National Geographic Society, Washington, D. C.
Hotchkiss School, Lakeville, Conn.
Board of Education, Newark, N.J. in 17 schools to date
Cass Technical High School, Detroit, Mich.
Nathan Hale School, New Britain, Conn.
Ridgewood High School, Ridgewood, N. J.
City College of New York, New York City, N. Y.
Lincoln School, Charlestown, W. Va.

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often deludes teachers who get the superficial aspects of activity but miss the real point or purpose of its use.

3. Stereographs cannot be dispensed with. There is no other way which gives three-dimension pictures, or such perspective. The stereograph should precede the slide if the vividness of the activity is to be conserved. Since the stereograph is used only for preparatory work, it may be passed from pupil to pupil so that one stereograph may be made easily to serve the entire room.

4. Reservations for each grade must be limited to 40 or 50 pictures so that there remains for every grade some freedom of choice for the incidental use of pictures. The reservations must be worked out co-operatively by all primary teachers who use a given set and the reservations suggested in this book should be the nucleus of grade reservations, because the descriptions and suggested procedures were made to fit the respective grades.

5. Pictures used in previous grades may be used again in higher grades.

6. When there are several duplicate grades in a building the work of each should be scheduled so that the Primary Set can be used regularly without conflict or confusion.

7. If a very desirable topic seems not to be included in the set, write to the Keystone View Company and describe the picture which you think the title list should include . . .

8. Throw pictures on the blackboard without using a screen. No special equipment is needed for darkening the room as total darkness is neither necessary nor desirable.

9. If the preparation for showing slides is troublesome, have a wire extension made with a plug at one end and a socket at the other so that the connection is just over the lantern and just high enough to escape the top of your head. This should cost less than a dollar and a custodian can provide it.

10. Prints and other pictures can, of course, be used in connection with materials of the Primary Set. Such pictures may be collected from various sources.

11. If there is no way of using a lantern in your school, use the stereographs and trace their outlines on a paper and then on the board by means of a pantograph. These may be purchased for less than five dollars in the artists' supplies section of most large department stores. Sometimes they are found in the toy department and are called "Master Drawing Boards.'"

The Keystone View Company has set a notable example to all producers of school apparatus. From the first they have advised against using too much of the material they manufacture! And this fine restraint, shown regularly in the methods they have taught for the effective use of pictures, is a wholesome contribution to visual education literature. They have not shouted from the housetops the clap-trap of the half educated, about the "87% of all knowledge being received through the eye", etc. etc. Instead, they say study *one* picture during the class period—not twenty. Then they tell *how* to study it. One model lesson in this manual gives three days to the study of a picture, but each day has its own rich variety in treatment.

The visual method as presented here is based on the use of an organized set of 300 stereographs and lantern slides. A novel feature is the projection of the slide picture directly on the blackboard, permitting teacher and pupils to write freely on the picture. But much of the work deals with various primary illustrative materials that serve as correlating devices. The children's own drawings play a large part, as do also dramatizations.

© K. V. Co. JAPANESE SCHOOL CHILDREN

"The Ability to get thought from the printed page cannot be developed by drill isolated from meaning."
"The Child's interest must keep his eyes at work."
"Pictures Supplement, and in some ways are superior to experience."

The New Keystone Primary Set — 300 stereographs and 300 lantern slides — is full of meanings and experiences. Arranged for teaching reading in the first three grades. Accompanied by index and hand book of instructions.

Other Sets for Intermediate Grades, Junior and Senior High School, are also available

Keystone View Co.

INCORPORATED

MEADVILLE, PENNSYLVANIA

The stereograph should precede the slide, as it presents the third dimension and is therefore closer to the real image formed by the eyes. In the first grade, the first six weeks are occupied with appropriate picture study and large characters on the blackboard. After this the transition is easy to the printed page. Much is made of silent reading which demands action responses.

The pictures in the set lie close to child life—pet animals, Bob and Betty, home occupations, pictures that tell a story and stimulate curiosity. Many games are constructed around these early exercises—as in the "Show Me" game, the "Who Game." In fact, no teaching device that primary practice has proven of real value is neglected. Even the big rubber types of the commercial price-marker set are made to help the vital process of learning to read. And clay-modeling has its turn. A Bulletin Board becomes a useful adjunct in the second grade; the mimeograph is freely used. One picture suggests playing store, for example, which immediately sets up an action response and for a while becomes a veritable treasure-house of educational experience. Pictures are shown to be the best of all material for composition work.

The mere list of the pictures under the group, "Children at Play," shows the peculiar action-stimulating character they possess:

1 Climbing the Pasture Fence
2 Fishing in the Brook
3 Flying Kites in Washington Park
4 Playing Soldier
5 Seesaw with a Barrel and Ladder
6 Blindman's Buff
7 Washing Doll Clothes
8 Playing Tea Party
9 Playing with a Toy Train
10 Down the Hill on Sleds
11 The Christmas Tree and Toys
12 Playing Indian
13 Making Toys that Go

Geography Teachers

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NOT as black as they are painted, is the conclusion one draws from an article on **Are the Movies to Blame** in the March number of *The Normal Instructor* by District Principal James N. Emery of Pawtucket, R. I. He put a questionnaire to 607 pupils in the upper grades of his schools. Mr. Emery says:

"Various educators blame the pictures severely for interfering with the work in school. 'The youngsters are out nights, and do not get their lessons for the next day,' is the oft-repeated charge. I did not find this borne out by the facts, a conclusion which may quiet the alarmists to some extent. Directly, this theater attendance does not appear to interfere with school work. Of those who attend, 385 go on Saturday afternoon or evening, 68 go generally on Friday evening, and 58 on Sunday afternoon. Twenty, 16, 28 and 30 go on Monday, Tuesday, Wednesday and Thursday respectively. Not a great deal of cause for complaint, then, that the children are kept out nights, with consequent direct interference with their studies.

"A less pleasant, and a decidedly significant sidelight is the fact that only about 40 per cent of the boys and girls go with some older person. More than three fifths of them either go alone, or take along some other boy or girl of their own age. That

means that six youngsters out of every ten go downstreet entirely unattended and unadvised, and pick their diversion from the gaudy and glaring posters without any direct inhibition or suggestion from older people. On the whole, the returns showed that they exercised fair judgment in their choice of pictures. In some cases, however, they seemed to view with enthusiasm productions altogether unfitted for their eyes.

"In the questionnaire the pupils were asked their preference for certain types of pictures. It is not to be expected that an absolutely honest or accurate answer could always be obtained. Other questions were included to help check up against any tendency of the pupils to curry favor with the teacher or the powers-that-be by naming films they supposed they ought to like, rather than those they actually liked.

"As was to be expected, the wild-west or cow-boy type was the favorite, with both boys and girls, but this was hard pushed by the comedies of the Charlie Chaplin—Buster Keaton—Ben Turpin class. Sea stories were next in popularity, and detective stories next. Scenic and news reels were at the foot of the procession. A comparative list of preferences with the number of choices follows:"

KINDS OF PICTURES LIKED

Cowboy and Western	328
Comedies	320
Sea stories	118
Detective stories	100
Alaska and far north	81
Boys and girls (Penrod type)	74
Historical pictures	64
"Society" pictures	58
Desert island	52
Scenic or travel	40
News reels	30

Mr. Emery's questionnaire yielded statistics on the "best pictures" seen by the youngsters—also their favorite actors and actresses—the number of books which they were induced to read by seeing a movie, and the kinds of pictures disliked. He continues:

"These figures which, I contend, represent a large enough number of pupils to give a fairly good insight into the workings of the juvenile mind, yield much of encouragement. There are phases of a disquieting nature, but they are in a minority. The types of pictures which most appeal to these young boys and girls, while often crude and sensational, are clean in their tendency. Virtue is rewarded, the villain gets his just deserts, with much gunplay, wild riding, and hard fighting. The wild-west type of fiction appeals at a certain age to all real boys, whether it be on the silver-sheet or between book

An Educator

in a College out West Writes:

2 March, 1925

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The machine and your service present interesting problems. Your projector gave as good an image from the glossy print of one of my American History charts as I get from a slide.*

Yours very truly,

[SIGNED] JOHN B. MACHARG, PH. D.

Department of American History
Lawrence College
Appleton, Wisconsin

*THIS REFERS to the organization and use of picture material in the class room, especially various subjects, such as History, Geography, Art, Architecture, Sciences, etc.

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covers. The screen takes the place of Old Sleuth, Deadwood Dick and Frank Merriwell. In my opinion there is little or no harm in this type of fiction. Such stories of adventure are overdrawn, of course, but not vicious.

"Most of the so-called 'comedies' of the last two or three years are perhaps inherently silly, but on the whole clean. Absurd chases, wild swinging on the end of ropes, hairbreath stunts, dizzy whirlings, slapstick buffoonery—but nothing worse. The very prevalent comedy of four or five years back which had for its appeal certain vicious suggestions has been pretty well set aside, except in the very cheapest type of theaters. It has not altogether left the screen, but it is no longer featured. The present comedies, with their crude, absurd, improbable situations, not without a certain thoughtless cruelty, elemental and slapstick, nevertheless are not harmful. And these two types—the western and the comedy—lead the field by a margin of preference so large as to distance all others.

"The overwhelming favorites, both actor and actress, play in a type of western buckaroo-gunplay-daredevil adventure films that appeals to the primitive nature of growing youngsters. Boys and girls will rush eagerly to see this type of story. It therefore behooves the producers of these films, if they have, as they so vehemently protest, the welfare o the public at heart, to guard especially this type o picture which will be seen by so many thousands o juveniles, so that offensive situations and offensiv language shall not creep in. More than any othe type of film on the screen to-day, these picture should be kept clean, while retaining the viri action so dear to the heart of Young America."

Mr. Emery is well-known to the readers of TH EDUCATIONAL SCREEN for his practical studies i visual education contributed to our pages. Th present number of THE EDUCATIONAL SCREEN co tains a characteristic study of pictures by the sam author. We commend it to every classroom user o pictures.

School Department

Conducted by Marie Goodenough

The Thirteenth of the Chronicles of America
Alexander Hamilton

THE political career of this young statesman and the part he played in shaping the destinies of the new nation is the theme of this study of early America. Hamilton is first seen as an aide to General Washington "in the spring of 1780, when the War of the Revolution had dragged through five dreary winters." In front of Washington's headquarters at Morristown (beautifully pictured) a skillful little incident reveals the whole situation. "That's all, old boy," says a man to his horse, "until those tight-fisted farmers give us more."

The food supply is meagre, and there is nothing with which to purchase it but a depreciated paper currency. The youthful Hamilton, then only 23 years of age, displays his tact and judgment in dealing with the farmers of the neighborhood, and is commended for it by his Chief.

Hamilton deals with the farmers of the neighborhood at Morristown.

Something is told of Hamilton's courtship and marriage, and a later scene shows the couple in their own home, Hamilton by that time a young man in the early thirties. He brings home to his little family the news that Washington has been made President—and the film pictures the inaugural on April 30th, 1789, in its true historic detail.

Then came to Washington the task of picking his cabinet, and Hamilton is persuaded to assume the duties of "keeping the ship of state off the financial reefs." He at once begins to lay plans to fill an empty treasury, but through treachery some of the measures he is to advocate are anticipated and speculators gather up all available paper currency, which they learn is later to be redeemed dollar for dollar.

Washington persuades Hamilton to assume the duties of Secretary of the Treasury.

A bit of economic history, so profound in its effect upon the course of the early republic, is pictured with a few deft strokes. In the hilly Monongehela country of western Pennsylvania, rye was found to be most easily marketed in liquid form, and every farmer was therefore a distiller. The indignation and open rebellion which followed in this section when it became known that part of Hamilton's

financial plan was to raise money by taxing the trade, is dramatically enacted.

News of the Whiskey Rebellion is speedily carried to Washington and Hamilton, and the latter immediately advocates calling out the militia. "If this new government dare not show the mailed fist, it will go under."

Then followed the agonizing doubt, "Would the militia respond to the call?"—but Hamilton sees them come by the thousands, and the rebellion is short-lived.

The chronicle ends with the scene of Hamilton's resignation of office, and Washington' commendation of the young man "who ha rendered a great public service."

The film demonstrates the fact that th Chronicles can handle a biographical narra tive with skill equal to that displayed in dra matic sequences. Allan Conner plays Hamil ton with youthful spontaneity, and Georg Nash makes a real General Washington.

Three reels. Released for theatres by Path Exchange. Non-theatrical distribution by th Yale University Press.

Theatrical Productions Desirable for the Non-Theatrical Screen

Peter Pan

HERE is Barrie's story done as it has never been done before, and as only the movies *could* do it, aided as they are by one of the most charmingly youthful personalities in all screen history—little Betty Bronson—the ideal Peter Pan, who "just always wants to be a little boy and have fun."

It is rather startling to ponder the advantages which the cinema has for the tellin of this sort of imaginative story—it makes th thing so amazingly real and so perfectl possible! It becomes an airy-fairy thing, ut terly independent of wires behind the scene —and the movies were simply *made* for Tink er Bell.

Peter, come back for his shadow.

There is the rarest kind of art in the pro duction—an art that weaves an atmospher and holds it consistently throughout. It is pure triumph of the childish imaginatio which the producers have amazingly caugh and held. The fairies, the Never-Never Land the dreadful pirates and the Indians are th actual creations of one's childish imaginatio in all their exaggerated realism.

And a surprising thing happens in th course of the narrative. There could be n surer proof of the spell it casts than the re sponse of an audience to the appeal of Pete when Tinker Bell so nearly dies becaus people don't believe hard enough in fairie "Clap if you do," plads Peter, and you fin that you've believed in them all along—onl you never knew before just how much!

There is no age limit to the enjoyment o Peter Pan. A child of five or six watched i breathlessly. "I want to see it again", h pleaded when the curtain fell. And so did th reviewer.

Nanna, the dog, is a treasure, and the blood iest pirate, Captain Hook, is ideally acted b

Ernest Torrence, easily the choice of all possible actors for the part.

Ten reels. Famous Players-Lasky.

The King of Wild Horses

HAL ROACH has given the screen one of the finest animal pictures ever produced, in this story of the wild "Black" and the man who set out to capture him but finally won him instead— and what is still a more notable achievement, the horse remains the real hero, the center of the action, in spite of the human story which is woven in. In so many cases, the animal characters, remarkable as they are, are only incidental.

The Black in his chosen vantage point.

The horse is an amazing actor, from the early scenes where he succeeds in eluding his pursuer, to the climax where he follows his new master out of the fire and bears him away, seemingly fully conscious of the bond between them.

The Black's country is beautifully pictured in its rocky fastnesses, and the genuine western atmosphere is furnished by the bit of a ranch story, in which the villain foreman plots to steal the horses, but is foiled by the man and the Black. It is an inoffensive little plot, serving to carry along the story of the horse himself.

It is one of the most ideal pictures in recent months for the non-theatrical audience. Everyone will enjoy the contest between the intelligence of the horse and the cunning of the man; there is plenty of action in it, and a deal of hard riding. But more than that, one will carry away a new respect for horse flesh, and a positive attachment for one particular Black, king of them all.

Four reels. Distributed by Pathe.

America

MR. GRIFFITH has made a picture with the American Revolution as a background, and the "sacrifice for freedom" as a theme, but the result is neither a particularly good story, nor, it may also be said, does it do justice to the Revolution, in anything like the way we should expect to see it handled by the master at such things.

He has perhaps tried to cover too much ground, and in cutting the production down to feature length, the result has been to make it jumpy, fragmentary and incoherent. It has, literally, too much of a sweep.

There are incidents of the Revolution that redeem the picture, and do much to save it from itself. The action at Lexington and Concord—quite apart from its bearing on Griffith's—or Chambers'—story, is a bit of history remarkably enacted, leaving one with a lasting impression of that struggle. And the ride of Paul Revere is handled with excellent dramatic effect.

Lexington.

For the rest, however, little can be said. One is amazed at the lack of skill in clothing the narrative, and the manner of titling is worse than amateurish. Griffith even goes so far as to interpret the action for his audience. "Captain Butler is announced," reads the title.

Films Endorsed by Educators

Speaking of the chief sources from which directors of visual instruction departments in twenty colleges obtained their films, a bulletin just issued by the United States Bureau of Education, Department of the Interior, states:

"The United States Government and George Kleine head the list"

Any school, church or community can obtain the following George Kleine films,

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by writing to the nearest university in the list below:

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University of Florida, *Gainesville*
University of Indiana, *Bloomington*
University of Iowa, *Iowa City*
University of Kansas, *Lawrence*
State Normal College, *Natchitoches, La.*
Miss. Agricultural & Mechanical College, *Agricultural College*
N. D. Agricultural College, *Fargo*
Ohio University, *Athens*
University of Oklahoma, *Norman*
University of Oregon, *Eugene*
University of Texas, *Austin*
University of Utah, *Salt Lake City*
State College of Washington, *Pullman*
University of Wisconsin, *Madison*

or write direct to

George Kleine, Motion Pictures
49 W. 45th St., New York City

Then follows the entrance of Captain Butler, and another title voices the words of the servant, "Captain Butler." We have gone ten or fifteen years beyond that sort of thing in even the ordinary film of today, and somehow one expects Griffith to point the way, rather than to recall the past history of the cinema. But presumably even a master hand may falter occasionally.

Ten reels. Released by United Artists.

School Film Reviews for April

SCENIC

The Grand Canyon of the Colorado (1 reel) Castle Films—A new color process is responsible for one of the most beautiful collections of views of the Grand Canyon which has been produced so far. Its best known features are illustrated, but they are seen in a new and much more real light with this remarkable color reproduction. The film starts by showing the canyon country and its vegetation, the station, El Tovar, and even the Hopi Indian House and the Indian dancers who entertain the tourists every evening at sundown. There are many views of the Canyon from various points of vantage along the rim, but there are also views far less common—of the various trails that lead down to the river, excellent views of the stream itself, and some of the beautiful side canyons. The suspension bridge is pictured, and some of the camps in the canyon.

Titles are well worded, and the reel as a whole is a joy. It would be a decided acquisition for any general program, and furnishes excellent instructional material, for school purposes. In every way, exceptional.

SCIENCE

The Struggle for Existence (1 reel) Bray—"All life in the animal kingdom," says the introductory title, "is a perpetual

struggle"—and the film proves it by a number of instances showing how animals, large and small, prey upon each other. The winged wasp is one of the boldest of the insect criminals, armed with powerful weapons in her jaws, and a poisoned dagger with which to sting the grasshopper into helplessness, after which the victim is dragged off to a pit previously prepared to receive the unfortunate one.

Some plants also feed upon living creatures, as the pitcher plant which is illustrated. Some well worked out animated diagrams show the lining of the interior with bristles pointing downward, and the cavity at the base in which is secreted the sweet sticky fluid that attracts the insects to their doom. The diagram illustrates the action of the bayonet-like bristles in trapping the victim.

Plants in turn are fed upon by insects and grasshoppers, and the toad makes a meal of the latter. Other animals are seen to be the enemies of reptiles and birds, and in the water, the film shows the larger creatures devouring the smaller. Particularly interesting are microscopic views of fresh-water jelly fish engulfing algae as they swim.

Seals are seen feeding on fresh fish—and so "life moves in a circle, each plant or animal is food for another, but life goes on."

An acceptable reel of the popular science variety, which would be still better for school showing if several of the titles in the section on the wasp were eliminated.

Captured Electricity (1 reel) Bray—One of the *Romances,* devoted to the problem of science in seeking to find a power substitute for coal. Progress has been made in the development of water power resources, as the section devoted to the power plants at Niagara demonstrates—but an almost unlimited source of power lies in the force of waves, and there is pictured a new invention designed to harness that power. Close views show the paddle wheels which are turned by the flow of the back-sweep of the waves, and this power is transmitted by cables to the giant wheel which turns the dynamos.

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Somewhat more fanciful is the section which suggests a device for drawing the power latent in the free electricity of the atmosphere. Benjamin Franklin's experiments (shown in animation with more of an eye to entertainment, regrettably, than to scientific fact) suggest the possibility of using large metallic balloons with their surfaces covered with sharp points which might collect the electricity of the atmosphere, but the fancy grows a bit scattered, and the comic possibilities of the subject take complete possession of the scenarist.

A great opportunity in the subject of power for a great educational motion picture with definite instructional value—but this reel is not it, though it started out promisingly.

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Large White or Cabbage Butterfly (1 reel)—A brief glimpse of the butterfly itself introduces its story, which goes back to the laying of the eggs on cabbage leaves. There are excellent close views showing the cluster of eggs, and what happens some fifteen days later, when the little larvae hatch. Their method of feeding on the cabbage leaf is demonstrated, and the devastation which they do in vegetable gardens is seen by the skeleton of the leaves left after their ravages.

Their principal enemy—the fly which lays its eggs in the caterpillar's body—is responsible for some of the scenes showing the effects of the larvae hatching out (rather repulsive to look at, but well photographed) and at a later stage when the larvae weave a silky cocoon on the still living caterpillar.

After this brief digression, the reel goes on to show the method of locomotion of the healthy caterpillar, and its scheme of attaching itself to a twig by means of a girdle of silk in preparation for its transformation into the chrysalis stage. The process of casting off its old skin is exceedingly well shown, as is also its emergence as a butterfly later—and the gradual unfolding and expanding of its wings in preparation for flight.

The film is useful for biology classes, or without the portion showing the enemy fly it is well adapted for nature study in the intermediate and upper grades.

Distributed by Non-Theatrical Motion Picture Service, 159 East Elizabeth Street, Detroit, Michigan, and other United Cinema Units.

The Blue Fly (1 reel)—Telling his life history from the time the eggs are laid. The early scenes show in close-up the tiny larvae in several stages of development. Next comes the little fly seen as it emerges with some difficulty from the envelope which was formed by the drying larval skin in which the chrysalis developed. Especially good are the scenes in the latter stages of emergence showing the little fly making its first attempt to walk and try its wings, stretching them with the aid of his back feet.

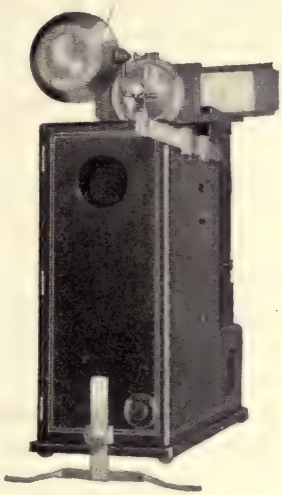
The multiple eye of the full-grown fly is shown in microscopic close-up, and his method of feeding by means of the proboscis illustrated. His dangerous role in carrying germs on his head and feet is suggested, and the reel shows some of the enemies that lie in wait for him—birds, spiders, fish and frogs.

Distributed by Non-Theatrical Motion Picture Service, 159 East Elizabeth Street, Detroit, Michigan, and other United Cinema Units.

Correct Position and Movement for Writing (1 reel)—An excellent demonstration of the principles of arm-movement penmanship. A man seated at a table, writing, furnishes the illustration for correct position of pen, hand and arm. Close-ups are well photographed from various angles to bring out specific points in regard to finger and thumb positions, wrist elevation and arm movement. The gliding movement of the little finger is well shown from just the correct angle.

Various rules of correct writing are demonstrated, as the exercise is done on the paper—the correct position of which is also indicated—and some "don'ts" are cited. The proper position of the penholder, the movement "pushing straight to the front," the action of the elbow seen in side view—all are very clearly shown. Captions are brief, and written in script. Even what the pen of the demonstrator writes contributes to the subject, and might be adapted as the underlying purpose of the reel—to show that "Good writing must be both swift and plain. Speed is important. Arm movement writing meets these requirements fully." This is excellent teaching material for grade work in a subject for which very little picture material is as yet available.

Distributed by Non-Theatrical Motion Picture Service, 159 East Elizabeth Street, Detroit, Michigan, and other United Cinema Units.



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INDUSTRIAL

The Golden Gift (1 reel) Castle Films—An historical introduction traces the orange back to the temple gardens of Venus, on the island of Cyprus, where it apparently figured in early mythology, as the "golden apple" of Atalanta. In sunny Spain during the Middle Ages, oranges were grown in Cathedral gardens, and were taken from there by the Spaniards in their journeys to lands beyond the sea. The Spanish padres carried the orange from their homeland and planted the tree in the mission dooryards of southern California, where it flourished and made the real beginnings for the orange industry of the present day.

The vast extent of the orange groves is shown in several beautifully colored views, with scenes of the tree, blossom and fruit. A brief story of the individual orange tree is traced—first as it is started in the nursery, then set out and budded when two years of age. The bringing of water to the orchards is shown, and the film pictures methods of fumigating the trees and guarding them from frosts.

Picking is shown in detail, followed by a scrubbing of the oranges—accomplished with revolving spiral brushes in tanks into which the oranges are dumped. Rinsing, drying, sorting by passing through a sizing machine precede the actual packing in boxes for market.

All scenes are in color, and most artistically photographed.

The Romance of Oil (1 reel) Bray—The film goes back to the days before petroleum, when some sixty years ago, whale oil was the only illuminant known, and it shows the whaling vessel going to sea, the whale gun with harpoon attached, and the method of shooting and towing the huge catch back to port. Somewhat more unusual are the scenes of "scarfing" the whale and peeling off the blubber, after which it goes to the mincing machine and then into vats where it is boiled down.

Scenes of oil gushers follow, and the film pictures the hastily-constructed trenches which lead the oil to reservoirs made by throwing up earth embankments, from which the crude oil is pumped to pipe lines.

In the oil fields of Texas, a spectacular fire is recorded when a pocket of gas far below the surface fed the flames, and heroic efforts had to be made to smother the blaze before the oil was set on fire.

One of the *Bray Romances.*

The Meteor (2 reels)

Atlas Educational Film Co.

IT WAS just by a slight chance, so the legend goes, that primitive man came upon iron as the metallic substance out of which saws could be made. Until that time, as the film shows, man struggled with bronze saws, crude in construction and laborious to wield.

Then to the chieftain and his slaves gathered one night around their camp fire, appeared the strange light of a meteor shooting white hot through the atmosphere. The next morning, searching for the strange supernatural thing, they discovered the material which was to prove so useful.

Interesting indeed are the reproductions of the flint saws of early times—and then the product comes down to the last century. A forest scene shows men cutting a tree, but their work with the cross-cut saw is still tedious, owing to the accumulation of saw-dust in the cut. In contrast is pictured the easy operation of the improved saw, with the blade tapered from the teeth to the back of the saw, which was the invention of Mr. Atkins. A drawing makes apparent the principle of its design and its operation is exceedingly well illustrated by animated drawing, showing the teeth in the actual process of sawing, with

the result that they cut not sawdust but fine shavings.

The film traces the process of manufacture in the E. C. Atkins plant at Indianapolis, from the making of special "silver steel" best suited to the requirements of a fine saw, the tests to which the material is subjected, and the hardening and tempering of the blades, to the "segment grinding" which gives the saw its particular wedge-shaped cross-section.

Teeth must be shaped and filed, and then the saw is ready for use, as the film shows it in some of the great forests of the country, from the firs of Washington and Oregon to the hemlock forests of Wisconsin, the yellow pine of Louisiana and the huge redwoods of California.

A film which will be especially interesting to school shop classes, and yet done entertainingly to please the general audience.

Editorial

(Concluded from page 199)

"What can be wrong with our exploitation? Well, in the first place, there isn't enough of it."

Ye gods!

"In the second place, we resort to Fireworks methods perhaps a wee bit too often. In other words, as an industry, we are getting credit for being such a chronic liar that when we tell the truth no one chooses to pay much attention to us."

The first sentence shows amusing conservatism with its word "wee"; the second sentence shows great perspicacity if not positive clairvoyance!

"In the third place, we don't adopt specific methods of insuring the volume of our repeat business."

Here again the movie editor thinks the important thing is not to show so good a picture that the audience will want to come back, but to increase costly "exploitation" sufficiently to haul them back for another poor picture.

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The tragedy of the motion picture industry is that it could have been so much richer both in money and in the goodwill of the world had it only been able to learn long ago that everything depends upon its product, the picture. It is pathetic to see this huge enterprise, after two decades of tremendous but not too healthy growth, still following the crude and unbusiness-like formula evolved by the crude minds that started the industry along its wobbly path: Make some kind of a picture at extravagant cost, sell it by desperate exploitation at extravagant cost, and see if you can get back your money and a profit beside. About all that can be said for the method is that the big industry has managed to keep going so far by letting the few successes pay for the many failures. Motion pictures can go vastly farther and faster when the absurdity of this method dawns upon the slow master-minds of moviedom.

Notes and News

Conducted by the STAFF

The Film Year Book, 1925

LIKE the dictionary in cross-word puzzle days, the Film Year Book is getting to be a downright necessity. For one who is only remotely connected with moving pictures, it is at least a great convenience—and for one in no way connected with the business, it's an eye-opener.

Toward the end of each year, we hesitate to state facts concerning the industry until the Year Book arrives. It is getting more comprehensive each year and more representative of all phases of the movie interests—even we "non-theatricals" are recognized, labeled and analyzed.

The "front page" articles this year are "The Cultural Effects of the Film" by Max Suberkrub, "The Child and the Cinema" by Dr. C. W. Kimmins, and "Your Child and the Movies" by Mary Day Winn. The crisp and vital facts about the productions of 1924 constitute a well of invaluable reference material for everybody, and its various compilations of directors, stars, cameramen, scenario writers, distributors and producers, save days of labor to the busy writer. The reference table to its film reviews covers 6500 titles—an item alone worth the price of the book.

We would like to elaborate on its several Best Pictures lists, its Censor Board Standards of many cities and states and foreign countries; its Visual Education Directory and summaries of Visual Education Associations—but these must all be left for personal perusal.

Every Director of Visual Education in our state universities, leading cities, museums; every club committee on motion pictures, every minister using movies or contemplating them, should have a copy of the Year Book. It covers the whole motion picture industry, as "1000 and One Films," published by the Educational Screen, covers the educational and cultural side of that field.

Danny's broad conception of the cinema as a whole puts all citizens in his debt and makes the Year Book indispensable.

Educational Campaign Instituted By Procter & Gamble

The importance of keeping school children in touch with the practical side of life and responsive to the interest inherent in everyday things is recognized by the Procter and Gamble Company who have recently prepared an "Educational Exhibit" under the supervision of Dr. F. G. Bonser of Teachers College, Columbia University, New York City.

This Educational Exhibit consists of charts showing the history of soap and the process of soap manufacture. The charts also illustrate pictorially the history of the bath as shown by development of the use of soap throughout the centuries. It is planned that each exhibit will be accompanied by appropriate descriptive matter and concrete specimens.

A booklet "Suggestions to Teachers" which accompanies each chart exhibit, makes valuable suggestions regarding the use of the exhibit in connection with regular school work, in health lessons; for household arts; for history study; in connection with geography; for nature study and science; for industrial arts; for parents meetings; for assemblies, school exhibits, etc.

Procter and Gamble has always been a leader in educational work for cleanliness and has co-operated with schools throughout the country in "The Cleanliness Crusade" which is familiar to many educators. The school charts and exhibits are a development and enlargement of this general policy.

An interesting development both on the art and educational side is the recent discovery by sculptors of the adaptability of white soap as a medium for sculpture. A recent competition and exhibition conducted by the Art Center in New York City for prizes offered by the Procter and Gamble Company resulted in the exhibition of six hundred entries from all parts of the country and created a widespread interest in this medium for sculpture. The use of white soap for sculpture training is particularly valuable in schools since it affords an inexpensive medium for developing latent talent.

Convention of Screen Advertisers Association

THE annual meeting of the Screen Advertisers Association, held in Cleveland, March 12th and 13th, brought out a large and enthusiastic attendance, with a considerable representation of members and guests from concerns who are national advertisers, interested in the use of the screen medium.

In co-operation with the Headquarters office of the Associated Advertising Clubs and the Motion Picture Producers and Distributors of America, Inc., it was announced that arrangements had been completed to publish and circulate a series of bulletins carrying educational data for those who contemplate the use of the screen as an advertising medium.

Mr. Earl Pearson addressed the luncheon meeting of the convention on Thursday, March 12th, bringing word of the recent activities of the Headquarters office along the lines of organization and general up-building of the field, and the dinner speaker on the same day was Mr. J. Holmer Platten, Treasurer of the Motion Picture Producers and Distributors of America, Inc.

Mr. Harrison Goldsmith, Western Sales Manager of the Cleveland Automobile Company, spoke enthusiastically of the 100% results his company had realized from their use of the screen in a national advertising campaign. "We have never had", he declared, "such satisfactory results from the use of any other advertising medium as we have had from the motion picture we produced some few months ago."

Mr. Frank Ryan, Director of Publicity, Cleveland Electric Illuminating Company, spoke on the subject of "The Public Utilities Company and the Movie," and said in part, "I don't believe our company has ever spent a dollar for publicity or advertising that brought more satisfaction than the money we spent in making one motion picture. As far as the cost of getting our message to the buyer is concerned, in comparison with advertising in newspapers, periodicals, by direct mail or other common media, it might surprise you to know that the per capita cost of showing this particular motion picture of ours is below the per capita cost of a very cheap folder or direct mail letter. You can compete on a dollar for dollar basis with any other line of advertising."

The following officers were elected to serve for the coming fiscal year beginning in May: President, Douglas D. Rothacker, Rothacker Film Manufacturing Company, Chicago; Secretary-Treasurer, George J. Zehrung, International Y. M. C. A., New York City.

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The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 198)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 196)

George Kleine, Motion Pictures
49 West 45th St., New York City
(See advertisement on page 246)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 242)

Pictorial Clubs, Inc.
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(See advertisement on page 249)

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(See advertisement on pages 224–225)

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A. J. Nystrom & Co.
2249 Calumet Ave., Chicago, Ill.
(See advertisement on page 240)

Ohio Teacher's Bureau
71 East St., Columbus, O.
(See advertisement on inside back cover)

The Palmer Co., 120 Boylston St., Boston, Mass.
(See advertisement on inside back cover)

SCREENS

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Raven Screen Corporation
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Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
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SLIDES

Standard Slide Co.
Broadway & 48th St., New York City
(See advertisement on page 248)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 242)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 255)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 256)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 194)

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 242)

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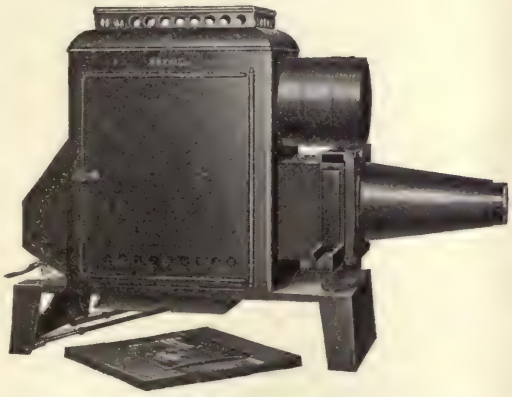
The Executive Committee is made up of the following: Bennett Chappel, American Rolling Mills Co., Middletown, Ohio; Otto Nelson, National Cash Register Company, Dayton, Ohio; George Fessenden, North East Electric Company Rochester, N. Y.; Verne Burnett, General Motors Company, Detroit, Michigan; George Blair, Eastman Kodak Company, Rochester, N. Y.; A. V. Cauger, United Film Ad Service, Kansas City Mo.; H. A. Rosenberg, Standard Slide Corporation New York; H. A. DeVry, DeVry Corporation, Chicago; H. M. Richie, Michigan M. P. T. O. Ass'n, Detroit, Michigan; K. R. Hammers, H. J. Heinz Company, Pittsburgh, Pa.; F. J. Byrne, E. I. DuPont deNemours Company, Wilmington, Delaware; A J. Moeller, Moeller Theatre Service Company, New York City.

Mr. A. E. Gundelach of the De Vry Corporation was elected a member of the National Advertising Commission.

The following new members were unanimously accepted into the Association, J. Don Alexander, President, Alexander Film Company, Denver, Colo.; Harry D. Kline, Advertising Manager, Continental Motors Corporation, Detroit, Michigan; O. H. Briggs, Sales Manager, duPont-Pathe Film Manufacturing Corporation, New York City; B. J. Knoppleman, Treasurer, Excelsior Illustrating Company, New York City; C. H. Ward, and R. McC. Ward, both of the Queen City Film Company, Cumberland, Maryland.

A Screen Advertisers Association exhibit will be held in connection with the Houston Convention, and in place of the regular business meetings, the time will be spent in screening, and the members in attendance will offer information to the visiting delegates who are interested in presentation via the screen.



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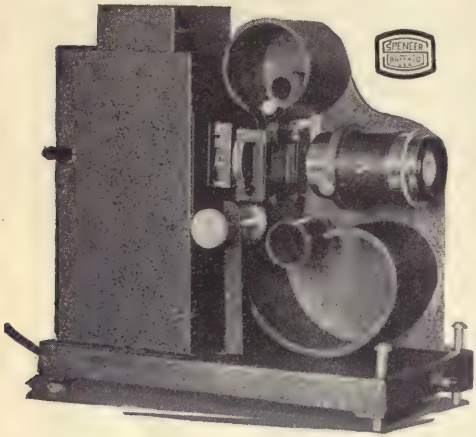

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NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President — A. P. HOLLIS, Managing Editor — FREDERICK J. LANE, Treasurer

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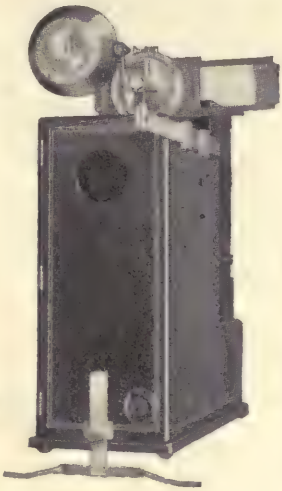

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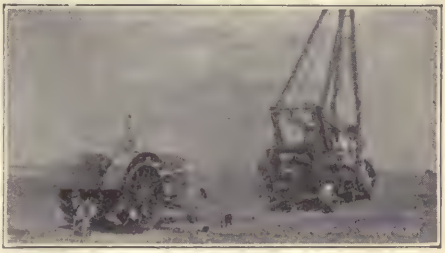

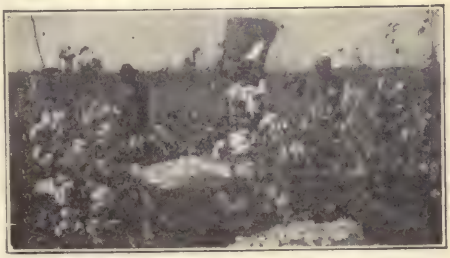

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A Colonial Textile Room

Old-Time Domestic Textile Industry Illustrated in a Working Museum of History

EDWARD C. PAGE, *State Normal School, DeKalb, Ill.*

IF ONE should take the time of the outbreak of the Revolution in America as a dividing line in human history, it would not be far from the truth to affirm that greater changes have taken place in the everyday life of the people in the one hundred fifty years since that time than in all the centuries and thousands of years that preceded. From the beginning of time down to that period, even among the most advanced peoples, each family lived to a large degree a life of self-dependence. Each family provided for itself nearly all that it needed in the way of food, clothing, shelter, fuel, light, transportation, etc. Since the beginning of the last quarter of the eighteenth century all those conditions have changed. Many lands and countless numbers of people have been levied upon to furnish our dining tables. Various people and widely separated regions provide our clothing. If workers hundreds or even thousands of miles away lay down their tools, we may be compelled to eat uncooked food, to face the darkness without light, or mayhap to approach the verge of death from cold. Every man is dependent upon every other man for the satisfaction of his very existence wants.

This mighty change in the common life of man constitutes what is commonly known as the Industrial Revolution. It came about as a result of the invention and development of the steam-engine as a reliable source of power, capable of almost limitless expansion. It made possible the devising and use of machinery in all its myriad forms. It led inevitably to easy and rapid transportation on land and on sea and recently in the air. Man gained immeasurably, but he lost his self-dependence.

Of course, what we have been saying is so well known to most that it seems like repeating truisms. But while we may intellectually take in the facts, it is to be wondered whether these facts enter into our real consciousness. We know by common experience the present manner of life, but old-time ways are so utterly outside of our experience that it is difficult to really sense the conditions.

To meet just such situations, during the last twelve years we have been developing at the Northern Illinois State Teachers College what we call a Working Museum of History. We have been gathering together the relics of the past, more especially those that pertained to the everyday life of the people. We have sought to bring them into the relations to each other which they had when they had an actual part in the life that was.

One result of this endeavor has been the setting apart of a room as a Textile Room. Here we have assembled as many of the implements formerly employed in making the fabrics used for wearing apparel as it has been possible to find in attics and lofts, in cellars, in out-buildings, and in other out-of-the-way places. These we have brought into their former relationships and thus have recreated somewhat the conditions of the olden time. When, in addition to this, the various implements are once more put to the uses to which they were habituated in days of yore, we in this generation are able to know *by actual experience* how the men of other generations clothed themselves.

Because of the limited areas in which it could be grown, because of the remoteness of those areas from the principal consuming populations, and because of the difficulty in preparing it for use, cotton did not become a

very important product until after the invention of the cotton-gin at the very close of the eighteenth century. By that time the power loom and spinning jenny were so common that cotton goods were machine made. The result was cotton never entered in any very large way into our domestic manufactures.

Silk culture never got beyond the experimental stage in this country during the colonial days. Such silk fabrics as were used were imported.

These things being so, it will be readily perceived that flax and wool were practically the only raw products used in the home-spun

Figure 1. Hackling Flax

industries. Flax grows readily in almost any kind of soil or climate, its fibers are tough and strong, it bleaches white and is easily dyed, it is adapted to a large variety of uses. Hence it was the more commonly used of the two textile materials. Wool was reserved for ornamental fabrics and for use where warmth was demanded.

In the manufacture of textiles there were these principal operations—First, getting the raw material ready for use; secondly, spinning; thirdly, weaving. The second and third processes were essentially the same with both materials. The first process was quite different in the two cases.

Flax was harvested by pulling it up by the roots. After partial drying, the seed pods were removed by drawing the heads of the flax through a coarse wooden or wire comb, called a ripple. The flax was then retted (rotted) by being kept wet for several days in order that the woody part of the stems might be more easily separated from the filaments. After drying once more, the flax was subjected to a heavy pounding by a ponderous implement called a flax-brake, the purpose being to break up the woody parts. These fragments of wood were then beaten out of the fiber (scutched) by the flax being laid upon a sort of block and repeatedly struck by a heavy, blunt-edged, wooden knife called a swingle. The flax was sometimes put through the breaking and swingling processes more than once. Unfortunately our museum does not yet possess a ripple, a brake, nor a swingling-knife. Consequently, these earlier processes in preparing flax cannot at present be made concrete experiences.

There was still another procedure in the preparation of the flax for spinning. It was repeatedly drawn through a series of long, strong, steel teeth called a hackle (hetchel). The purpose was to separate the shorter and coarser fibers from the rest and also to straighten out the remaining fibers. The flax was sometimes put through a succession of increasingly finer hackles, occasionally as many as six or eight.

The harvesting and preparatory processes in dealing with flax were dusty and dirty work and extremely tedious and fatiguing. They were performed mostly in the open or on the big barn floor and were done by the men and older boys as a rule. Hence, our picture of the hackling does not have exactly the right "flavor," but at least it does show the process and the character of the implement.

By the time flax was ready for the spinning-wheel it had gone through from fifteen to upwards of twenty manipulations. Wool did not require so many handlings. It was first sorted, since all parts of each fleece were not of equal fineness, length of fiber, etc.

Then came the cleaning to rid the wool of various impurities which naturally adhered to it. These impurities were eliminated by scouring (washing) and by burring. Both processes were principally chemical. As they required no special appliances they need not engage our attention here.

The one mechanical process in preparing wool for spinning was the carding. This was performed with implements called cards. Their general construction is well shown in the cut. One side of each card was covered with leather which was thickly set with fine wire teeth slightly bent toward the handle. In between these brush-like appliances the wool was drawn until the fibers all lay one way. Then, by a dextrous movement, the bit of wool was carded into a light roll (roving), ready to be spun. The two sets of cards shown in the picture are made of hard wood,

Figure 2. Carding Wool

yet five very distinct grooves on the handles of the left-hand cards are evidence of the firm grip of the fingers of several generations of vanished toilers. The pressing of the forefinger of the right hand has worn half through the back of the right-hand cards. Thick coatings of ancient grease surround these finger marks. The carding by the fireplace in the Colonial Room suggests the diligent sociability of the long winter evenings in the olden time. All these circumstances help to make antiquity thinkable.

The spinning process, whether of wool or of flax, was essentially the same. It consisted (1) of drawing out the fibers into a

Figure 3. Spinning on flax and wool wheels

loose sort of cord and then (2) of twisting it into a more compact thread. As fast as spun it was wound upon the spindle or upon bobbins (spools).

The "great wheel" for spinning wool somewhat antedates Columbus. Crude as it may seem to us, the spinning-wheel was a vast advance over the hand spindle and distaff which had been the sole implements for spinning through all the preceding ages. Because of the shortness of the wool fiber, the spinster, as she stood by the wheel, carefully drew out and partially twisted by hand a convenient length of the fiber. With a swift turn of the wheel she spun the thread, stopping the wheel when the twist was to her satisfaction. Changing the position of her hand, which held the thread, she gave the wheel another turn and quickly stepped forward as she wound her product on the spindle or bobbin. It will be observed that the motion of the wheel was intermittent. It is calculated that a spry spinster, in her backward and forward movements, would walk as much as twenty miles in the course of a day's work.

The small wheel was invented later than the great wheel and was an improvement upon it. Since the wheel was operated by a treadle, the spinster could be seated and was free to use both hands in manipulating the fiber. The motion of the wheel was continuous and

Figure 4. Another type of wool wheel and a flax wheel from the Custis family

rapid and only long and tough fibers could be used advantageously. Hence the wheel was used for flax spinning almost exclusively. By a combination of spindle, bobbin, and flier (too intricate to describe here) the twisting and winding were done in one process. The cut will give a fair understanding of the essential differences between the great wheel (for wool) and the small wheel (for flax).

The other picture of wheels (figure 4) is given to show an improvement upon the wool wheel. With the spindle at the end of the arm, swung back and forth by the treadle, it was supposed to obviate the wearisome stepping forward and backward. The spinster could also be seated, though she often stood. This type of wheel was devised not long before home-spinning went out of vogue and it is not very commonly seen, not even in museums. It will be observed that the small flax wheel in this picture is minus the spindle and the distaff. The spinster is examining it with interest because it once belonged to the Custis family of Virginia. It will be remembered that Mrs. Washington belonged to this family by her first marriage.

(This article to be concluded in the next issue)

The Use of the Stereopticon in the Seattle Public Schools

JULIA A. SHOUREK

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WITHIN the past year the elementary schools of Seattle have developed a city wide program of visual instruction. Prior to that time most of the visual work of the schools was done by means of the film under the direction of the Committee on Visual Education. This committee passes on available films and makes recommendations and bookings for their use in the schools. It renders a valuable service in securing both educational and entertainment films. The difficulty of securing timely educational reels, however, makes possible very little correlation to the regular work in the school curriculum with this type of projection. It has a definite place, but along with its many advantages it has some disadvantages which make its frequent use impracticable.

About a year ago it was found that a stereopticon would aid materially in the Nature Study work so a number of plant slides and a small portable projector were provided for the purpose. This gave opportunity to use the material in all schools. The portable stereopticon connects with the regular light socket, requires no special screen and can be used in any sized room in any light except full sunlight. The slides can be rearranged to fit a great number of topics and the talk that goes with them can be changed to suit the grade in which the material is used. In these features as far as classroom work is concerned, the stereopticon and slides have a great advantage over the moving picture machine and film.

In September, 1923, the district secured a set of slides known as the "Keystone 600 set." Previously a large number of slides on science, history, language, and geography had been kept in the school warehouse for the use of the high schools. The work of distributing them must have been very much of a burden to the men in charge for they knew nothing of the material and naturally were hardly to be expected to handle the various subjects as well as one trained for the work.

These slides were all sent to a room in the offices of the Superintendent of Schools and the task of "selling" them and their possibilities to the principals and teachers was undertaken. The School Board was willing to purchase necessary slides if the respective schools saw their value and were willing to provide their own stereopticons.

The "600 set" contains very valuable material on world geography, but it seemed advisable to start nearer home, so the Seattle Chamber of Commerce was asked to co-operate. And co-operate they did. Several hundred beautifully colored slides were loaned the "slide library." They covered many phases of industry and resources of the state as well as its scenic possibilities and improvements in the way of highways, irrigation projects and bridges. Here was a splendid starting point. The eighth grades use a text by Dean Howard T. Lewis of the University of Washington entitled "The Basic Industries of the Pacific Northwest." It is a shortened edition of a university text known as "Resources and Industries of the Pacific Northwest" and had been prepared for and presented to the schools by the Chamber of Commerce. From the slides loaned by them a set of seventy-five was made up to illustrate the book. Grain resources, livestock, irrigation, fruits, fisheries, lumber and other subjects from the table of contents were illustrated by groups of slides ranging from two to sixteen in number. This set was taken to the various schools and shown in the classrooms. A fine set of bird slides loaned by the Seattle Audubon Society and other plant slides were used and the campaign was on.

The children liked it. The kindergartners from their comfortable little chairs could sit naturally and enjoy the story of their breakfast as told through slides on wheat, oats, chickens, fruits and cows with as keen an interest as the more mature eighth graders who saw in those same slides the growth from a great wilderness of a producing and commercial empire.

And all the six grades between liked it. Birds and wild flowers, mountains and lakes, fruits and vegetables, sheep and cattle—all these were brought to the eyes and the imaginations back of those eyes worked over time.

Teachers and principals readily saw the possibilities of the idea—but they had no funds with which to buy medium-priced "daylight" projectors. But principals and schools have a fairy godmother, so the fairy godmother was called in. The Parent-Teachers' Association groups were shown the possibilities of the idea and they waved their magic wands and school after school was added to the list of slide borrowers. In some schools the money was raised through paper sales—in others the lantern was left as the parting gift of the graduating eighth grade class.

Today fifty-nine grade schools are provided with stereopticons and the slide library is growing by leaps and bounds to keep up with demands of those schools.

The old slides from the warehouse have been re-classified and re-organized and from them we have a supplementary geography set, a set on Greek and Roman History to illustrate the history of the fourth and sixth grades. The third grade goes "Around the World With the Children" through seventy slides showing the Artic and the torrid region, the desert and the mountain top, Europe and finally bringing them back to the land they love the best. Animal life, sea life, insects, trees, wild

flowers, shrubs: all are pictured on glass for the eyes that eagerly await them.

The slide library today contains about five thousand slides. The demand for sets on textiles and food stuffs has been met by making up permanent sets on the various subjects. Silk, wool, cotton, linen; iron, steel, and coal; each set is kept in a separate box and goes out only when there is a demand for that subject. This leaves the main set intact for the use of the teacher who is taking up regional geography and wants material on that.

The Pacific Northwest Products Committee of the Chamber of Commerce have aided the work in a very practical way. Local industries have had slides made of their own particular work and added them to the slide library. Our slides on coal and iron as studied in regional geography are supplemented by a set showing the digging and distributing of coal in Washington and the manufacture of stoves in Seattle.

The grain resources are brought home through a set on bread baking; the dairy interests are linked with the home by a set on milk distribution; the coffee of Brazil is followed through a local roasting and grinding establishment, and our water power is pictured through a series of slides following the subject from the reservoir in the mountains to the wires which do our city's work. The Port Commission set shows just what Seattle means as a port.

The Mt. Ranier National Park Co. and the Northern Pacific railroad have given us access to two great national parks—through sets of lantern slides.

The district has bought many slides. A set of one hundred sixty American History has recently been added and the third grade children have a set made for them on our own "Indians of Washington." A recent European visit by one of the Superintendent's staff has already yielded a fine set on modern Greece and others are hoped for. Two sets on the Early History of Seattle are so popular that they are booked weeks ahead at all times. The first "Basic Industries" set was so much in demand that two additional ones have been added and two sets of plant slides are now circulating.

The slides wanted are ordered by teacher or principal and as soon as the set is ready the school is notified and a messenger sent for it. If the material is wanted for some special date, such as a P. T. A. meeting or an assembly, that is given preference over the regular work. The slides may be used as an introduction to a lesson, in the actual development of the lesson as a text, or as a review. Much of the work done is pupil activity as it should be.

In some schools a committee of pupils looks after the stereopticon, gets it ready for the teacher and operates it. There is a glory about such work that adds a bit of dignity to every member of the committee.

The co-operation of principals and teachers in prompt return of material has been such that the slide library is rendering a very efficient service. In October the number of slides distributed was 4,524; in November, 5,620 and in December, in spite of Christmas programs and a shortened month the number was 5,137. Slides are loaned for two or three days unless special arrangement is made for a longer period.

Several of the schools have their own 600 set and others are getting it. This will mean a greater efficiency in the individual school and will leave the central office to handle the special materials.

To Our Friends in the Church Field

Please watch for the June issue. We believe we have something started in that issue of particular interest and value to you.

The Case of the Non-Theatricals

Charles C. Gray

THE writer very recently attended a meeting to which a gentleman from the motion-picture exhibitors' association had been invited, to favor us with an exposition of the association's attitude on various phases of the exhibitors' relationships with the public. The gentleman appeared, and gave a most courteous, interesting, and informational presentation of the exhibitors' outlook from their view-point. He brought an apparently very complete, and certainly very entertaining brief for his clients, as a worthy and loyal counsel, so to speak, unquestionably should.

Partly from my notes, and partly from memory, I venture the following as a fairly accurate outline of his argument:

1. The motion-picture exhibitors in this state were not organized at all until about a year ago; but now a very large percent of the theater owners of the state (I fail to recall the figures) are members of the exhibitors' association.

2. One of the benefits of such organization is the advantage it affords for doing effective work against such proposed legislation as may appear to be adverse to the business interests of the motion picture theatres—one of these adverse propositions being censorship of films.

3. The motion picture business, however, is so large an institution, and so widely and intimately ramifying into such a diversity of our social interests, that public censorship of its exhibition is out of the question—that it cannot be censored.

4. The exhibitors are under great expense for suitable theatre-room, taxes, license, equipment, service, inspection, etc.

5. As against the public's contentions of culpability on the exhibitors' part for the objectionable character of some of the films shown, the public should know that the exhibitor is, by some of the big producers, forced to buy his films *en bloc;* that is, in order for him to secure some film of great note, he must take with it many (as many as forty sometimes) other films, "kite-tailed" onto the leader—films of which he knows nothing, perhaps, and some of them at the time, it may be not even made.

6. One of the most unfair and consequential menaces to the exhibitors' business interests are the non-theatrical activities of such institutions as schools, churches, parent-teacher associations, lodges, etc., none of which has any requirements of costs, equipments, etc., comparable with those of the theatre, but which compete with the theatre, thus unfairly, by giving picture-shows of evenings to the children, young people, and even to the general public.

7. Such non-theatrical activity constitutes a commercialization of the schools, churches, etc., and is therefore patently wrong in principle, and thoroughly unfair in practice—and should be, and must be, stopped.

8. The theatres would be very glad to cooperate with any of these institutions named, by arranging to pool interests and activities on an evening show, going 50-50 on door receipts, thus avoiding competition, and at the same time assisting the community organizations to realize their desired benefits of treasury.

9. The non-theatrical group makes use of the same films that the theatres are purchasing, anyway, so why not unite with the theatre in their showing?

10. The screen is today the most powerful and effective means of public education in use, and is certainly destined to become the greatest educational device available to the schools of the land.

The writer believes that the foregoing ten points of the discussion quite fully and ac-

curately outline the gentleman's argument. It will be clearly evident that his presentation had been most excellently worked out, and that the outlook and attitude of the motion picture exhibitors must have been, as indeed they were, most loyally and entertainingly given. However this paper purports to be a sort of brief in reply *for* the non-theatricals, of whom the gentleman, for the exhibitors, so earnestly complains; and the writer will endeavor to serve, with equal loyalty, even if not so expertly, the cause of his indicated clients: for he very deeply believes that they have a very just case for consideration and judgment. Let us see.

We shall leave out of this discussion the consideration of the "educationals," since on their showing, there seems to be no controversy; and shall confine the arguments to the showing of entertainment films.

Motion pictures are, as the gentleman avers, quite the premier device for entertainment today, in its most fascinating and emotional phases. They portray and appeal as no other form of amusement does. To children's natural receptivity and emotional responses they appeal in special power. Children are due their visual delights. It is their special right to be accorded this wonderfully realistic and widely comprehensive form of entertainment and information. Parents are in duty bound to provide their children this fundamentally effective means of tendency-and-habit formation.

Then, too, this superexcellent attitude-and-ideal-former has no rival in character-building possibilities. Children veritably *live* the emotional experiences governing them as they view the picture; and their attitudes of mind and soul toward life's developing moralities are definitely shaped for further and future responses in real life. Character-elements in childhood are thus raised into the plane of consciousness, and are set to work in most effective attitude-making in the person of the child.

Well, careful and thoughtful parents keenly realize all these facts, and therefore feel, in the deepest concern, their obligations to the children in the matter of affording them this fundamental means of mental, moral, and educational development and growth, both for their own present needs and for their future welfare in higher citizenship.

But—the open, receptive nature of childhood is as invitingly exposed to the elements of immoral and destructive suggestion, as to the moral and constructive; and it is the part of the careful parent to fend it from the former, while providing it with the latter. The nascent elements of future rectitude, awakening in childhood, will never be stimulatingly cultured by our resorting, for their fertilization, to a mixture of spiritual enhancement and immoral suggestiveness.

Careful parents are most keenly alive to the seriousness of all these truths, and this awareness weights the more heavily their concern over the quite common impossibility of finding an entirely suitable provision for their children's entertainment and instruction in the ordinary mixed programs of our regular motion picture theatres, even tho perhaps a fine feature film composes a part of the evening's run.

The writer recently attended the first-run showing of an extraordinarily fascinating and beautiful new picture play in one of the large theatres of the city. Many children were present, as indeed they should have been. The fascinating witchery of the play was wonderfully enthralling, and the writer's own pleasure was increased by his realization of how the children there must be carried away into veritable wonderlands of exhilerating imagination—to them a living reality.

Well, as an interlude in the program, the management staged a highly artistic Oriental dance. I now watched the reactions of the dance on a group of small boys near me, and was saddened by noting their sly glances to one-another, their winks and knowing smiles,

their snickers and appealing nudges, as the dance—wholly too sophisticated for their childish life-experiences—proceeded in all its artistic, but somewhat voluptuous, beauty! These lads *could* not understand nor appreciate the beauteous finesse of the dance itself, but found their comprehension and interest in the really rather startling display of the dancers' figures. I could not help wishing that the boys in being privileged to see the play in all its fascinating cleverness, had been spared the unsafe allurements involved in the Oriental dance.

However one needs but to attend quite any theatre to find that the program is very commonly composed—if, in part, of a laudable picture-play; then, also in part, of some questionable, or intolerable filler—with domestic infelicities, drinking scenes, sex play-ups, revelations of nudeness, dope complexities, triangle stuff, mushy love-scenes, profanity, stealing, property destruction, brutalities, irreverence for elders, disrespect of law, misrepresentations of institutions, etc., etc. *ad libitum*, and *ad nauseam!*

Parents know that these objectionable things are shown in the theatres, and they are awake to the demoralizing influences of these subtle teachers in the education of childhood and youth. To obviate this situation, it would therefore seem clear that parents must provide the children with their due entertainment in some other way, and the only apparent safer way appears to be the recourse to the complained-of non-theatrical programs, wherein a careful selection may be made, and wherein any objectionable feature of an otherwise acceptable film may be "cut," before it is shown. These advantages to the non-theatrical shows seem to furnish very sound warrant and justification for their existence and practice.

The exhibitors are not herein charged with a deliberate purpose to trick and demoralize childhood and youth in the running of the pictures that compose their programs. In fact, their helplessness to *choose* their films was most frankly declared by our guest, who explained that in order for an exhibitor to secure some desired feature play for his season, he must contract for a "kite-tailed" list of other films, the nature of which he has no way of judging, and some of which were, at the same time, not even yet made! This is called "The Bloc-Contract" method of selling. Whether the exhibitors likes some of his list, when he comes to know them, is of no concern whatever to the seller—they must be paid for just the same; and if paid for, of course they must be run.

Homes and schools and churches, therefore, know very well that if they are to spare the children and youth the demoralizing features of motion pictures as ordinarily shown in the theatres, they must find some way of providing this education and entertainment other than at the theatres—and therein lies the defense of the non-theatricals, which can select and "cut," before the children are given the show.

"Business-As-Usual" tells the parent he shall not be permitted to make these choices for his children, and that the non-theatrical is all wrong, and must be stopped! However let the parent reply to "Business-As-Usual."

Go out, and stop the south-wind in springtime; stop the parent's solicitude for character-development in his children; stop his care and sacrifices for the children's education in rectitude, clean-mindedness, clean habit-responses, right attitudeness in the multiple interests of daily living—stop putting consideration for these vitalities *ahead of* and *above* that of the dollar for "Business-As Usual"—and then assure him that when he shall find these, his orders, obeyed, he may rest assured that the non-theatricals will trouble him no more: but that his Ukase will go unheeded until Mr. Producer becomes actuated by a nobler design than that of making his pictures exclusively for "Business-As-Usual's" gains, regardless of the higher claims of Home-Moralities.

Finding the Facts of Visual Education (III)

FREDERICK DEAN MCCLUSKY

A SERIES of articles defining the present status of Visual Education, by a serious student of the subject, Professor F. Dean McClusky of the University of Illinois. Professor McClusky conducts a summer school course in Visual Education at the University of Chicago, was a leading contributor to Frank N. Freeman's "Visual Education," and is closely identified from many angles with the visual instruction field.

The first article in this series appeared in the February issue entitled "The Administrative Status of Officers in charge of Visual Instruction Bureaus." The second article, entitled "Growth Through Teacher Training," began in the April issue and is concluded below.

III. Growth Through Teacher Training
(Second Installment)

TYPES of instruction. There are several ways in which teachers may be trained in the art of visual instruction. These methods can be listed under three major headings, (1) formal instruction, (2) semi-formal instruction, and (3) informal instruction. Instruction gained through recognized courses in institutions of learning is thought of as formal training. Semi-formal instruction is illustrated by that received at teachers' institutes and from short courses. Informal instruction is the resultant of such vicarious experiences as the occasional lecture or scattered reading. This article will attempt to evaluate the present status of the training of teachers in visual instruction by making a systematic inspection of the situation in terms of an analysis of these types of instruction.

Kinds of formal training. Institutions of learning provide various kinds of formal training. For example, one may differentiate between resident courses and extension courses. Summer school courses may also be distinguished from courses given in regular session. Finally, a distinction may be made between prescribed courses, electives and non-credit courses.

This enumeration of the types of formal training is valuable in that it enables one to classify formal courses in visual education and thus form a correct picture of the situation. Suppose, for example, an investigator reports that, "fifteen educational institutions offered courses in visual instruction during 1923-24." This statement means one thing if these courses are extension courses and quite another thing if they are required of all graduates of the fifteen teacher training institutions.

Kinds of semi-formal training. There are five types of semi-formal training in visual instruction which may be enumerated for our purposes. They may be listed as that training gained through (1) a teachers' institute, (2) a short course, (3) a series of systematically arranged conferences, (4) a series of lectures, and (5) systematic supervision. While there may be other types of semi-formal training which might be enumerated, these appear to be the most common. Similar types of semi-formal training are frequently used in industry to train employees. Anyone who has participated in a series of short courses or systematically arranged lectures and conferences recognizes the value of such procedures for training individuals. However, this semi-formal experience is not as effective as that gained from formal courses conducted under the direction of recognized institutions of learning.

Kinds of informal training. There is considerable opportunity to gain information by informal methods in the modern world. Newspapers, magazines, the radio, the moving picture theater, and modern advertising make important contributions to our stores of experience. An inspection of the situation enables one to distinguish at least six types of informal teacher training found in the field of visual education. These may be listed as that training gained (1) by reading magazine articles and newspapers, (2) by listening to occasional lectures on visual instruction, (3) by participating in occasional conferences on visual education, (4) by observing occasional demonstrations of visual materials, (5) by reading books, and (6) by listening to salesmen of commercial products in the field.

The growth of visual education is in no small degree due to the spread of information by informal methods. In fact, much of the present interest in visual instruction has been developed through the efforts of advertisers to place before the school public a considerable amount of information concerning visual materials. Many teachers have employed visual methods backed by no other training than that received through informal methods. However, it is obvious that such training is not as apt to develop permanent interest in visual education as is the training which is gained through formal or semi-formal methods.

Formal courses offered. With these above classifications of teacher training in mind let us now turn to a consideration of the lines along which progress has been made. In a recent investigation[1] it was found that formal courses in visual instruction have been offered up to the year 1924 in over a score of educational institutions. The list of institutions giving courses includes[2] the University of Chicago, the University of California, Cornell University at Ithaca, the University of Texas, the University of Illinois, Western Reserve University and the Cleveland School of Education, San Francisco Normal School, the Kansas State Teachers' College at Emporia, the Chicago Normal School and Indiana University. While this group of pioneers is but a small percent of the hundreds of colleges, normal schools and universities of recognized standing throughout the country which offer professional courses for teachers, yet it does include a number of the finest universities and normal schools in the country.

A study of the courses in visual education which have been offered by the small group of pioneering colleges shows (1) that in no instance is the course in visual instruction a required or prescribed course, rather it is an elective, (2) that in three institutions courses have been offered by correspondence study or extra mural classes and (3) that a majority of the courses have been offered in summer session only.

If, according to our thesis, the movement for visual education is to grow through formal teacher training it is obvious that the way to train the largest number of teachers is through prescribed courses in teacher training institutions, courses in visual education required of all graduates. Unfortunately, this is more easily said than done. The facts at hand show that even those institutions which have offerings in visual instruction have made them electives. Why? For the reason that the curricula of teacher training institutions are already overloaded with prescribed sequences and many highly revered subjects are constantly clamoring to be placed on the list

[1] Frederick Dean McClusky, *The Administration of Visual Education, A National Survey.* An unpublished report of a survey made for the N. E. A. Committee on Visual Education.

[2] A published list of twenty-three educational institutions which actually offered courses in visual education in 1922-23 has been issued under the caption "Visual Education Directory 1924" by the National Academy of Visual Instruction, J. V. Ankeny, Sec'y, Ithaca, New York.

of minimum essentials. A course in visual education has little chance to gain recognition against such odds.

Progress thru semi-formal training. Any comprehensive program of teacher training in visual education should include a generous amount of semi-formal instruction to supplement the core of formal courses. Teachers in the field should be given an opportunity to become informed on the subject through short courses, institutes, systematic conferences, and intelligent supervision. Enough of this type of work has already been done to enable one to cite examples which should serve as guides to future workers.

The most comprehensive program of semi-formal training to be carried through to date was that launched by the Michigan State Department of Public Instruction in 1923. A short course on visual instruction was given under the direction of Mr. C. J. Primm in each of the normal schools in the State of Michigan.

"The course had three immediate aims—to acquaint the teachers-to-be with:

1. The theory and technic of using films in teaching.

2. How to secure films of various kinds, and how to take care of them.

3. How to operate and care for a motion picture projector.

In two Normals the course was practically limited to Seniors, while in the other two (smaller) schools the enrollment was thrown open to all classes. There was no credit given other than a letter of recognition from the Department to those who successfully completed the course. Owing to this work being superimposed on an already full schedule, the lectures had to be given to six different sections of students, meeting at different hours of the day. There was time for eight lectures to each section. In addition to the lectures and some prepared material given out in printed or mimeographed form, each student who so desired was given from one to two hours of individual coaching in the operation of a projector and the physical care of films. Under these conditions it is interesting to note that the total lecture enrollment approximated 750, of whom two-thirds learned to inspect and repair film and to operate a motion-picture projector.

By announcement through school superintendents and commissioners, all teachers in adjacent areas were invited to round tables held on two different Saturdays at each Normal School. While the response to the Normal Course offering was extremely encouraging, the response to the Round Table invitation was almost negligible—due probably to the fact that two urgent letters to each Superintendent with enrollment cards enclosed, are not enough advertisement to bring good results.[1]"

The non-credit short course of the type given in the Michigan Normal schools is perhaps the most effective type of semi-formal training in visual instruction yet devised. It is closely pressed, however, by the carefully organized teachers' institute. Two counties in Illinois have conducted institutes on visual instruction which are worthy of mention in this connection. These institutes, one held at Bloomington, McLean County, Illinois, December 7-8-9, 1922, and the other held at Peoria, Peoria County, Illinois, March 27-28, 1923, were organized around the topic of "Visual Education." Lectures, demonstrations and exhibits constituted the program of activities. Over 1500 teachers in the two counties were reached in this manner.[2]

[1] Thomas E. Johnson, *Development and Extension of Visual Education in Michigan.* The Educational Screen, Vol. II, No. 8, October 1923, p. 383.

[2] For an account of each institute see *A Teachers' Institute on Visual Education,* The Educational Screen, Vol. II, January 1923, pp. 31-32 and The Educational Screen, Vol. II, March 1923, p. 117.

Other examples of successful semi-formal training are to be found in the supervisory activities of the directors of visual instruction in Berkeley, Detroit, Newark and Kansas City. These officials have been particularly active and successful in organizing conferences and committees to deal with problems of visual instruction in their respective cities.

Progress through informal training. While some progress has been made in the development of formal instruction in visual education any student of the movement knows that the bulk of teacher training has been of a semi-formal or informal type. It is little wonder then that the movement has been characterized by a considerable amount of loose thinking and pure bunk. Information gained from propaganda is certain to be distorted. However, one should not get the notion from this statement that semi-formal and informal training are not desirable. Such training is better than none at all. However, it is pertinent to the best interests of visual instruction that the emphasis be placed on the side of carefully organized systematic formal courses which will set teachers straight concerning the true value of the method.

The solution of the problem. It appears from our analysis that the major task which confronts leaders in the movement for visual education is that of bringing about the establishment of prescribed courses in visual instruction in teacher training institutions. In other words, if we lay down the thesis, as we did in the first part of this article which appeared in the last number of the EDUCATIONAL SCREEN, that the true development of visual instruction lies through teacher training, and if we maintain that the way to train teachers most rapidly is through prescribed courses in teacher training institutions it would appear that the establishment of such courses is fundamental.

The writer opines, however, that it would be quite difficult to justify at present the requirement of a course in visual instruction for all teachers who graduate from teacher training institutions in view of the already numerous courses in general methods and special methods which are required of these teachers. *The solution of the problem does not lie in the direction of special courses on visual instruction but rather in the direction of incorporating into the already existing prescribed courses in general and special methods the treatment of the topic visual instruction as a part of those courses.* For example, instead of arbitrarily maintaining that all teachers should take a course in visual instruction as well as general methods it would be far better to introduce into the course on general methods a discussion of the topic of visual education as a part of general methods. For, as a matter of fact, "visual instruction," "the project," "supervised study" and many other recent educational devices are parts of the field of general methods rather than special devices in and of themselves which deserve treatment as panaceas for all educational ills. The topic of visual instruction as applied to the teaching of English composition, geography, history, civics, reading, and so on, should likewise be introduced into the special method courses in these fields. All of which means that the new textbooks which are written on general and special methods of teaching should devote a portion of their space to the topic of the use of visual education in teaching. One recent textbook in the field of methods has devoted one chapter to visual instruction. This is a step in the right direction, and the writer is certain that by such a procedure more teachers will be trained in less time than if we attempted to place special courses of visual instruction in our teacher training institutions as prescribed courses.

One may then ask the question "What is the place of the formal course in visual education?" The answer is simply, "Let such courses be continued as electives except for those supervisors or teachers who want to

specialize in visual instruction with a view to becoming specialists in the field, for example, a person who is being trained to take charge of a bureau of visual instruction in a city school system. For such individuals a more intensive systematic treatment of the field is necessary and such training can best be gained thru a separate prescribed course in visual instruction. This course could also be taken as an elective by any teachers who found themselves to be particularly attracted to the field.

The above program if carried out as outlined here would be in keeping with the general practice which is being followed in our most progressive teacher training institutions and it would gain results. Once put into operation the proper balance would be established between formal, semi-formal and informal training. Let all three types of training go on. They are all necessary and all contribute to the progress of the movement.

Conclusion. The development of a sound market for visual materials means the training of teachers in the art of visual education. Educators and commercial interests alike must be brought to a realization of this fact. Some progress in teacher training has been made along the lines of formal courses offered by educational institutions. Such formal courses have been offered as electives. The bulk of the training of teachers in visual instruction has been through semi-formal and informal methods. More emphasis should be placed on formal instruction. Inasmuch as formal courses in visual education are likely to be offered as electives in the future and in view of the fact that visual education logically belongs in the field of general methods it is recommended that a discussion of the topic of visual instruction be introduced into courses on general methods. Teachers taking prescribed courses in general methods will thus become correctly informed as to visual education and the movement for visual instruction will come into its rightful heritage.

The next article in this series will discuss another phase of the development of visual education, namely, the effect of free film on the non-theatrical market for moving pictures.

The Use of Visual Aids in the Schools of Los Angeles County*

HUBERT S. UPJOHN

Assistant County Superintendent of Schools and Director of Visual Education, Los Angeles County

THE schools of Los Angeles County have a somewhat better opportunity to obtain certain types of visual instruction tools than schools not served by a central loan bureau. However, the school not equipped for projection work should not feel in the least hesitant about undertaking a definite program of development work in the visual field.

The advantage of illustrating one's effort to communicate meanings was long ago understood. Every word has its roots in one or more image—experiences once held in mind long enough to get from it some kind of meaning. Only such meaning as was obtained from those root-images can persist in the individual mind. No broader or deeper meaning can be attained by any learner than is

*Reprinted by permission from the Sierra Educational News for February, 1925.

made possible by the background of his image experience. This is the psychological basis for a general demand for increased quantity and quality of experience, both direct and indirect, as a factor in teaching. Various forms of pictures furnish the learner with the bulk of his indirect experience.

The visiting superintendent, who watches a teacher at work can put no more vital question to himself than this,—

"To what extent is this teacher making sure as she uses language that the pictures in the minds of each of these pupils are accurate and reasonably complete as compared with the picture in the mind of the teacher?" Only as these sets of images approach each other in identity is the meaning the same for teacher and pupil. For obvious reasons a picture furnishes a basis for safe comparison. The use of pictures for this purpose is, or ought to be, the heart of visual instruction.

Front and Back View of Wall Picture in Frame
The back side is shown to indicate how the frame is constructed to make an easy change of pictures. A sheet of double surface corrugated strawboard, bound with craft paper tape, is held in position by turn buttons as shown. Staples are in the frame so that by changing the wire a vertical panel picture may also be used.

Visual Teaching

There is wide diversity in the range and type of visual method in use. Perhaps no better example of visualized method is found than that used by the teacher of foreign children who impresses the meaning of common nouns by labeled articles of furniture in the classroom, or illustrates common action words by teaching the child to follow action word instruction when commanded to run, stand, sit, walk, close the door, etc. Another common use which is fundamental is that of certain pictures to suggest sounds to be associated with phonograms, as when a picture of a cow is associated with the oo in moo.

Text illustrations used in the primer and first reader directly illustrate objects and actions in the context. As we examine the textbooks in the upper grades and high schools, generally speaking, the illustrations and text have less in common, the more advanced the book. Occasional exceptions to this rule are found. An example of close correlation between text and illustration has recently been published by MacMillan under the title "Elements of Socal Science" by Fairchild. A careful study of the illustrations in such a text will help interested teachers to obtain ideas for the effective use of pictures as an aid to teaching.

Flat Prints

The most valuable of all types of pictures is the flat print, which may be obtained from magazines, book illustrations, advertising folders, issued by railroads or travel bureaus, etc., or prints purchasable at small cost from companies dealing in them who advertise in nearly all educational journals. But no teacher needs to plead lack of material who has not done her best to exploit intelligently that very rich mine of pictorial gold.

Teachers in Los Angeles County have the advantages of the loan bureau maintained at the office of the County Superintendent. The Visual Education Division of that office was established in 1916 and has been continuously in operation since that time. Since several types of visual instruction materials have been loaned to schools in this county without other cost than one way transportation, for a period of now over eight years, it is significant to know what types are found to have "come-back" orders for repeated use by the same teachers. In a general way this is now illustrated by the calls we have for bookings.

During the loan period October 1 to December 1, 1924, our bookings numbered:

Stereograph Sets	16
Wall Pictures	124
Motion Picture Subjects	134
Lantern Slide Sets	430

(Sets of 30 or more slides each.)

Our wall-picture service was instituted only late last year, and promises to grow rapidly into one of our largest demands. What, then, does this report mean?

Stereographs

It is clear that not many stereographs are being borrowed from us. This is due, in part, to the fact that some schools own their own collections. The larger truth is that the stereograph is little understood and a much underused form of visual instruction. A second consideration is the fact that not many of the stereograph studies which would be found most useful are on the market. A third consideration is the difficulty of getting the teacher and pupil to use them correctly. They are of little use unless the third dimension is actually seen by the user and this the user fails to see oftener than we might guess. The pupils' images become confused if too many subjects are studied in succession or if the effort to use them reaches a point of fatigue. Too often they are used to satisfy a passing curiosity without seriousness of purpose. They are essentially a study tool, not adaptable readily to group work.

Wall Pictures

The wall pictures, which the bureau loans to schools, are enlarged photographs, 18 by 26 inches, in black and white, sepia, or hand colored in oils. The service was born of a real need for a frequent change of classroom pictures, for subjects having a broader range of interest than is usual, and for a great reduction in the cost of obtaining them. Their chief value, in addition to meeting these needs, lies in the study data which accompany them. These study sheets give the teachers specific examples of intensive study of individual pictures in such a way as to develop that multiform interest which is inherent in every significant picture.

Motion Pictures

The comparative use of motion-picture films for teaching purposes in Los Angeles County is not adequately represented by the number of bookings given in the above table. There are several commercial exchanges in Los Angeles City which make a business of providing educational film subjects to our schools. The department of the city schools handling visual instruction is also equipped with an even larger library of loan films than we have at the County Bureau. We cannot make a guess as to the real total which should be shown to indicate the truth about the extent of the use of films in Los Angeles City and County, today. It is safe to say that the number is decidedly smaller than is usually supposed as compared to the actual use made of all kinds of visual methods. Probably the amount of time consumed by the use of motion pictures, strictly for purposes of instruction, is no greater than the time devoted to the use of slide study.

Why is this? Partly it is due to lack of equipment for motion picture projection; in part it is due to lack of funds for rental pur-

poses; again it is due to the unsuitable editing of so-called "educationals" for classroom instruction purposes; and lastly to the fact that the motion-picture is easily over-rated as a classroom tool. In its own field it is without a substitute and can be made to fill a need which heretofore has been unfilled. But that need lies in the field of relationships, involving motion, inter-actions, growth processes, developing situations, dramatic events and dynamic forces at work. It is, however, so easily made to substitute for the purposeful activity of the pupil, even to the extent of stultifying his own image-forming initiative, that it must be used with great caution. Its cost makes inevitable that the range of its use must be closely restricted to that for which there can be found no equally effective substitute. The film is most useful as a means of introducing a new subject when a background of experience, not otherwise obtainable, is a pre-requisite.

Lantern Slides

So far as the Los Angeles County Bureau of Visual Education is a factor, the lantern slide is the most widely used means of visual instruction in that area. There are certain interesting considerations involved in this situation. When the bureau was first established the director found it next to impossible to obtain many needed types of slide by purchase. Since the pictures were obtainable it was soon seen that a photographic laboratory for the manufacture of slides needed in its work would greatly add to the usefulness of the bureau. Such a laboratory was brought into being. It followed that a staff was needed for coloring slides, repairing and shipping them, collecting pictures from which to make them, gathering data needed to go with them, etc. At the present time the bureau has about 200 sets for loan to the teachers of the county and a collection of nearly 10,000 negatives which are in process of organization. The staff of the bureau now consists of a director, who is also an assistant county superintendent, of an assistant director, a stenographic secretary, a photographer, a stenographer and a shipping clerk. Members of the staff have developed their abilities as colorists, artists, investigators, research workers, etc., sufficiently so that the department does all the work involved in the production of high grade lantern slides, enlargements, and photographic prints. These details are furnished to indicate the type of service which has been found practical in the particular case of the Los Angeles County Bureau.

Vroman Collection

Worthy of especial mention is the Vroman collection of negatives purchased by the Los Angeles County Bureau. These negatives were made by A. C. Vroman of Pasadena, from 1898 to 1905, in connection especially with trips among the Indian Pueblos of Arizona and New Mexico and the Missions of California. Other negatives purchased by the department are now being selected to cover literature, science, history, geography and the industries, with emphasis upon California and the Pacific Coast.

Demand for visual instruction materials is strongest from teachers of geography, followed closely by history, but the latter demand is much more difficult to supply. Science teachers, especially of elementary science, come third, foreign languages and art teachers following a rather lame fourth or fifth. Some demand comes from teachers of English, of manual arts, vocations, domestic arts, and other special subjects.

Propaganda

For a time visual instruction as a method found prophets and propagandists who knew little of educational practice but felt called to preach a new educational gospel which was to eliminate teacher, textbook and what-not. These exaggerated notions found favor in high quarters, even being elaborated upon by men world famous, as, for example, Edison

and H. G. Wells. We wish to assure the teachers of the state and the makers of text-books that they are in no danger. We wish to go further and quote a caution to teachers who do use visualized methods. This caution is found in Freeman's very sane report on "Visual Education" (University of Chicago Press, page 80) and is as follows:

"Caution should be observed to encourage initiative and an intellectually active attitude and not to allow the use of motion-pictures or other visual materials to over develop the attitude of passive receptivity." To which we would yet more emphatically append that the pupils' attitude of passive receptivity is the curse of all kinds of schooling.

What to Look for Out of Doors This Month

LUCILE V. BERG

"There the iris timidly,
From its hood of dew,
To the wind that wanders by
Lifts an eye of blue:
Here the cautious violet,
As if it could hear
Music none has dreamed of yet,
Lays to earth an ear."

LAST Autumn Nature, crowned with Amaranth, sighing, gathered up all the sweetness and lovely colors of drooping flowers and faltering butterflies of summer, but now she has cast aside her dark robes, and come abroad adorned with Asphodel. The air is laden with the sweet wild smell of Spring, for Nature has given back to Life in full measure all its color and fragrance.

THE exquisite pink striped bells of the Spring-beauties lift their cups to the sunshine, but at the day's end they droop and close to protect their precious pollen from the dew. In low wet meadows the bright marsh marigold and the homely skunk cabbage jostle one another as if each desired the place the other held. Close to the tree trunks in the open wood a thousand pointed

In sandy wastes the Lupine lifts its blue bonneted flowers

spears come up through the hard barren ground and then unfold into two mottled leaves that guard the single blossom of the adder's tongue, while in the open spaces blunted spears appear and open into tattered canopies that shield the waxen flowers of the May apples. Sometimes Nature rewards old age with a beauty lovelier than youth—the great white trillium, set like a jewel in its three green leaves, and swaying gently on its supple stem, is tinted with the blush of sunrise e'er it dies. Even that vagabond, the dandelion, is folded in a shroud of green before its beauty fades.

THE ironwood has powdered the grass with an abundance of pollen and its leaves are unfolding like elfin fans. The delicate pink leaves of the black oak are curled like baby hands above the slender catkins whose profusion gives promise of Autumnal fruit. The dogwood and the shad-bush have glorified the roadside, and the hawthorne in the pasture is like a great nose-gay. At the edge of the woods the petals from the pendant racemes of the wild cherry drift down like belated snowflakes. The red-bud trees rival the Japanese cherries, and the ruby buds of the lindens have changed to emerald leaves.

THE grey catbird has come back to sit low in the bushes and rock back and forth singing a song almost as lovely as that of the true mocking-bird, but at any moment he is likely to spoil it by sending forth a series of discordant caterwauls. What a nest he builds! It is as much of a scrap pile as the cuckoo's. Most of our summer residents are here and those who pass the winter with us have left to go North before hot weather sets

Snowy Trilliums nod in the flecked sunshine on the forest floor

in. The bobolink has doffed his somber garb and with it all his roguery. He has left the South where he is known and hated as a devastator, to nest where he is loved,—

The Dogwood gleams white through the leafing underbrush

for when he is North he is a beautiful black and white bird with irreproachable manners.

CADMUS sowed the dragon's teeth and from them there sprang an army of mailed warriors who fell to fighting—under the chestnut trees the mahogany backed pinching bugs are coming up! There is a sound of pinchers upon mailed backs. It is an exciting battle. And with what amusement we find ourselves suddenly confronted by a small belligerent warrior who, undaunted by our tremendous size, advances in the center of the walk, brandishing his arms and claims the right of way. How unfortunate is that person who does not heed him, and smiling turn aside; who feels no sympathy for the earthworm stranded on the hot pavement, and fails to right the clumsy June-bug sprawling on his back.

A FEW night lovers are abroad. The tree-toad sounds his wild notes—echoes of the pipes of Pan. The little owl on silent wings harries the timid field-mouse; and the night-hawk like the bat, darts swiftly here and there after those luckless insects that pass his way.

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The Educational Screen assumes no responsibility for the views herein expressed.

Types and Uses of Projection Apparatus*

Ernest L. Crandall

IT WAS difficult to find a title for this address that should not prove misleading, a title that should indicate the nature of the message, such as it is that I desire to bring to you. I am afraid you are expecting a description of various kinds of projection apparatus, with their component parts, and the method of operating them. If that is the case, you are going to be disappointed. Nothing is farther from my mind than a description of lenses and condensers and reflectors, of sprockets and take-ups and shutters. In the first place, I am not competent to write that kind of a paper. My knowledge of optical, of mechanical and of electrical science is far too rudimentary to entitle me to speak with authority in this particular field.

Moreover, that particular phase of the general subject of visual aids was farthest from my mind in outlining this topic. I made this quite clear to your committee, but they still insisted upon my talking on this subject. So, if you do not get what you are looking for, you must blame them.

Nevertheless, while the title of this address might seem misleading, it corresponds exactly to the thought I have to convey; only, it is necessary in advance to define our terms.

Without further apology, then, let us get down to a common basis of understanding. What I mean by "types," is not a minute subdivision of various kinds and makes of projection apparatus, turning upon their construction, but a broad general classification turning upon their essential function. And the word "uses" has nothing whatever to do with the method of operation, but refers exclusively to the particular role which each type is best adapted to play in the teaching process.

Viewed in this sense there are, broadly speaking, just two types of projection apparatus,—machines for showing still pictures and machines for showing motion pictures. One might add that type of reflectoscope, especially designed for the screening of real objects. These are for the most part, however, so highly technical that they have no place in elementary or secondary education, though valuable in scientific research.

Let us consider first still picture projectors.

* Address delivered at the recent meetings of the Commercial Museum, Philadelphia, Pa.

These should in turn be subdivided into certain types and kinds, dependent in part upon the material of which the image or picture to be projected is made, and in part upon the kind of screen used.

The most familiar type of still picture projector is, of course, the stereopticon. Coming down to us as a direct descendant of the old time magic lantern, with its little glass strips depicting with equal crudity and inadequacy such disparate subjects as "Moses in the Bulrushes," "The Last Rose of Summer" or "Mary's Little Lamb," the stereopticon has ceased to be a toy or even a bit of paraphernalia peculiar to the traveling show or the illustrated lecture and has become a highly developed scientific instrument, yet so simplified in its construction that it is available for constant use, without special training in its operation, in the hands of the classroom teacher.

This statement requires some modification, for there are really two types of stereopticon. There is the large, rather bulky, rather complex double dissolving stereopticon, for use in auditoriums and assembly rooms. These are quite too delicate and quite too complicated to be entrusted to an inexperienced person. Every school which has an auditorium should have one; and also there should be some person connected with the school who knows how to operate it, which is comparatively easy to learn. I say that every school which can should have one, because I am a firm believer in the social uses of the school, not only as a community centre, but for the general cultural development of the pupils. It cannot be said too emphatically, however, that this type of instrument is not adapted to instruction. An illustrated lecture has its own cultural value, but it is not teaching.

The smaller, classroom type of stereopticon on the other hand is one of the most valuable teaching tools we have. Of its particular function in the teaching process we shall speak later. At present, let us consider what qualities to look for in such an instrument, and some of its advantages and disadvantages.

Naturally, the first thing to look for is optical excellence. A few dollars saved on the price is poor economy if saved at the expense of clearness and precision in the screened image. I hold no brief for any particular instrument. There are several excellent makes, some of the best of which are exemplified in the exhibition connected with this meeting. Among other essentials is durability. A flimsily constructed instrument is to be avoided. But durability should be combined with lightness. Considering its uses, an instrument that is not easily portable should be rejected. It is even well to have an instrument provided with some kind of carrying handle. Few schools can as yet provide an instrument for each room, and accordingly, it should be easy for a pupil to carry it from room to room. While a tripod and carrying case are desirable for some uses, the most practicable type for ordinary class room use sits on its own base. It is an easy matter for a school with a work shop to make a stand for each room, or even a wheel stand. I know of a number of schools where a simple hinge drop shelf at the base of the rear blackboard has solved the problem very easily. All of these are points to be considered, however, in selecting an instrument for your particular purposes, and involve the further point of the ease with which the focal axis of the instrument may be raised and lowered or moved from side to side.

Now as to the advantages and disadvantages of this type of projector. Perhaps it would be better to use a less relative term and refer rather to its strong points and its weak points. One of the strong points about the stereopticon is the fact that its use tends to shut out distractions and to rivet the attention of the pupils upon the brilliantly illuminated image on the screen. This naturally facilitates attention and has accordingly a strong psychological value. On the other hand this is

generally secured by darkening the room, in greater or less degree, and that fact in turn has its distinct disadvantages. With some instruments, and in a fairly large room, nearly all light must be excluded. This ordinarily means special shades, which add to the cost of equipment and which must be adjusted every time the machine is used. This is not only annoying, but often acts as a deterrent, the teacher being averse to taking so much trouble and inclined to drift into the attitude of "what's the use." Added to this inconvenience is the fact that in such a darkened room the teacher loses something of the close rapport, the immediate, quick and lively contact that should always be maintained between teacher and pupils.

It is true that the better makes, through the use of more powerful lights, through much more perfect lenses than once prevailed (except in very high priced machines), and through a much more perfect optical system generally, now attain fairly good results in a semi-darkened room. I have yet to see a machine, however, for use with a reflecting screen, that does not lose appreciably in precision and in contrast values, except in a darkened room. And above all, if the room is light enough for teacher and class to see one another clearly, there is inevitably a loss of luminosity of the image that detracts materially from the fascination of the picture. The importance of this point may become a little clearer, when we come to discuss the pedagogical function of the various types of machines.

Another point in favor of the stereopticon is the character, or perhaps I should rather say quality, of the picture obtainable. I think I know of nothing artificially produced more beautiful than the image from a perfect lantern slide, projected by a good lantern. It is true that both photographically and from the standpoint of color, we get a lot of pretty sorry stuff. If the photography is good, however, and the coloring skillful, I think I know of no form of representation quite so fascinating. Entirely aside from the development of the aesthetic sense, this fact has also its distinct psychological value in the teaching process, as we shall see later.

On the other hand this very excellence has its drawbacks. Good slides are very expensive. Quite disregarding the element of breakage and the difficulties attendant upon distribution, the mere first cost of providing excellent slides in sufficient quantities to make them generally available, is something of a deterrent. But there is another and a more serious drawback in the matter of slides; and its bearing upon the classroom uses of the stereopticon is so great that, at the risk of seeming to digress, I am going to pause here to discuss it. I refer to the fact that some of the very best slide collections are not generally available at any price. For example, we have in New York State one of the finest slide collections in existence. Now a Philadelphia child cannot be shown these slides for love or money. The department controlling these slides cannot lawfully part with the positives or permit the negatives to be copied, either by way of exchange or by sale at cost. This is a situation that should be remedied. Legislation should be sought enabling all state, municipal and institutional slide producers or collectors to open up their collections by way of sale or exchange. Personally, I am of the opinion that this privilege of purchasing or copying should be extended even to commercial producers. The commercial producer and distributor of slides is helping us to solve our problem and in my opinion everything possible should be done to render the best slide material, no matter where it is locked up, readily available throughout the country. To my mind this inhibition against the free dissemination of slide material, which exists pretty generally either in the form of legislation or of some sort of regulation, constitutes a serious handicap. Its removal would

both improve the output and reduce the cost. In this connection I want to promise you that a committee of the Department of Visual Instruction of the N. E. A. will be appointed to study this question and try to effect a remedy.

This brings us to two other types of still projector, that have been evolved as a modification of the stereopticon,—namely, the strip-film or film slide machine and the so-called opaque projector. In New York, when not spoken of by their trade names, those little machines that make use of short lengths of film in place of slides are commonly referred to as film slide machines. In the middle west I found them called strip film machines. There are three or four fairly satisfactory makes on the market already, and I know of at least two more about to be brought out. These machines have certain advantages over the standard type of glass slide stereopticon. Apparently the conditions under which they operate permit of lighter construction. At any rate those thus far brought out are considerably smaller and somewhat cheaper than any standard machine thus far brought out. These elements of portability and economy, however, are multiplied a hundred fold when applied to the slides themselves. One may carry about a machine and a library of several hundred film slides (on little spools), packed in a little case, with as little effort as one could carry about an ordinary set of glass slides without the machine, or the lightest stereopticon without the slides. If you have ever toted from 100 to 150 glass slides for an illustrated lecture, you will appreciate this point. It is also true that a library of several hundred subjects on film slides or strip film costs no more than a mere handful of glass slides.

On the other hand, there are certain disadvantages. These machines can never entirely replace the stereopticon. It is entirely practicable to get good results from a good classroom stereopticon in a pretty fair sized assembly room, while my own observation indicates that these little machines are effective only for classroom purposes, or in a room of similar dimensions.

Candor compels me to add that I have as yet seen almost no specimens of this type of picture that compared in precision, delineation and light and shade effects with the best glass slide material. It goes without saying that the difficulties of really fine color work are infinitely enhanced by the smallness of the frames, or little squares. Personally, I have seen none as yet that were satisfactory as color work; and I am very strong for colored slides. Of course, all this may be overcome. Already the pictures of the various libraries are being produced with much greater care, from original still negatives instead of from motion picture strip. Also experiments are being made in the application of color photography, to solve the color question. There remains the question of durability. Time and experience alone can answer the question whether these little strips will stand up under usage to such an extent as to prove any real economy over the glass slide. Probably improved technique will answer this question in the affirmative also. Altogether, I should say that the film strip machine is still more or less in the experimental stage, but that it gives great promise of being a very welcome and effective addition to classroom visual equipment.

Not so long ago the opaque projector was a rather crude device. The simpler ones reversed the images, so that titles and all other printing read backward. If this was overcome by double reflection, the loss of light impaired the effectiveness of the image. In addition there was always the question of injury to the material projected, by exposure to the heat engendered by the necessarily very powerful light. Furthermore, the mere fact that the image was a pure reflection absolutely necessitated the inconveniences of darkening the room. There are now two or three very satis-

factory makes on the market and in at least one of these all the original defects seem to have been overcome. A special cooling system protects for an indefinite period the most delicate material inserted for reflection and the image is not reversed. In fact a printed page may be inserted and read by an entire class. Furthermore, this is accomplished with so little loss of light, that showing may be made in broad daylight or in a thoroughly lighted room. Both these latter effects are due to the use of a translucent screen, to which this machine is especially adapted.

These machines, and in fact all opaque projectors, are necessarily rather expensive. This is of course compensated, however, by the really negligible cost of the materials for projection. Specially adapted material can be procured at very nominal cost, and every teacher and every class has usually an abundance of reasonably appropriate material on hand, in the shape of postcards, photographs, cuts and the like. This fact alone has its obverse side, as it tends to militate against the carefully selective process by which a slide lesson should be worked out, so that the teacher is likely to fall into the habit of a promiscuous showing of anything that fits the subject; but it does make possible the showing of much excellent material not available in slide form and it does effect an economy that more than offsets the cost of the apparatus.

This leads me to say a word regarding the translucent screen. This type of screen is a recent development, yet already most makes of classroom projectors are procurable either with short focus lenses for use with this type of screen, or with the usual long focus lense for use with the reflective type of screen. The advantages of the translucent screen are so great that it seems to me destined to replace the other pretty generally for classroom work. Of course, one advantage of the reflective screen, or rather of the machines adapted to its use, is that in a pinch no screen at all is needed. The back of a map or a bare wall serve the purpose very nicely. Even a clean blackboard answers, with a good machine, though it does impair values. But if you can afford a screen at all, the translucent type has certain very distinct advantages as a classroom adjunct. First of all it is distinctively a daylight screen. There are absolutely no conditions under which a good image cannot be obtained from a well constructed short focus stereopticon with a good translucent screen. Not only is the image clear, but so brilliant, owing to the direct light, that, even in a lighted room it has all the fascination and commanding effect of a lighted screen in a darkened room. In short it is my observation that the use of a translucent screen in a lighted room commands attention and excludes distraction quite as effectively as the use of a reflecting screen in a darkened or semi-darkened room. For the same reason—the exceptional brilliancy of the image—it is possible to get very satisfactory results from a somewhat smaller image than with a reflecting screen. In addition to this, the makers claim for these screens that the surfacing which is given them obviates the distortions incident to the reflecting screen, when viewed from the side at an angle say of 30 to 40 degrees. My own observation and certain tests I have made seem to bear out this contention, but it is vigorously disputed, and I am not enough of a technician to speak categorically on the subject.

The greatest advantage of this type of screen, however, seems to me to lie in the fact that the whole equipment may be set up beside the teacher's desk and operated by the teacher himself, without assistance and without ever losing his pupils from his eye. The convenience and intimacy of this arrangement cannot be exaggerated for the purpose of a properly conducted slide lesson, where a few carefully selected slides may require to be on and off the screen repeatedly, and where free discussion is of vastly greater importance than the pictures themselves.

(To be concluded in the June issue)

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for May

JANICE MEREDITH (Metro-Goldwyn)

What Griffith tried to do in "America" has been done very well indeed in "Janice Meredith." The period of the Revolution with its gay costumes and romantic atmosphere is splendidly pictured, and certain historic incidents are given their full traditional value. The cast is good, with Marion Davies and Harrison Ford as the lovers, and Holbrook Blinn as the villain, in a part well suited to him.

WORLDLY GOODS (Paramount)

A little bit of fluff about a pretty girl who marries a good persuader. The worldly goods with which he endows her prove to be merely a large supply of promises. These, however, do not pay the electric light bills nor the installments on her engagement ring. So then the trouble begins. Agnes Ayres and Pat O'Malley do what they can with the story, and Edythe Chapman and Bert Woodruff help considerably.

LEARNING TO LOVE (First National)

Constance Talmadge, engaged to three men and in love with a fourth, is at her amusing best in this cheerful tale of a girl who fell in and out of love as easily as she breathed. Antonio Moreno plays handsomely the stern guardian who finally marries the heroine. John Harron, Byron Munson, and Ray Hallor as the trio of passionate and deluded lovers do much to make the story enjoyable, but after all, it's Miss Talmadge's picture—she carries the comedy clear to the end, and flits over certain rough places in the plot with great delicacy.

THE LOVER OF CAMILLE (Warner Brothers)

Sacha Guitry's "Deburau" is, of course, the epitome of French thought and expression. "The Lover of Camille" is the most American attempt at putting over a French idea that I have ever seen. The story is the old one, caught from a different angle. Deburau, the famous buffoon, conceives for the lady of the camellias a hopeless passion which ruins his life and his stage career. The entire cast tramps heavily through the action. The tragedy is turgid, and the lighter moments become absurd because of the gravity with which they are attacked. Monte Blue, Marie Prevost, and Willard Louis play the principal parts, not, I judge, because they are suited to them, but because they are on the Warner payroll.

THE SNOB (Metro-Goldwyn)

Here, on the other hand, is American drama of a sound type, well acted. John Gilbert does a fine piece of work as the man who lives on the surface of things, his one idea being to "make an impression" on people of wealth and position, and hide his plain but substantial Pennsylvania Dutch origin. The story is sanely handled, and there is a comfortable margin of opportunity for the audience to use its own intelligence and imagination. When the essentials of one incident are covered, it is closed, and the story plunges into the heart of the next one without tiresome preliminaries or obvious titles. A well balanced cast including Norma Shearer and Conrad Nagel makes the picture well worth while.

THE DIXIE HANDICAP (Metro-Goldwyn)

One of the oldest of old plots, given a good cast and a careful production, becomes correspondingly interesting. The impoverished Kentuckian sells his one remaining thorobred to uphold the family pride. The horse, through a series of accidents and incidents that could happen only in the movies, comes

THE SUPER DeVRY

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back into his ownership, wins the Dixie Handicap, and recoups the family fortunes. Frank Keenan's performance as the Judge is outstanding. Included in the cast are Claire Windsor, Lloyd Hughes, John Sainpolis, and others.

SALOME OF THE TENEMENTS (Paramount)

The wealthy philanthropist and his East Side community center, the ambitious tenement child who finally succeeds in marrying him, and the usual wicked schemes of the enemies of both. Nothing new, but it is interestingly worked out by Jetta Goudal, and Godfrey Tearle, who ventures for the first time from the English stage to the Amercan film.

RECKLESS ROMANCE (Producers Distributing Corporation)

You can check your troubles at the door and enjoy every minute of this absurd farce, for in addition to having a really funny story, it has such seasoned comedians as T. Roy Barnes, Harry Myers, Jack Duffy, and Lincoln Plumer. And for good measure there are Sylvia Breamer, Wanda Hawley, and Tully Marshall. The story deals with the efforts of one young man to win his bride from a stern father, and of another to unmarry himself long enough to inherit the fortune of a cynical grandfather who doesn't believe in wives.

SACKCLOTH AND SCARLET (Paramount)

A dull story about a willful girl whose older sister takes the blame for her misdoings, is enfeebled by halting continuity and a slow tempo. The whole cast, headed by Alice Terry and Dorothy Sebastian is unconvincing.

THE HILL BILLY (Associated Exhibitors)

Jack Pickford in one of the roles to which he is suited—that of a mountain lad falsely accused of a crime. Lucille Ricksen does well as the boy's sweetheart, a little drudge in her uncle's household. The story is adapted from one by John Fox, Jr., and, not being cluttered with many plot complications, is simple and enjoyable.

SECRETS OF THE NIGHT (Producers Distributing Corporation)

It seems altogether strange and contrary to custom to see the dignified James Kirkwood cavorting in this inconsequential mystery melodrama. After you have recovered from that, however, you may glean a few chuckles from the goings on, which center around a supposed murder, of which everyone in the cast is sooner or later accused. Zasu Pitts and Tom Wilson provide most of the comedy. Sylvia Breamer and Rosemary Theby are also present.

ARGENTINE LOVE (Paramount)

Again the ardent Latin lover versus the cool Yankee. Of course the Yankee gets the girl, but he has no business to, because he certainly doesn't stack up very high against the Argentino. But that, apparently, is the fault of the story, and not of James Rennie who plays the part. Bebe Daniels and Ricardo Cortez are well cast. Everything is very fiery and very sudden, according to the best Spanish tradition, but, alas! only fairly entertaining. Ibanez wrote the story, but I contend that he had nothing whatever to do with the titles.

ANOTHER MAN'S WIFE (Producers Distributing Corporation)

Lila Lee, James Kirkwood, Matt Moore, and Wallace Beery manage to put some interest into this story of a busy man whose neglected wife determines to teach him a lesson. She does it by pretending to run away with another man. She is careful to leave word that she is bound for Mexico, so that husband, out for revenge, has no difficulty in following. Matt Moore is the chance friend who helps untangle the plot, and Wallace Beery is a rum runner who adds complications to the same.

THE FAMILY SECRET (Universal)

A satisfactory screening of that old favorite, "Editha's Burglar," with Baby Peggy as the little girl who discovers her own father

burgling the family jewels. As I recall the story, it dripped sentimentality, but the picture seems to get along on a minimum of it. The cast includes Gladys Hulette, Edward Earle, and Frank Currier.

LADY OF THE NIGHT (Metro-Goldwyn)

A story so very slim that all sorts of non-essentials had to be dragged in by the heels to make it a full length feature. Norma Shearer plays a double role— for no apparent reason, and Malcolm McGregor has nothing whatever to do. George Arthur livens up the gloom with a character bit, but there isn't even a villain for you to hiss.

Production Notes — May

MARY PICKFORD'S new picture will be "Little Annie Rooney," the story of a little clerk in a ten-cent store. It is being directed by William Beaudine.

IMMEDIATELY after the completion of "Don Q," which probably will be finished within the next month, Douglas Fairbanks will begin another production. What this new picture is to be has not yet been decided, but indications now are that it will be an original rather than an adaptation of either novel or play. "Don Q" is not "Don Quixote." It is based on the novel, "Don Q's Love Story," by K., and Hesketh Prichard.

ONE of the most interesting of the announcements from Paramount is that Douglas MacLean has contracted to release his future comedies through that company.

WORK at the Lasky studio is in progress on "Rugged Water," a story by Joseph C. Lincoln, featuring the life saving service of the New England coast. Zane Grey's "The Light of Western Stars" is being filmed with Jack Holt, Noah Beery, Billie Dove, and Alma Bennett. James Cruze is at work on "Welcome Home," featuring Lois Wilson, Warner Baxter, and Luke Cosgrave. "Any Woman" with Alice Terry is being directed by Henry King for Paramount release. "Paths to Paradise" has gone into production with Betty Compson and Raymond Griffith, Clarence Badger directing. "In the Name of Love" features Ricardo Cortez, and Paul Bern is directing "Grounds for Divorce" with Florence Vidor, Matt Moore, Harry Myers, and Louise Fazenda. "Are Parents People?" Alice Duer Miller's Saturday Evening Post story, is completed with Betty Bronson, Florence Vidor, and Adolphe Menjou featured. William Collier, Jr. has been selected to play the role of the prodigal son in "The Wanderer" adapted from Maurice V. Samuel's play.

B. P. SHULBERG is to make an elaborate production of "Shenandoah."

FIRST NATIONAL has bought Margaretta Tuttle's "The Unguarded Hour" and will star Doris Kenyon following the completion of "The Half-Way Girl." Bernard Shaw's "Cashel Byron's Profession" will probably star Ben Lyon. Cosmo Hamilton's "Paradise" has also been bought and either Lloyd Hughes or Ben Lyon will be starred. The part of Chickie in the play of the same name considered one of the attractive roles of the year, will be played by Dorothy Mackaill. David Belasco has sold the rights to Hubert Osborne's "Shore Leave" which will be Richard Barthelmess' next picture after "Soul Fire." Barbara LaMarr will play Fluer in Galsworthy's "The White Monkey" following "Heart of a Temptress." Work on "The Desert Flower" which was interrupted by an injury to Colleen Moore is being resumed. Other pictures to be produced by First National include Frank Lloyd's "Winds of Chance," "Ashes," "Forever After," and Eugene Walter's "Just a Woman." Norma Talmadge's next production is George Barr McCutcheon's old best seller, "Graustark," and Constance will do his more recent story "East of the Setting Sun."

Official Department of The Film Councils of America

Mrs. Charles E. Merriam, *President*
F. Dean McClusky, *Vice-President* 6041 University Ave., Chicago Melba T. Baldwin, *Secretary*

Recent Propaganda from Motion Picture Headquarters

by Mary R. Caldwell

EVIDENTLY worried for fear the uprising against indecent books and plays will strike the movies also, and decidedly distressed because certain prominent organizations have withdrawn from the The Committee on Public Relations, four distinct communications are being broadcasted from Hays' headquarters. Let me discuss them with you. First—

Are Films Their Own Censor?

Mr. Hays says in the New York World, March 1st, 1925, that they are, and reprints of his statement are being broadcasted from his office all over the country.

Mr. Hays says, "The body of the American people dislikes any suggestion of obscenity in the movies. . . . For more than a year the motion picture industry has been functioning under a self-imposed formula, by which each of the large producers and distributors does his own censoring." He tells how the producers *eliminate obscenity* themselves. He tells it with all the emphasis, assurance and subtlety of the Hays style. It looks interesting on paper, it is even impressive if you know nothing of the facts, but it becomes absurd when you do.

He says, "The restriction these men have placed on themselves are such that not one of the plays being discussed as possibly obscene will be made into a motion picture, . . . nor will a large number of current novels of large circulation." I ask him,

Can Anything Be Worse Than Those Being Filmed?

Here are a few films of recent release—"The Circle," "East of Suez," "White Cargo," "Cobra," "Cheaper to Marry" (proves it is cheaper to marry than to keep a mistress), "Tarnish," of which one of our church papers in April, 1925 said, "It is reported that Mr. Hays has forbidden the filming of 'Tarnish,' a so-called tarnished stage play." And the editor praised Mr. Hays. In October "Tarnish" was advertised for the Strand Theatre, New York. I sent this clipping to the editor, thereby winning him to our cause. Thus unreliable publicity is bound to react.

See a sample of novels recently released as pictures. "The Dark Swan," which a trade paper calls, "Ernest Pascal's daring novel." Suderman's "Song of Songs," (name changed to "Lily of the Dust" because of strong protest against its filming), which a trade journal reviews as follows; "If your (the exhibitor's) people are not inclined to be finicky and don't mind the dusty lily as a type, they may enjoy this. Squeamish mothers with adolescent daughters—there are some—may object."

Warner Bros. have just released and are advertising as follows: "Recompense," Robert Keable's sensational sequel to "Simon called Peter." A best seller on celluloid. A startling story told by current fiction characters known wherever novels are read."

Strange is it not, that "Sackcloth and Scarlet," "His Hour" and "Wife of a Centaur"

should be filmed under this perfect system of self-censorship of the producers! Strange that Fox should dig up Tolstoi's "Kreutzer Sonata" and announce a director for it! John Wanamaker refused to have this in his book department more than twenty-five years ago. Strange that any producer under this wonderful system would dare purchase and announce "Plastic Age" for next season.

Again, Mr. Hays says, "Our principal concern now is to eliminate the tendency toward mis-leading titles and advertising." Why should the producers have this tendency toward salacious titles, if as Mr. Hays says, the public "*demands clean pictures*" and "*dislikes suggestions of obscenity*." This is both bad logic and bad business. It is absurd to think that producers would want to mislead a public *which demands clean pictures* into *believing from the titles* that the *pictures are unclean.*

A list of about 180 pictures taken from novels and plays advertised in seven recent issues of a weekly trade journal has just been compiled by two university women. As yet these novels have not been reviewed but from the titles and the few reviews found in the trade journals surely the producers have not used good eliminating judgment. For instance, "Enticement" is reviewed as follows—"might be compared with "Three Weeks" in theme. Every exhibitor should see this feature before booking it so that he can determine whether his audience is sufficiently sophisticated to view it. The picture is based on the book by Clyde Alden, which has been read by all the flappers who should not have read it and who will now want to see the picture which they should not see."

One is tempted to ask, can Mr. Hays' word or judgment be trusted any more than these self-censoring producers?

Are the Producers Proving Efficient Self-Censors?

Ask the Chicago Board of Censors, which during the first four months of 1924 reviewed 231 motion pictures and from these made 860 eliminations of which the following are some: 440 scenes of gun play; 115 attacks on women; 117 other indecencies; 15 dynamite and safe blowing; 32 unlawful hangings; 135 sub-titles containing criminal threats; 217 sub-titles of indecent nature; 21 train holdups.

Also, ask the New York Motion Picture Commission, which in 1924 rejected 34 feature pictures *in toto* and made 3,780 eliminations; 1,318 of these tended to incite crime; 624 were indecent: 924 were inhuman; 816 tended to corrupt morals; 32 were obscene; 66 sacrilegious. (Although grateful that the public was spared all this, when I see the pictures in New York I know there are hundreds of scenes that should not have been filmed.)

All this publicity in regard to clean pictures is quite absurd when we consider that Mr. Hays has been telling our organizations for some time, that as soon as we attend the good pictures in sufficient numbers to make an impression at the box office, we will get more and more of this type picture; but until we do they must produce the salacious type or go out of business. Is he not still telling us this through Geo. J. Becker?

Why Vicious Movies Pay Best

Rev. George J. Becker's article which originally appeared in The Continent (Presbyterian), extensively reviewed in the Literary Digest, Nov. 29, 1924, is now reprinted and is sent out by Col. Joy, Secretary of Mr. Hays' Committee on Public Relations. This is a most sympathetic treatment of the Industry and a shifting of the responsibility of "vicious movies" to the shoulders of his Christian brethren because they fail to attend the good pictures in sufficient numbers to make a decided impression on the box office. Is it not a pity that this man, representing The Sunday School Union, on Mr. Hays' Committee on Public Relations, does not consider it his Christian duty and privilege to lead the house-

cleaning forces for the movies in the protection of the Sunday School pupils of America? But instead of taking this noble stand, he quotes freely and sympathetically from both Mr. Hays and Wm. A. Johnson, Editor of Motion Picture News,—two men with strong monetary interest in the Industry,—and says, "It is self-evident that the exhibitor, supplying what he thinks is the popular demand, will not change until his community demonstrates that it wants the worth-while far more than it wants the salacious. The place to prove this is at the sensitive nerve of the whole business, the box office."

We heartily agree with Mr. Becker that this is the place, for this reason we have formed a national organization, The Film Councils of America Inc., to handle this question right there.

But Mr. Becker says we are getting the bad picture because the people want it and pay best for it, while Mr. Hays tells us in the New York World of March 1 that, "The body of the American people dislikes any suggestion of obscenity in its movies, that in the long run only clean movies can succeed and thus are good business and good morals linked together for the motion picture producer."

Do You Vote At the Box Office?

Another leaflet from Mr. Hays' office is quite interesting. This is a collaborated leaflet by Will H. Hays, President of the Motion Picture Producers and Distributors of America, and Wm. A. Johnson, Editor of Motion Picture News. In this they point out our civic duty, our "sacred duty to the American Home," but this time it is really encouraging to learn after all that the public is not so much to blame for not supporting the good pictures because, "You must know which of the scores of pictures released every month are the wholesome, inspirational films you want your wives and sisters, sons and daughters to see. How can they know that? Hitherto there has been no way, but now a great forward step has been taken by the inauguration in the *Peoples Home Journal* of a unique motion picture department."

Every one is advised to send for these reviews. I did, and this is what I found—that the answer urged every one to "stand by Mr. Hays," that the Peoples Home Journal is edited by William A. Johnson, Editor of Motion Picture News, an industry trade paper, that the *first list* issued under the Hays regime appeared in *Peoples Home Journal, December 1924;* that up to this time the Industry's attitude toward lists may be summed up in Col. Joy's statement to the Indiana Indorsers, April 5, 1923, " We have hesitated a great deal about classifying and listing pictures, not because we did not desire to tell every one who would listen to us about these really excellent pictures but because we did not want to be understood by any one as being a *censoring body.*" Mr. Hays has been on this job three years and these are the first lists he ever issued, but because other people were giving endorsed lists Mr. Hays considered it advisable to try and make other lists unnecessary.

The Film Councils of America Inc., issued its first list in the EDUCATIONAL SCREEN *October 1924.* In the November EDUCATIONAL SCREEN it reprinted the Parent-Teachers list of 1922 to 1924, supplementing it with the Film Councils list to date. Hence, Mr. Hays' "Hitherto there has been no way," so widely broadcasted, looks un-trustworthy as well as his lists. On these lists in the *Peoples Home Journal* are pictures that the Film Councils *do not and will not endorse;* for instance, "The Deadwood Coach," which was barred by Chicago Board of censors and the Appellate Court upheld this decision with a wonderful statement.

Shall We "Tell It To Hays?"

And now we come to the "Open Door Policy in the Motion Picture Industry," March 23, 1925—"At a meeting of the Committee

on Public Relations held in New York City, Mar. 19, its business committee, consisting of Mr. James E. West, Boy Scouts of America; Mr. Howard S. Braucher, Playground and Recreation of America; Mr. John F. Moore, International Committee of Y. M. C. A.; Mr. Lee F. Hanmer, Russell Sage Foundation, presented the following resolutions." And so we have the "Open Door" and are invited in to "tell it to Hays."

The Tennessee W. C. T. U. did "tell it to Hays" more than one and a half years ago. We told him of the excessive drinking in the movies and asked him to stop it. We requested him to have the producers eliminate fashionable cigarette smoking and drinking scenes by girls and women amidst magnificent surroundings. We asked him to have certain excessive types of pictures removed which were made since the pledges taken by the Producers March 5, 1925. The General Federation of Women's Clubs also told Mr. Hays some of these things in 1922.

Judge Wm. M. Brown of Miami, Okla., did "tell it to Hays" in a plain letter nearly two years ago when he sentenced three boys in his juvenile court for "following in the footsteps of their outlaw hero whom they had seen in a serial crook picture."

The Parent-Teacher representative on the Committee on Public Relations did "tell it to Hays" when she objected to the scenario of "West of the Water Tower" and the filming of the book, which we understood is one reason why this organization recently retired from the Committee on Public Relations.

I told it to Col. Joy, when as an illustration of constructive work done by his committee, he told me that he bought six copies of "West of the Water Tower" which he admitted was a very bad book, and sent them to six members of his committee to read and see whether the book should be filmed. They read it and said it should not. He took the matter up with Jesse Lasky who said he was sorry as he had already bought the book-rights but he would permit them to alter the scenario. I said, "You failed." He told me with considerable feeling he did not see how I could say that? I replied, "You told Jesse Lasky not to film the book. He did, now what is to prevent millions of girls and boys from reading the book." "But," Col. Joy said, "Jesse Lasky had already bought the book." I said, "Let him lose his money, he will not do it a second time." Col. Joy said, "You must be reasonable and talk sense." To this I answered, "The American people will sometime waken and show the Industry that it is more interested in the welfare of its children than it is in the dollars of the Industry." Yet Col. Joy told the Indiana Indorsers, "It is with some degree of satisfaction that the producers point to the fact, that they have adopted *every suggestion* made by the committee."

And now Mr. Hays tells of one producer who scrapped book-rights for which he paid $25,000. Why did not Warner Bros. scrap the book-rights of "Recompense," plus the advertising of "Simon called Peter." Why does not Mr. Hays persuade Fox to scrap the "Kreutzer Sonata."

Again, *"we told it to Hays," hundreds of us, perhaps thousands,* when we objected to such plays as "Three Weeks" and "Gold Diggers" but both these pictures came to our state. This time we tried to tell Dr. John R. Mott, but apparently we only succeeded in telling Mr. John F. Moore who is now standing by the "Open Door" and, despite all we had to say, is evidently agreeing with Mr. Hanmer that, "It (the Committee on Public Relations) has gone on two and one half years building well and constructively." We do not believe it is possible to build well or constructively under the present leadership or with the ideals of Courtland Smith, Secretary of the Motion Picture Producers and Distributors of America, who frankly stated to a group of people that, "sex and crime

make up life, therefore, it is fitting that we put them in our pictures."

We *do not believe* in the efficiency of "films their own censor" but we *do believe* in the efficiency of the Film Councils of America to destroy the box office receipts of salacious films by giving lists of endorsed pictures.

The Committee on Public Relations is two and a half years old. The National Committee on Better Films of the National Board of Review of Motion Pictures is ten years old. They have stated themselves as follows: "The aim of Better Film work is entertainment, *not uplift* in the theatres."

I do not know of one bad picture that has been permanently removed from the screen or one that has been prevented from being made. It has taken ten years to get where we are in our "housecleaning." How long is it going to take to make things safe for the next generation? Will it not, rather, be impossible to correct the situation in the next generation? Judges are warning us that the crime problem is a child problem, that 90 per cent of the crime (from 75 to 90 per cent), is committed by youth under 25. They charge the motion picture with this alarming increase in juvenile crime.

What Can Be Done To Stop This Human Wreckage?

Shall not the church which is in the saving business rush to the rescue? What can it do? It can support Film Councils in every community. The Film Councils of America Inc., are seeing practically all the films produced, are endorsing those suitable for family use, for children above ten, for high school age and for adults. Their standards are high, "their reviewing is not in terms of art and good acting, but in boys and girls.". All Christian organizations should get back of this movement and keep their children away from all un-endorsed pictures.

Christian people of America will you not help us protect the children of America? Will you not help us protect the children as well as adults in our mission fields? Will you not help us save America's good name in foreign countries? Christian people of America we challenge you to join forces with us for God and Home and Country.

Film Council Recommendations for May

AS ANNOUNCED last month, the reviewing committee of the Film Councils has been enlarged, and the local Film Councils in Chicago are aiding the national committee in its reviewing. We are thus able to give our members a larger list of reviews.

The Film Councils of America endorse the following films as clean and wholesome entertainment.

For the family from high school age up

Isn't Life Wonderful—Griffith (United Artists)

The Goose Hangs High—(Paramount)

The Thundering Herd—(Paramount) (with cuts)

Janice Meredith—(Cosmopolitan)

The Rag Man—Jackie Coogan (Metro)

Two Shall Be Born—(Vitagraph)

Now Or Never—Harold Lloyd (Pathe)

For adults only

A School for Wives—(Vitagraph)

Reviewers Comments

Isn't Life Wonderful (Griffith) (United Artists)—This is almost a perfect film, and greatly above the average. It depicts scenes in Germany following the world war and stages some of the food riots. A beautiful little love story is woven throughout. These young people, even thru the darkest moments find life wonderful, because they have each other's love. Children would not enjoy it—that is the only reason for not recommending it for them.

The Goose Hangs High (Paramount)—A splendid version of the play. A story of family life. The children come home from college for the Christmas holidays, thoughtless and carefree. But they rise to the occasion and show their true colors, when father loses his job.

The Thundering Herd (Paramount)—It is very interesting that the producer deemed it important to mention that there was no cruelty practised in taking this film. For this, great credit is due to the American Animal Defense League and their courageous fight. The scenes are laid in Yellowstone Park with the buffalo herd in action, and also the native Indians. We are shown in our usual role of thoughtlessly and cruelly trampling down and killing anything that lies in the way of our gaining the almighty dollar. We might learn a great deal from the despised Indian who loves nature and kills only for food and clothing. We white people, with our boast of civilization, seem to desecrate every beautiful natural setting used in the feature films. Our cruelty, our greed, our sensuality, spoil an otherwise beautiful picture, and I almost feel ashamed of the white race and wish that the picture might proceed without them. There is a great deal of unnecessary shooting in this and it was cut by the Chicago censorship board.

Janice Meredith—with Marion Davies (Cosmopolitan)—You must forget the book which may have been a favorite and come prepared for the producers own version, then you can enjoy this film. It is too exciting for younger children as evidenced by the youngsters present. They became so excited that they hissed the English soldiers, and otherwise became quite hysterical. There is one serious fault. George Washington was certainly not the robust gentleman, and his profile was certainly unlike the one playing the role. The producer should have been as careful to choose some one resembling him, as the Rockett brothers were to choose an Abraham Lincoln. It was interesting to see the extensive line-up of patrons, longer than any ever observed at this local theater. Why, oh, why, if they are in business for the *money only*, do they not heed these signs? At their usual performances depicting vice and crime, there is plenty of room every night. The line for Janice Meredith extended way out into the street. Extend your hands and ask: "Ees that good buziness?"

The Rag Man—with Jackie Coogan—Jackie Coogan's latest film is as good as any of his, but they have never been made for children. There is nothing in this one to interest them, but nothing to frighten them, so mothers can use their own judgment about taking the youngsters. There is one serious fault—too many sub-titles for them to read. It will not harm them to see it and that is saying more than can be said for the majority. Jackie's pictures are selected to show off his abilities and not especially for entertainment purposes. Children want action in their pictures and that is one reason why Tom Mix is a favorite. This a story on the order of "Abie's Irish Rose," showing that the Irish and the Jews might get on together if they tried. Little Tim flees from the orphanage when it burns down, and finds refuge with the Rag Peddler and helps him to win a fortune. The adult audience seemed to find a great deal of fun in it, but the children were evidently bored. Maybe seeing Jackie Coogan is like going to the circus.

Two Shall Be Born (Vitagraph)—It is a pity that so good a film is burdened with so poor a title. No one would know what to expect and I was agreeably surprised. The story is rather interesting and well done, even tho it is just a simple little romantic tale. An Irish millionaire by the name of Kelly wishes his son Brian to marry the daughter of a friend. He refuses, is ousted from home, and joins the police force. There on duty he meets the girl (Jane Novak) he learns to

love, and helps her to carry out a difficult mission with which she is entrusted. The scene with the elderly man, who pretends his sister wishes a companion, should be cut.

Now Or Never—with Harold Lloyd—This is a made over film, but ranks high as comedy. It probably might interest the whole family. The story of a lonesome child whose parents are too busy to heed her. The nurse (Mildred Davis) has a beau (Harold Lloyd). She goes home for a visit and determines to take the child with her. Complications arise when she spies the father of the child on the train. A Harold Lloyd comedy has always been worth one's while. Let us hope that they continue so under his new producer, Paramount.

A School For Wives (Vitagraph)—This is a disconnected, improbable, and long drawn out story but much better than the ordinary. Compared with The Mad Whirl and Miss Bluebeard seen just previously, it was refreshing. Story of struggling artist in love with daughter of millionaire, who bleeds people for power and money, and glory. The artist wants her but not the tainted money. She marries him but hates poverty and goes back to dad and his millions, but realizing her love for her husband, tries to learn to live as a real helpmeet. Hence the name. There are points of special merit in it and not the least is its wholesomeness.

Films Reviewed But Not Endorsed

If I Marry Again—(First National)
My Wife and I—(Warner)
The Roughneck—(Fox)
A Kiss In The Dark—(Paramount)
The Mad Whirl—(First National)
Enticement—(First National)

If I Marry Again (First National)—This is a film that should have been two reels instead of the full length. There was a one hundred foot stare that could easily have been cut out. The story is about a woman who keeps a vice resort but educates her daughter in an eastern school away from her influence. A wealthy boy falls in love with the daughter, who is very lovely, and his father sends him away to avoid her. But they marry and go to the tropics together. He dies of fever and she comes back to win the father's love for her little boy. The moral is that it was absurd for the father to think that the daughter of the keeper of a vice resort would not be an ideal helpmeet for his son. And young men should learn from it that they should not heed their fathers advice, and warning, for of course she will be a fine girl. A man, just the ordinary type, sitting behind me was so bored and disgusted that he could not contain himself and finally said: "Gad, how do people stand this stuff? Is this what they pay Hays $250,000 a year for?" They had come to see Julian Eltinge in his impersonations of a woman, and his presence had attracted great crowds for that week. But the producers of this film will probably charge up those box office receipts to public demand for this picture. This is one reason why box office receipts can not be considered reliable evidence of public demand.

My Wife and I (Warner)—Said to be written by Harriet Beecher Stowe, but I don't believe she would claim it in its present form. Usual story of married man running around with young girls. This time it is the one he did not approve his son spending money on. Some wild party scenes.

The Roughneck (Fox)—The Roughneck was greatly cut by the Chicago Censorship board and the producers went to court. But the judge amazed every one by demanding that much more be cut out. Even then it could not be recommended. Story of woman deserted by her lover on an island, where the natives need little clothing.

A Kiss In The Dark (Paramount)—Too insipid and silly to waste one's time on. Man who could not resist falling in love with every woman he meets, no matter whether she is married or single. Nothing in film, neither acting, scenery, or plot to interest adults and surely nothing for children.

The Mad Whirl (First National)—Taken from Richard Washburn Child's "Here's How." 11 A. M. is bromo-seltzer hour, when three servants march to the rooms of father, mother and son who have been out carousing the night before, as well as every other night. The mother "does at 40 what she was not allowed to do at 20." The father has "Jazz microbe at 60." And the sub-title calls him "an expert at squeezing the hand that feeds him." At breakfast table mother dates up with another man, and father with another woman, and the servants take advantage of the situation by asking for afternoons off; otherwise they might divulge the secrets. They drink till daylight. Lying around floor in each others arms. Girl so drunk the son carries her home, and so the fun goes on. Maybe we are not a judge of fun, but if having the time of ones life is to get so drunk you must be carried home and then must dose up on bromo-seltzer in the morning, where's their fun in living?

Enticement (First National)—Nothing can be more effective than to quote from trade journals of this industry and tell you what *they* say about this film. Photoplay says: "This is the kind of picture that parents should be sure the children do not see. The sub-titles tell all the 'dirt' that is to be told." Another trade journal says: "Might be compared with Three Weeks in theme. Every exhibitor should see this feature before booking it so that he can determine whether his audience is sufficiently sophisticated to view it. The picture is based on the book by Clyde Allen, which has been read by all the flappers who should not have read it and who will now want to see the picture which they should not see."

A Valuable Booklet

THE Civic Forum has issued a 32 page pamphlet containing the speeches made at the Third National Motion Picture Conference held at Washington, D. C. Jan. 14-16. We are ordering extra copies which can be had from National headquarters of the Film Councils at twenty cents a copy. It contains a discussion of the movie problem from every angle and is invaluable to a student of this problem.

Among the Magazines and Books

Conducted by the STAFF

IN the "Visual Education Number" (February) of *The Sierra Educational News* appear two articles of special interest and value to this field. The one by Hubert S. Upjohn we reprinted, by permission, elsewhere in this issue. The other is entitled **Visual Education in America, Digest of a Nation-wide Questionnaire,** written by Arthur H. Chamberlain, Managing Editor of the above-mentioned magazine. Mr. Chamberlain says:

The phenomenal rise of visual education, both in the schools and in the world of amusement has led the Sierra Educational News to undertake a nation-wide survey of the field. A portion of the voluminous data obtained in the course of this research, is here digested and made available. Further material will be published in subsequent issues.

"The questionnaire was addressed to a selected list of school superintendents, departments of visual instruction, teachers' colleges, training schools, universities and technical schools throughout the country. A gratifying high percentage of replies was received. Many of the replies were extensive, care-

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71 East State St. Columbus, Ohio

Henry G. Williams, *Director*

fully prepared and replete with excellent critiques and suggestions.

"An outstanding feature of the survey is its revelation of the very rapidly increasing use of visual aids by progressive school systems everywhere. Naturally enough, the larger cities have the lead in this development. Extraordinarily good work, however, is being done in many rural regions in cooperation with the extension services of state universities and agricultural colleges. The Pacific Coast stands high in its utilization of the modern facilities of visual education. California in this, as in so many other educational matters, is among the foremost states.

"Wise teachers and school administrators realize that visual education is no mere fad or exploitable supernumerary in the school curriculum, but is an admirable tool or instrument in the educational repertoire. It has a large but definitely limited area of usefulness. Each year the technique of visual education is being improved and perfected, so that today in the better schools of America visual equipment is abundant and is skillfully used."

The Questionnaire was in the form of 9 questions, and each brought in a great variety of replies, which are given at length in the original article. Our space permits our reprinting only the replies to Question I, which illustrate well the nature and quality of the results obtained from the survey.

1. How and to what extent do you use motion pictures, slides or other visual aids in your schools?

This query involves two items,—first, the methods used, and second, the extent to which visual materials are used. The replies indicate that a wide range of methods and technique are employed. At one extreme, for example, is the individual pupil looking through a stereoscope at a series of stereographs, with which he is supplementing a lesson from his text-book. This is distinctly an individual exercise. At the other extreme we may visit a typical modern high school auditorium in which 2,000 students are seated. They are viewing a beautiful and accurate motion picture depicting the marvels of modern science, or perhaps they are traveling vividly in some remote land, which, through the miracle of the motion picture, has been brought to them. The following items illustrate the variety of practice:

Motion pictures about once a month. Lantern slides are used extensively.—*Rocky Ford, Colo.*

Slides are used in nearly all schools. Motion pictures are used in the vocational departments.—*Wilmington, Delaware.*

We run about four shows a year, to make money for our school funds.—*Venice, Illinois.*

Use them in science courses, and occasional "educational" films.—*East St. Louis.*

Forty-eight schools have stereopticons; 30 schools have motion picture machines.—*Indianapolis, Ind.*

We use slides in teaching special subjects; films, educational and entertaining.—*Parsons, Kansas.*

One school has a standard motion-picture machine, several others have stereopticons.—*Somerville, Mass.*

Fully equipped with slides.—*Muskegon, Mich.*

Use them to a large extent.—*Saginaw, Mich.*

Each grade school is equipped wih a set of slides and stereographs. We also have a special collection of slides in the office, which are loaned to schools for nature study, history, etc.—*Grand Rapids, Mich.*

Motion pictures are used periodically for education and entertainment, in high and elementary schools.—*Hamtramck, Mich.*

In connection with the work in geography, history, science; we have a lesson with motion pictures or sides in one subject per week.—*Bayonne, N. J.*

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INTEREST

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Write for Information

Keystone View Company
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We use slides in manual training and biology.—*Roswell, N. M.*

Used extensively, all the time; Keystone stereographs in every school; Keystone slides.—*Hamilton, Ohio.*

Use films and slides about once a week in the junior high schools; occasionally in high school.—*Guthrie, Okla.*

Use films and slides for class work and for evening entertainment.—*Corvallis, Ore.*

Motion pictures are used weekly in the high school for all pupils, correlated especially with science and English; also films and slides frequently for separate classes, physics, commercial geography, etc.—*Scranton, Pa.*

Slides used in high school history, science, domestic science; geography in grades.—*Palestine, Texas.*

We have sets of slides in 8 schools, with lanterns. Have tried several times to run a series of motion pictures, but could not get suitable films.—*Roanoke, Virginia.*

Fourteen of our schools have standard motion picture machines; all the schools have stereoscopes and slides.—*Richmond, Virginia.*

We use slides considerably; also opaque projection and occasional motion pictures.—*Montpelier, Vermont.*

We do not use visual aids in the schools. Once a month the movie theater puts on an historical film to which most of the children go.—*Bremerton, Wash.*

We have 1 motion picture machine; 3 machines for slides: 3 Keystone sets.—*Bellingham, Wash.*

In our 7 schools we have 3 motion picture machines which are used periodically to show educational pictures.—*Fairmont, West Virginia.*

All our schools are equipped with sets of slides; also 6 schools have motion picture machines—*Racine, Wisconsin.*

We have an occasional movie of an educational nature at the high school; also use a balopticon.—*Cheyenne, Wyoming.*

The remaining 8 questions are as follows:

2. **Chief sources from which visual material is received.**
3. **How much money is available annually for purchasing or renting Films? Slides? Other Visual Aids?**

4. **Name a few educational films (with distributors) which properly supplement text-books.**
5. **What use have you made of industrial films?**
6. **In what subjects have you found a lack of educational films?**
7. **How and to what extent has the motion picture been used in your public libraries?**
8. **What motion picture equipment have you found best adapted to educational work? What was the cost? (Both fixed and portable.)**
9. **In your judgement, what is the outlook for a wider use of motion pictures in school work? What are the difficulties? How is it possible to overcome them?**

The article concludes with some extended replies received from individual schools and from city systems in all parts of the United States.

IN the February issue of *Child Welfare Magazine,* Elizabeth K. Kerns, National Chairman, Better Films Committee of the Parent-Teacher Associations, writes on **Organizing for Better Films.** It is another call to the 700,000 members of the P. T. A. to work in their own communities to make good pictures pay the producers, and thus encourage that sort of production. The article urges "co-operation with the exhibitors" by the local Better Films Committees which should be formed everywhere. The present status of the problem is mildly referred to as a "situation which *may potentially* menace the moral standards of a community." (The Italics are our own.) While children should not go to the movies before the age of eight, the writer hails the industry's new plan to supply children matinees as an "inspiration to Better Film Committees." Unfortunately the article seems to say nothing but what has been said many many times before—and the situation continues quite unchanged.

AN article on **The Place of the Assembly in the Junior High School** appears in the *Chicago School Journal* for January, written by W. H. Johnson of the Department of Education, Chicago Normal College. The twelfth and final point in the list of Assembly activities is given as follows:

> (12) *Movie programs in connection with the study of literature, history, and the like, should be offered occasionally.* "Movies" are usually thought of as a pure form of amusement. Properly used they may, however, serve as a valuable aid in the interpretation of literary selections. It would be desirable to introduce the story (e. g. "Silas Marner") through the film presentation to the classes about to take up the particular classic. A study of the book itself would then become more meaningful with this background of visual experiences. Slides and films showing historic places and scenes of historic importance would likewise stimulate interest as well as facilitate learning.

AN excellent account of varying uses of modeling materials in schools may be found in Chicago Schools Journal for February under the title "From Mud Pies to Plasticine." The article is fully illustrated and is very rich in concrete details of method and numerous suggestions for extended work with clay, mud and sand. The principles of modeling are brought out clearly, specific projects of various kinds are fully described, and the article is enlivened by full dialogues between teacher and pupils on particular topics. It is a distinct contribution to the literature of visual education.

A RECENT editorial from *Collier's,* entitled **"What's Happening to the Movies?"** is of interest as further evidence that the serious press of the country is beginning to "pay attention." We have taken

the liberty of italicizing a rather striking sentence:

The motion picture as a commercial enterprise is thirty years old. Technically it has been improving all the time, and it gives the smallest town a better show, with better acting, than could be found in most theatres on Broadway in 1895. But this makes the question of its morals that much more important. Is it a good influence, especially for the youngsters who make up a large fraction of its twenty million daily patrons?

You can have almost any answer you like. A state board of censorship says flatly that "the motion picture has become a menace to society." A judge declares that "most of them are salacious and vicious."

On the other hand, a famous producer insists that "the decent picture pays better than the indecent," and assures us that the younger generation of directors are turning more and more to "good, clean, human, uplifting" film dramas. The manager of a great New York theatre, whose audiences reach 7,000,000 a year, backs him up. "Salaciousness doesn't go," is his verdict, after tabulating 30,000 letters he received from patrons last year, "the people don't want indecent pictures."

Who is right? *The issue is important, for the motion pictures are probably having almost as much influence just now as the schools.*

IN THE March 14th issue, *The Literary Digest* has a short but very interesting article on **"Our Subjugating Movies,"** which deals with the influence of American movies on Great Britain, much to the apprehension of Sir Sidney Low, the brilliant publicist. The writer of the article quotes from the *Chicago Journal of Commerce,* which records Sir Sidney as saying that "manufacturers in England find there is a demand for clothes, boots and shoes cut in American styles because of being popularized by American movies." Sir Sidney also laments the fact that Great Britain's ideas on conduct, ethics, society, morals and taste are influenced by American films. The *Journal* agrees that American motion pictures act as propaganda, unintentionally on the part of the producers, and as a result America gains a certain prestige that is helpful in business.

Sir Sidney further believes that "in due course American plays, books and magazines will send us ready-made thoughts as well as ready-made boots and provide us with their own substitute for the English language." To which the *Journal* replies—"Why will American plays, books and magazines extinguish British products? If ours are successful in England, it is equally true that English plays and books are often successful here. Besides the triumph of the movie, there is only one other cultural conquest by the United States in the last few years and that is the imposition of jazz."

Whatever Your Question

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School Department

Conducted by Marie Goodenough

Report of the Research Committee on Visual Education, Appointed by the Oregon State Teachers Association

Mrs. A. E. Watson, *Chairman*
Principal of Kern School, Portland, Oregon

DR. ELIOT of Harvard University says: "I have been urging for some years past that American education is seriously defective in that it provides an inadequate amount of training of the senses particularly of the eye. It relies far too much on book work. There ought to be incorporated into elementary and secondary school work a much larger proportion of accurate eye work and hand work combined with simultaneous training of the memory and of the capacity for describing correctly, either orally or in writing things observed and done."

We are convinced that telling does not bring about learning, neither does the mere showing of pictures.

Development of the senses has been the result of ages of evolutionary progress and they are today the great natural approaches to the brain and to the mind. Each sense has its specific place in the scheme of development of the mind and each should be carefully trained that it may carry its full share of information to the brain. Nevertheless, certain of the senses, because of generations of more active use and special training are more capable of carrying messages than others, and chief among these is the eye.

Form and color are the primary messages of the eye, but through training the eye soon gets to convey impressions of size, distance, weight and texture hardness and similar details which are the duties of the other senses.

This proficiency of the eye as a conveyor of impressions to the brain makes it the greatest factor in the educational system.

Brain says: "The intellectual imagery derived through the eye from the forms of still life is co-extensive with the visible universe. For the purposes of discriminating and identifying natural things, and also for storing the mind with knowledge and thought, the sensations of the objects of sight are available beyond any other class."

Theoretically, the most effective kind of education is that in which the learner is brought face to face with actual concrete situations.

Theoretically, geography is best taught by travel, inspection, and surveys; civics by actual participation in social enterprises; industry by actually turning raw material into useful commodities. But there are many difficulties in the way of realizing these theoretical advantages of direct learning through actual experiences, not only is the expense in time and money often prohibitive, but the very complexity of the actual experiences themselves may easily confuse the learner; he is quite likely to be distracted by the multitude of details, and the important lessons are then certain to be over shadowed and obscured.

Effective teaching depends very largely upon the ability to choose just the right details that will force home the important lessons; to provide an abundance of concreteness at just the right point.

Maps, diagrams, models and pictures may be of great service here. The approach to reality, however, is much more closely realized by pictures projected through the stere-

opticon, by moving pictures, and by stereographs.

Perhaps the finest service rendered in the schoolroom has been done by the stereograph. The photograph presents but two dimensions but the stereo-camera and the stereoscope supply the actuality of binocular vision, and the third dimension is presented to the eye in vivid reality.

The stereograph is eminently fitted for individual work. It is supreme among visual aids and will more nearly stand alone than any other.

After the stereographs have been studied, a review may be given by means of lantern slides and the child is enabled to visualize a series of related ideas.

In a recent article on moving pictures, A. G. Balcom, Assistant Superintendent of Schools, Newark, New Jersey, states that "the film is the youngest in the family of visual aids and by virtue of the motion involved in its representation gives a stamp of reality to the subject illustrated that can not be given by other means. The film and all that go with it to make it function are expensive in comparison with other illustrative material, so, as a matter of economy, the film should not be used when other forms of representation will be just as effective."

One of the oldest studies in the school, geography, was the first to take advantage of visual methods. In all geography rooms, globes and maps are essential, but the small outline map on the pupils desk to be filled in by him is of great value, for we are not only eye-minded, but motor minded also.

Very early the geographer introduced the picture as an aid in the presentation of his subject. But the pictures are as a rule, too small for class use. This led to the use of the projection lantern.

The lantern makes possible and profitable the use of many maps and graphs as well as pictures. For about 50 cents a map may be copied into a lantern slide and colored and then thrown on the screen on a scale much larger than any printed map obtainable.

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Nathan Hale School, New Britain, Conn.
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City College of New York, New York City, N. Y.
Lincoln School, Charlestown, W. Va.

Samples and Literature Sent Upon Request

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We had hoped to have a report from Principal J. W. Branstator of Central School, Astoria on "Teaching Geography by Motion Picture." But under date of Dec. 17, Mr. Branstator writes: We are undertaking an extensive program of motion pictures but I think there are no outstanding features at the present to report.

Under comparison of educational values of lantern slides and moving pictures, I shall read replies received from three Portland principals. These were written in response to my request for this information. I have selected these particular papers because they tell so well the typical situation found in most of our city schools.

Copy of letter from Mr. H. M. Barr, Irvington School.

"In response to your request for a report on the visual education work in my school, per-

mit me to say that it has been of a very sketchy nature this year. In previous years I have supplemented the ordinary map and textbook work with Keystone Stereographs and Slides, motion picture reels, railroad folders, Chamber of Commerce pamphlets and pictures contributed by the children. I have also used exhibits from different industrial establishments and souvenirs from distant countries borrowed from the homes of our district.

"We still use the stereoscopes and the folders but I have become dissatisfied with the quality of the available motion pictures. In my opinion the motion pictures used in a machine that may be safely stopped at any point, has the greatest promise in the visual field, but not until pictures are produced according to educational specifications, will that promise be realized."

(Signed) H. M. Barr.

The response from the Eliot School is as follows:

"In response to your inquiry as to what we are doing with visual education in Eliot School, I am writing you very informally so that you may make use of it in such manner as you see fit.

"There are two ways of getting into the understanding of a child.

1. Through the eye gate, and there are two ways of doing this—
   (a) By introducing the object itself. Nothing can be so well taught as through actual contact, but this cannot often be done.
   (b) By introducing a picture of the object.

2. By a study from the printed page or by verbal presentation.

"By the latter course a very distorted impression is often gained, much more frequently than we appreciate, and interest is not deep. The first being impracticable it is manifest that the picture is the wise course to pursue.

"In our school we have been compelled to do away entirely with the use of films as the cost is so great and we are forbidden to charge even a nickel for admission unless outside of school hour and also because pupils and parents alike have no longer any enthusiasm in the moving picture. They are not looking for information or instruction but for entertainment.

"Personally I believe much more in the fixed picture from the slide and this we use frequently.

"Every two or three years I make an extended trip abroad, the main purpose in which is to take pictures and have them made up into slides for my boys and girls. In 1917 I toured Japan and the Hawaiian Island group and have more than 80 slides of these. In 1921 I visited New Zealand, Australia and several groups of the South Sea Islands and have about the same number of them. This summer, I did nearly 10,000 miles in old Mexico and the South and have about 50 slides thereof.

"Our pupils are intensely interested in these trips and look forward to the coming of new slides with unbounded enthusiasm. We talk about them and other things seen and we know that their knowledge gained in this way is correct and the information is well fixed.

"I have a small portable screen which may be hung on the blackboard in front of the pupils, the lantern placed on a light stand, the shades drawn and in five minutes we are ready to give a "picture lesson."

"Occasionally we gather the whole school in the assembly hall for a more extended lesson than those given in the room.

"Whenever any class reaches some point in their work where these slides apply, we illuminate the lesson and their understanding by their use."

(Signed) S. U. Downs.

Copy of letter from M. A. J. Prideaux of Woodstock School.

"Visual education as I understand it in-

ludes the use of the films, the slides and the tereograph. Our first work in motion pic-ures began some ten years ago. Films for nstruction and for entertainment have been iven to both large and small groups and the notion picture as an educational device does ot measure up to our expectations. The ttitude of mind of a group coming to a mo-on picture is one of entertainment. Now, no natter how serious the film may be, the chil-ren are at a "show" and "show" psychology revails.

"We have not found this true regarding ides and still pictures. The attitude of the hildren appears different and real educa-onal work is done especially if views are ccompanied by comments or lectures.

"We feel that our best work is done with the ereograph. Our plan is as follows:

Two or three stereoscopes are placed in ach room. A reference pamphlet based upon ur present text in geography is in the hands f each teacher. A moment's reference to this amphlet enables the teacher to select the two r three, no more, bearing directly upon the ays assignment. During the study period ese scopes and graphs pass from one child another thereby socializing the work as ell as giving the child the benefit of visual ssistance exactly at the time he needs it, i. e. hen reading the text.

"We believe this method superior to our rmer plan of waiting until a certain portion f the text has been covered and then using n entire period with a score of scopes and raphs as a review. This was too big a dose do much good.

"After two or three graphs a day have been udied covering a certain country or section r industry, then if the class be given these me pictures, 20 or 30, perhaps, from slides, most profitable review is had.

"And now comes the place for the motion icture as we see it. If suitable films having al educational value may be obtained, they ay be used at this point to clench or fix the impressions received in the still-life study."

(Signed) A. J. Prideaux

The Portland school budget for the coming year carries an appropriation of $3,500 for the purchase of visual aids. The aids will consist of stereoscopes, stereographs, slides and the stereopticons. The aids will be placed in platoon schools only.

The conclusions of the committee may be summarized as follows:

1. Greater effort should be made to establish means for the training of the senses.

2. The stereograph when intelligently used provides a superior means for training the eye.

3. Slides should be used when possible as a means of review and co-ordination.

4. The motion picture film for educational purposes is expensive and far from satisfactory at the present time.

The Investigating Committee for Visual Instruction makes the following recommenda-

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tions to the Oregon State Teachers Association.

First, the committee recommends to the association that wherever visual instruction is established as a classroom help in the schools of Oregon or wherever it might be so established in the future that the schools be strongly urged to include maintenance expense in the budget the same as other regular expenses.

Second, the committee recommends to the association that all schools using visual instruction, and particularly films be urged co-operate with the local picture houses working out suitable educational progra as a part of the regular offerings.

Third, the committee recommends to Association that the state department of e cation be requested to recognize visual struction equipment for the schools of Oreg

By the Committee
Mrs. A. E. Watson, Chairma
Professor Alfred Powers
Principal Nellie Chapin

The Fourteenth of the Chronicles of America
"Dixie"

THIS is the war of the Confederacy seen from the Southern viewpoint—and pictured as it was felt throughout the South. It is not a chronicle of campaigns and battles that the film unfolds, but a conflict between the North and the indomitable spirit of the South.

The characters in the story are for the most part members of the family of Major Allan, living in their beautiful plantation home in South Carolina. Their fortunes during the

The plantation home of the Allan family in South Carolina

war are delineated—not because they were any more tragic than the fortunes of many others, but simply that they were typical. The

The idle negroes listen to promises tha they are to be freed

departure of the Major and his eldest s along with other men from the neighborho to join the army of the Confederacy, the forts of Mrs. Allan to manage the estate u the danger of an advancing army made family's retreat imperative, the sacrifice labor of the women for the men of Lee's ar finally the leaving of the plantation overs who had been pledged to see that the supp of food were despatched regularly to the ar of the South, the treachery of the negr left without the supervision of white peo when they hear rumors from a spy that t are to be freed, the tragic death on the bat field of the eldest son of the Allans, and

ally the departure of the youngest, a boy not yet eighteen—all are recounted simply, truthfully, and with a genuine human warmth.

We see through their eyes the losing struggle of the South—and the incident at Appomattox sums it all up, in the scene between General Lee and General Grant, enacted exactly as it must have happened. A simple ceremony, with the two generals portrayed with an accuracy that is startling. The few conditions of surrender are written by General Grant. Lee reads them deliberately, and utters his famous reply, "These will have a very happy effect upon my army."

There is something very dramatic about Lee—the whole tragedy of the South in that upright white-haired figure, descending the steps of the little house at Appomattox, mounting his horse and riding silently away, eloquent of its spirit, conquered but never beaten.

The photography throughout is, as usual, excellent in quality, but especially delightful are the early plantation scenes on the estate of the Allans.

The meeting of Lee and Grant at Appomattox

Three reels. Released theatrically by Pathe. Non-theatrical distribution by the Yale University Press.

School Film Reviews for May

GEOGRAPHIC

The New England Home (1 reel) Bird and Son, East Walpole, Mass.—A brief glimpse of some of the old homes of New England, dating back nearly three centuries, forms an interesting introduction to the subject. Attention is called to the roofing of these houses, which in some cases is made from wood that had to be split by hand, for only the well-to-do could afford slate. The film devotes itself to the subject of a new fireproof shingle roofing material, made from a felted base.

Piles of felt are shown in the warehouse; the rags are cut into shreds and beaten to a pulp, and asphalt is applied to the felt base, coating it, after which it is surfaced with crushed slate in natural colors. Machines cut the piece in the correct size for shingles.

By much the same process is made a water proof floor covering, finished with paint and decorated with various designs.

Quite apart from the main subject of the picture, the reviewer was especially interested in the view of the old-fashioned waterwheel which furnished the first power used in the mills along the Neponset River.

Much of the footage made up of stills in the latter part of the reel should be omitted for the general audience. They add nothing to the subject as they stand.

Yellowstone National Park (1 reel) Ford—Made up of views of the well-known features of the Park—its animal life, geysers, hot springs and terraces—the reel recommends itself for school use primarily by virtue of its animated drawings which illustrate the causes of geyser eruptions. The land surface is indicated, heated rock underground is seen to change ground water to steam which forces a jet up through a crevice. Old Faithful and others furnish practical illustrations of what happens above ground.

The views of the hot springs with their terraced deposits are well photographed. There are also several fine glimpses of Golden Gate Highway through the Park.

Panama Canal (1 reel) Ford—The first map footage in the reel showing the Canal Zone, is a disappointment, for it has colored dark the areas of the ocean which should be light, and by the time one has corrected his first impressions, the map has passed out of view. The film has excellent points to recommend it, however—the panoramic views along the banks of the Rio Chagres, the scenes of the docks at both ends of the canal, and especially the animated drawings in cross-section illustrating the operations of the locks and the method of getting a boat through to Gatun Lake and down on the Pacific side. Several views of large ocean vessels in the Canal are shown, and the film also devotes some footage to the powerful electric locomotives which pull the boats through the locks.

Particularly instructive are the scenes of the emergency dams, pivoted parallel to the locks, as they are swung into place, the wicket girders lowered and the metal plates sliding down to form the dam.

The spillway of Gatun Dam is illustrated and the Gailliard Cut is pictured. Views on the Panama Railroad following the Canal, lead to several scenes in Panama City, its fine public buildings and the overhanging balconies along its narrow streets.

Native life in the Canal Zone is pictured in scenes showing the primitive pounding of grain to make coarse meal, and the bamboo huts of the natives, thatched with palm leaves. The scene of the fruit market is spoiled with too much comedy, and the final maps made to show the saving of distance in the water route from eastern United States to the west coast, would be much better for teaching if the tw routes did not appear simultaneously.

Contains some excellent material for teac ing.

Where Rails End

(2 reels)

Atlas Educational Film Co.

THE extremely entertaining answer to t question of where to go for one's summ vacation is furnished by this film travelog of the tour by rail as far as Lander, Wy (where rails end) and then by stage throu the Teton Mountain route to Yellowston Map animation shows the route to be f lowed.

The real fun begins at Lander, where t passengers alighting from the train are intr duced immediately to the west. A rodeo a a wild west Fourth of July celebration are s ficient evidence that they have "arrived."

Starting from Lander, the scenery becom the chief interest, and the film fully lives to the possibilities of the Wind River count and the picturesque badlands.

Ranch life is glimpsed in the stoppi places along the way.

Crossing the Continental Divide furnish a novel bit, and views of the various mounta lakes, the Snake River, Buffalo Falls, t range of the Tetons, and the Jackson Ho country are a joy to look at, and a powerf incentive indeed to view the actual scenes first hand. Yellowstone is approached at southern end, and the tour is complete.

These two reels are but a part of the pr duction. The whole series of seven reels which may readily be shown in two-reel uni if desired—constitutes a very complete a finely detailed picturization of this wond ful corner of our country.

Produced for the Chicago and Northwe ern Railway.

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"The Spirit of Lafayette"

(6 reels)

BY PARALLELING the story of Lafayette with that of a typical American soldier in the World War, this picture shows how the spirit of Lafayette, his love of liberty, has carried on through the years since he aided United States to win the fight for independence.

The story opens with the celebration of Armistice Day in New York. Among the parading soldiers is Captain Stanton, who has lost an arm in battle. His happy reunion with his wife, his daughter Dorothy and his father forms the background for the story of Lafayette, which Grandpa Stanton relates to Dorothy. Lafayette's love and his marriage to Adrienne, daughter of the Duc d'Ayen, Adrienne's heroism when Lafayette decides to sail to America, defying his king to fight for the cause of liberty, how he is wounded and saved by the kindness of General Clinton of the British forces:—these incidents are duplicated by the bravery of Mrs. Stanton when the captain leaves for France, his being wounded while saving a comrade. With fidelity to detail, the story tells of Lafayette's imprisonment, his escape with the aid of Major Huger's son, at whose home he had first stayed in America, his recapture, how his wife joined him in prison, and his final release at the instance of Napoleon.

The settings, costumes and historical legend are splendidly and authentically reproduced

FOR SALE: Sept Motion Picture Camera, new, slightly shop worn, has been used for demonstration purposes only. Retail price $150.00, will sacrifice to close estate at $100.00 cash. R. L. Walker, Administrator, 523 Joseph Mack Building, Detroit, Michigan.

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throughout. Distributed by Monogram Pictures Corporation, New York City.

INDUSTRIAL

Electricity in the Motor Car (1 reel) North East Electric Company, Rochester, N. Y.—A condensed version of the 6-reel production previously reviewed in these pages. It omits, necessarily, some of the more technical portions of the longer films, but retains the essential idea: to show the importance to any car of its electrical system.

It will be of interest to any motorist to see the action of the generator, and its workings in animated drawings, the starting motor showing especially well in close-up when actually engaging the engine, and the operation of the combined starter and generator. Animation again demonstrates how the gas is exploded by the electrical current jumping across the spark plug gap, and animation illustrates excellently the workings of the cylinders, which must be fired in the right order—which becomes the business of the distributor.

The reel is plentifully supplied with entertaining views of the latest types of motor vehicles—from the most up-to-date models of city bus and speed motor boat, to the tractor and its log train in the winter woods—all of which illustrate the fact that the speed and usefulness of any car are directly dependent upon its electrical system.

The reel as it stands is good education simply and attractively presented, for anyone who owns or drives a car.

THE *Boston Post* has been responsible for a series of films setting forth some of the industries of New England in motion pictures—some of the separate subjects from which are here noted. They may be secured from the owner, or from the National Motion Picture Bureau, Medford, Mass.

Your Hat and Mine (1 reel) Crofut and Knapp Co., New York City—The film is authority for the statement, easily credited that the first hat in America was finished in a New England village—and the industry has centered in that section ever since. The picture shows the processes which transform fur into the finished hat—how the fur is shaved from the pelt, sorted, washed, weighed, and the hat formed on the cone, shrunk to proper size and colored in a huge vat, after which the rough hat is shaved, properly stretched steamed and shaped, blocked and ironed. The making of velour hats illustrates some of the processes through which fine hats must pass. Hat trimmings are printed, and girls trim each hat, putting in linings, and leather bands, and sewing on binding finish and bands. Final pressing over block forms prepares the hat for packing and shipping.

Bray Magazine (1 reel)—In a recent issue occurs a considerable section on "Lumberjacks in the Maine Woods" which is splendid material on lumbering as it is done in that section. Felling logs in winter, loading the

log train on runners which the steam tractor hauls through the forest to the river bank while the snow lasts. When melting snows flood the streams, the lumberjacks roll the logs from the huge piles and set them off on their journey down stream. A log jam is well photographed, and the film shows it dynamited to open a channel.

The lumberjacks reveal their skill in balancing themselves on logs floating down through rapids, and several views of the travelling field kitchens suggest the manner in which their supply is furnished.

The remainder of the reel—several short bits—may be ignored for instructional purposes.

Harvesters of the Deep (1 reel) National Motion Picture Bureau—Instructive indeed is this picture of Gloucester fishermen, plying their ancient trade on the New England banks. The city of Gloucester itself, founded seven years before Boston, and recently celebrating its 300th anniversary, is chiefly interesting today, as in former times, for its fishing smacks along the water front, their sails hoisted and making their way out to sea.

The picture follows them to the ocean—first calling for ice and bait. The fishing banks are reached, and the trawl lines made ready with bait for the cod. Loading the dory, the men set out for "a trip of fish," and the trawl anchor is cast—half a mile of it sinking to the banks below. Then several hours later, excellent views of the pulling in of the trawl and taking off the cod, pitching them on board the mother ship, and heading back to Gloucester where the fish are put on the cutting tables and shown in excellent views as they are dried on the "flakes," the drying racks out of doors. Bones are removed by hand, and the fish cut, weighed and packed in one-pound packages.

A brief section at the end tells the story of the preparation of cod-fish cakes—but for instructional purposes (for which the rest of the reel is admirably suited) this last could be omitted.

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Gridiron Glory (1 reel) Pathe—A Grantland Rice *Sportlight,* which is heartily recommended for any High School or College program—dealing as it does with the greatest of school sports, demonstrated by some of the foremost teams in the country.

The teaching of the fundamentals of the game to squads in training, the use of the tackling dummy, the training through which field runners must go, the practice of the flying tackle, the drill in interference and line charging, the perfecting of the forward pass, punting,—these scenes will give the spectator a real insight into what football training really involves, and to those who play the game, will be no less interesting.

Some well-known football teams are shown in action, beginning with views of the tremendous crowds in the Yale Bowl for the Army game; and many views of "great moments of great games" played by various eastern teams, complete the reel.

Slow-motion photography contributes much, by slowing up the action so that the ball can easily be followed in some of the more intricate plays.

A thoroughly admirable sport subject—one of the best of an excellent series.

Among the Producers

Contributions from the FIELD

Riding the Ridge of the Rockies

MADELINE L. WOODS

"I know a western valley where the sun
Looks down in benediction all the day;
Where laughing streams through smiling meadows run—
Cool waters where the speckled fishes play!

"Where pine-clad hills on every side reach up
To kiss the wonder of the skies above
And in the jade-green circle of their cup
Inclose a world of happiness and love."
—"Bitterroot Bill"

IT IS out there "where rails end and trails begin." It is out in the heart of old Old West,—the West of Bonneville, of Fremont, of Lewis and Clark. It is the West, little changed upon the surface during the countless ages it has stretched its vastness over rolling plains and up rambling peaks to the crest of the Great Divide. It is the West which beckons and calls the traveler who seeks the mountains and the valleys, the rugged glory of the out-of-doors, its primitive grandure broken only here and there by a touch of civilization, where a rude corral and rambling house of pine logs mark a habitation; marked by modernity, only in the thriving little towns where comfortable lodgings and western hospitality await the guest; touched by eastern progress, in the creamy ribbon of Rocky Mountain highway that takes up its course at the end of the railroad and leads the traveler upward and onward to the very crest of the Rockies.

And, "where rails end and trails begin" is Lander, Wyoming. This is the Southern or Lander entrance to Yellowstone Park. This is the route which prepares the traveler for the wonders of the national playground by steeping him in the atmosphere, the grandure and charm of the historic West. To miss this route is to miss the rising action of the play and know only the smashing climax. Other routes lead the traveler directly by train into

Gratiot Point Near the Summit of Big Game Ridge Commanding a View of Three States (Wyoming, Idaho and Montana) Jackson Hole and all of Yellowstone Park

the park; the Lander route is by the Northwestern railroad to Lander, thence by huge, mountain-geared motor busses, with stops at rustic lodges, over two hundred miles of glorious western country to the southern gate of Yellowstone.

Knowing the west only for its Yellowstone is like knowing Wagner only for his "Tannhauser" with its almost mechanical rhythm, its obvious harmony and color scheme, but missing the subtle charm, quaint loveliness, gripping beauty of "Die Walkure."

Why miss all that is to be seen, heard, felt, in penetrating the heart of the Old West? Why crash in upon the high point of the drama, missing the introduction which steeps the spectator in the atmosphere essential to the complete appreciation and enjoyment of the piece?

The wiser traveler, gliding over the rails, through prairie vastness, girthed by the rugged outline of the mountainous horizon, will lose himself gradually in the Old West. As the East slips behind, across the dusty green and shadowy purple of the sage, can be seen, perhaps, a lone herdsman with his mount. Springing up out of the wilderness is a shambling old frontier settlement squatting in the sun, or here and there a rawly new oil town, close by huge storage tanks rising from the inky blackness of the shining pools of overflow.

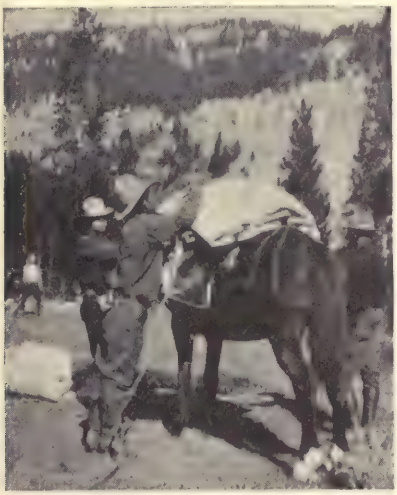
MISS WOODS, who is director of publicity for the Atlas Educational Film Co., spent several months last summer in the western wonderland of which she writes. Although the particular aim of the expedition was the production of another Atlas film, "Where Rails End," Miss Woods found time to catch and absorb the charm of the life and landscape being pictured on the celluloid. And she has written it down for this magazine in such form as will certainly interest our readers.

We suggest that all readers planning to show this Atlas film keep this article for re-reading in connection with the picture. It will surely add to the enjoyment and appreciation of the reels. (We understand that there are seven of these reels, but two or more may be used as desired.)

THE EDITOR

Then, over Powder River, seeming to sing "Let 'er buck," the brave refrain known 'round and 'round the world; then to the foot of the Wind river range. And there, nestling in the shadows of the fir-clad peaks, is the bustling little town of Lander, in Fremont county which, in itself, is larger than the state of Ohio, but only sparsely populated.

Here the rails are left behind. Here a modern, comfortable hotel has taken the place of the crude hostlery of covered wagon days. Now auto tracks supplant the jagged marks of ammunition trucks that once creaked along the dusty trails to old Fort Washakie, a mile or two from town. But the cowboy and the cowgirl, their quaint regalia contrasting picturesquely with the New York gowns of the few townsmen, are there to lend western atmosphere. Meeting the train is still an event of the day.



The Diamond Hitch

The traveler is loathe to be on his way from Lander, for here there are sights to be seen. For instance, the Sinks, where a mountain stream disappears in the heart of the Wind river range, emerging quietly in another mountain more than a mile distant; the national forests; the sulphur springs; the Indian schools and many other interesting spots.

But with the trails calling and the motor busses waiting, the traveler is soon on his way, riding over the smooth, wide road which leads out of Lander towards Yellowstone Park.

There is a pause on the Shoshone reservation at old Fort Washakie. Perhaps one stops a moment at the ancient Indian burying ground, with its bedsteads over the graves to make a comfortable resting place for the fallen braves. If one is fortunate, he may glimpse the Sun Dance, the religious rite of the Indian, still performed, upon occasion, at the meeting place near the Fort.

Then, across hundreds of acres of reservation, over bounding, singing Wind river; through the red canyons, their walls rising towards a flawless sky of warm blue flecked in downy white. The plains are covered with royal blue larkspur, waxy white narcissus and the delicate pink of the mountain rose. Out of the crimson red and glistening bronze and gold of the canyon to the plains again, with the hills, made black with a dense growth of mountain fir, rising sharply on either side. Here the ground is mottled with the crimson

Six Beauties—Count 'em!

of the Indian's Paint Brush, the national Flower of Wyoming. "Dark and Bloody Ground" the motor of the bus seems to mur-

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STEREOGRAPHS and STEREOSCOPES

Keystone View Co. Meadville, Pa.
(See advertisement on page 303)

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mur, over and over again. But, suddenly the wilderness is broken by habitation and the traveler sharply comes back to earth once more. Here is Welty Inn in historic Du Boise, its rustic gates, just off chummy little Horse Creek standing open, with promise of good food and plenty of it just within.

If one should care to pause in the rustic cabins, there is plenty of hunting,—if the time of year permits; and fishing, always, of the best kind for the streams are filled with gamy trout. From Du Boise, trails through unblazed country, stretching for thousands of miles lure the pleasure-seeker, and mountain ponies patiently await the pleasure of the guest.

But if the journey is to continue, one returns to the bus and away, upward and ever onward, the highway leads until the Pinnacles are sighted, their cathedral peaks covered with perpetual snow. They form a guard of the roadway which leads to Diamond G ranch. Here is one of the typical "Dude" ranches, for everyone not of the West is a "dude", and he who houses them is a "dude-wrangler."

At the Diamond G, which overlooks the sapphire depths of Brooks Lake, there are cabins for all who care to stay, and a corral filled with two hundred horses,—one for any amateur horseman or experienced equestrian.

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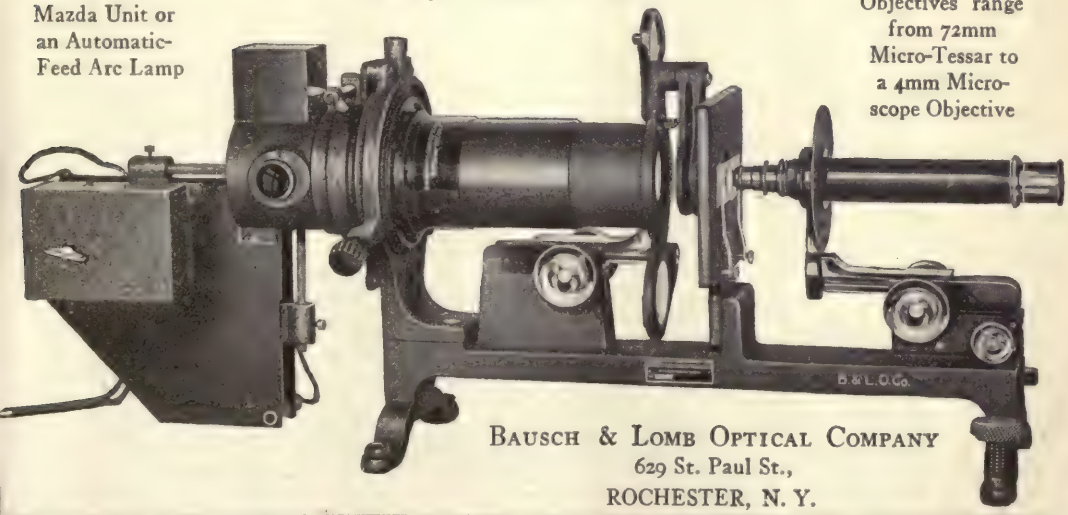

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ROCHESTER, N. Y.

Many there are who, by pre-arrangement or sudden decision, announce that this is their journey's end, for the Diamond G offers numerous enticements. For instance, the fishing trips to seven permanent, over-night camps, which take the angler right into the Park; the boy's pack trip, also leading to the Park and requiring seven days; the hunting trip into the big game country for elk, deer and bear; or the fishing in the hundred and one lakes and creeks or mountain rivers near Brooks Lake, and the other out-door sports afforded right at the Diamond G.

But, if the journey goes on, the road leads upward to the Continental Divide, where, at 9,568 feet above the sea, the waters of the streams separate, one tributary seeking and ultimately finding the Atlantic and the other the Pacific and the Gulf.

Thence, through a myriad flowers and foliage, a maze of sunshine and a riot of color that is the unsolved problem of the greatest artist, the road leads on to the grandest sight of all, the mighty Tetons and Mt. Moran, their ragged silhouette becoming real as their snow capped peaks are distinctly sighted through the mauve haze. Along the banks of Jackson Lake, where the Tetons meet their reflected glory, is Jackson Lake Lodge, the last pause before the traveler, early next morning, is carried on to the Park.

Here, more horseback riding, more urge to remain and drink in the wonders of the place. There is Jenny Lake and there is the historic Jackson Hole country to be visited, the Mormon settlements and the frontier town of Jackson about which volumes have been written but whose legends will never be exhausted.

Morning comes and with it the Park busses which bear the traveler along pine-guarded highways, the coarse black lace of their foliage rustling in the sun-warmed breeze. A few miles of added grandure, with a glimpse through the undergrowth of a frisky bear or shy moose, and the park gate is reached.

There, steeped in the historic atmosphere, rugged grandure and invigorating glory of the Old West the travelers enters to witness the climax of this drama of primitive Nature, and trails lead onward, ever onward to new sights of soul-stirring wonder.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912,

of The Educational Screen, published every month except July and August, at Chicago, Illinois, for April 1st, 1925.

State of Illinois, County of Cook—ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Nelson L. Greene, who, having been duly sworn according to law, deposes and says that he is the Editor of The Educational Screen and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Educational Screen, Inc., 5 South Wabash Ave., Chicago.

Editor, Nelson L. Greene, 5 South Wabash Ave., Chicago.

Managing Editor, A. P. Hollis, 5 South Wabash Ave., Chicago.

Business Managers, None with that title.

2. That the owners are

Herbert E. Slaught, President, 5548 Kenwood Ave., Chicago, Ill.

Frederick J. Lane, Treasurer, 5323 Dorchester Ave., Chicago, Ill.

Marie E. Goodenough, 10553 Euclid Ave., Cleveland, Ohio.

Nelson L. Greene, Secretary, 5704 Harper Ave., Chicago, Ill.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (if there are none, so state.) There are none.

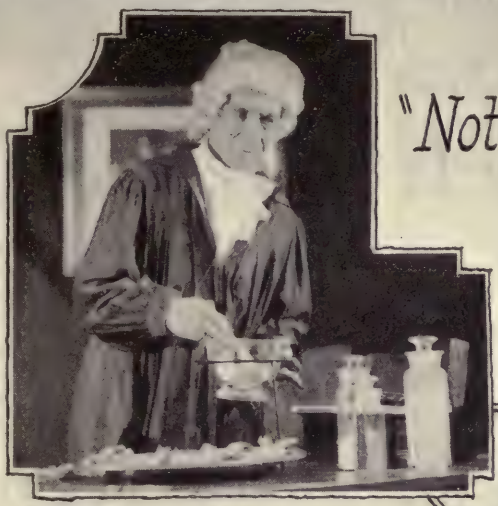
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or the securities than as so stated by him.

NELSON L. GREENE.

Sworn to and subscribed before me this 10th day of April, 1925.

[SEAL] MABEL GRANT.

(My commission expires August 28, 1926.)



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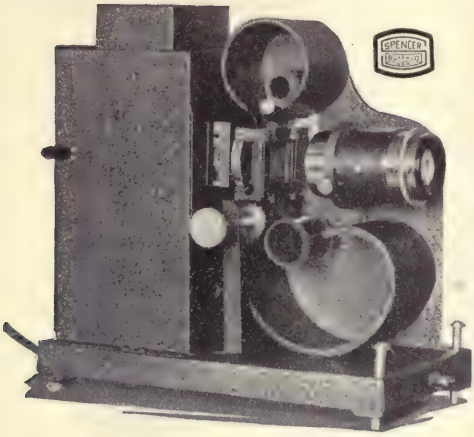

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

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In the Wake of the Storm

A One-Reel Feature

INTERESTING, ENTERTAINING and EDUCATIONAL

IN THE WAKE OF THE STORM tells a plain story of how the Indiana Farm Bureau, Red Cross, radio, airplane, railroads, motor trucks and tractors assisted in bringing relief to those in the storm-swept area of southern Indiana. March 18th, 1925, will long be remembered by those who witnessed this heart-rending disaster that took a toll of 906 lives, and in its wake left thousands homeless—without food or clothing.

In this film is shown acres upon acres of wind-swept land in the first stages of tillage covered with what remains of farm homes, barns, etc. There are scenes of town buildings crushed like eggshells in the palm of a hand. Where once were peaceful, prosperous villages there is only a mass of ruins, smoldering embers of a fateful day never to be forgotten.

Within a few minutes after the storm, the news was being broadcasted by radio and appeals for doctors, nurses, money, and supplies of all kinds were being made. The organized forces of the Red Cross and the Indiana Farm Bureau were soon on the scene aiding thousands who needed immediate relief. A special call was made for tractors to help the farmer whose horses were killed, buildings blown away, farm implements twisted and tangled beyond repair. This call was immediately answered by a shipment of thirty-two tractors with plows, all loaned to the Indiana Farm Bureau Relief.

All of these activities are pictured in this interesting and educational motion picture. You can't go wrong by adding this film to your next picture program—it is a film worth anyone's time to see. We make no charge for rental — just transportation both ways.

INTERNATIONAL HARVESTER CO. OF AMERICA
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THE EDUCATIONAL SCREEN

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

Vol. IV, No. 6 June, 1925

Editorial Section

EVIDENTLY some of our readers read our editorials! We tried omitting them entirely in May—and the come-back through the mail was most gratifying. Now that we know that the editorials are noticed, at least when they are not there, we shall aim to supply this crying need with exceeding regularity during the coming school year.

That last phrase reminds us that we may as well remind our readers once more that THE EDUCATIONAL SCREEN is not published during July and August. The next issue will appear on September 5th. Incidentally, by this announcement appearing in this particular place, we can guage still more accurately how avidly these editorial pages are read. We shall note carefully the number of letters received during the coming summer to the unanimous effect that "I have not received my July issue. What's the matter?"

THE "visual field" has done some lively growing in the past three years. Many facts and figures show this—but here is a specific little bit of evidence of particular interest to this magazine and its friends.

In January, 1922, THE EDUCATIONAL SCREEN ventured forth with 32 miniature-size pages, and it was more or less doubtful how much material could be found worth printing on them each month. After three years, we are using 64 pages—each page nearly double the original size—and we have been forced to omit about 40 per cent of the material that should have appeared in this June issue.

This, by the way, is another answer to the old question, now seldom asked, as to whether there is such a thing as a "field" of visual education. To put it guardedly, it seems to us slightly impossible for a magazine to have reached the present measure of success of THE EDUCATIONAL SCREEN, when devoted exclusively to and supported solely by a non-existent field. *But that field has made no more than a beginning of growth. Neither has this magazine.*

FROM the beginning, excellent suggestions for changes and improvements in the magazine have come from our readers. Some of these suggestions we have been able to adopt promptly; some, which entailed too much extra cost, we have had to postpone for future consideration; but all these suggestions have been most welcome and we count on receiving them as steadily in the future as in the past. Here is a recent one, which we plan to accept promptly (from September issue on). Mr. Main suggests that we print the valuable film reviews by Marguerite Orndorff in such manner that they can be clipped individually, pasted on library cards, and thus constitute an alphabetical index for continuous and permanent reference. This requires merely that the reviews appear on one side of the page with matter of minor or temporary importance on the other. We shall be glad to do this, and we want to add a word regarding such a clipping system.

In addition to Miss Orndorff's reviews, the cards can accommodate other data. Some of the same films are reviewed in other departments of the magazine—The Film Councils of America, The Church and Pictures, and The School Department—and from quite different

A series of vivid and inspiring motion pictures reproducing with faithful accuracy striking events in the annals of the United States.

LVX ET אורים ותמים VERITAS

Planned by the Yale University Press and produced under the supervision and control of a Committee of the Council of Yale University.

The CHRONICLES of AMERICA PHOTOPLAYS

This is the last advertisement until September. If you plan to use the films during the Fall it is advisable to make your reservation now as the available dates of the limited number of prints are being rapidly closed.

Since the announcement last February of the non-theatrical release of The Chronicles of America Photoplays an increasingly heavy demand has been made upon the prints of the various pictures. Already the rush incident to the beginning of a new school year is being felt. While the Yale University Press Film Service has prepared for this, your co-operation at this time is urged, since last-minute requests may mean unavoidable delay in your starting date.

The following fifteen films, thus far completed, are available. Columbus, Jamestown, The Pilgrims, The Puritans, Peter Stuyvesant, The Gateway to the West, Wolfe and Montcalm, The Eve of the Revolution, The Declaration of Independence, Yorktown, Vincennes, Daniel Boone, The Frontier Woman, Alexander Hamilton and Dixie. In writing, kindly give full particulars of your contemplated use of the pictures.

A 64-page illustrated booklet will be mailed on request

YALE UNIVERSITY PRESS FILM SERVICE

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT
NEW YORK OFFICE, 522 FIFTH AVENUE
(Physical Distributors, Pathe Exchange, Inc.)

standpoints. Put on the card also reviews clipped from other sources, local or national, which the reader has found trustworthy. Such a card is then, with its consensus and contrast of opinion, an excellent means for judging a film from any angle as to its suitability for a particular purpose or occasion.

Such record is not of transient value. The time is now not far distant when theatrical producers will systematically offer their most suitable productions to the non-theatrical field after the theatrical run is over. A picture really deserving this new lease of life cannot lose a jot of its worth by the lapse of a year or so. (See the advertisement of Film Booking Offices in this issue. Incidentally, you can help hurry the time we are speaking of by writing to them at once about "The Beloved Vagabond"). There are already some films out of every year's production of such character and quality as to justify their showing to non-theatrical audiences ten years—yes, thirty years to come. There will be more such films produced each year when we of the non-theatrical field strengthen and increase our demand. It is largely a matter of speaking louder and oftener.

OUR friends in the great church field will welcome the appearance in this issue of a new department, "The Church and Pictures." Its editor, Rev. Frank E. Jensen, combines rare qualifications for the task he has generously undertaken, namely, to give the church field a finer and more comprehensive service than has yet been rendered by a magazine. Dr. Jensen is not merely "intensely interested in the movies and their future," not merely a close student of past achievements of the motion pictures, not merely an active user of pictures in his church work for many years. He has gone beyond most of the field in devising ways and means for making pictures a vital and corporate part of religious service. In his own newly re-modelled church edifice the screen has been made an integral part of the artistically designed interior. Finally he is a leading figure in the national field, his most recent connection being with The Federal Motion Picture Council of America, of which he is Vice-President and one of the founders.

We congratulate our readers and ourselves upon the new department under such an editor, and we bespeak for Dr. Jensen the staunchest support of the thousands of churches already interested in this work. We hope that his cordial invitation to all churches to correspond and co-operate in developing the new department will bring prompt response from every State in the Union.

IS IT perhaps natural that the visual field should breed visionaries? At any rate it has. For more than a decade the alluring possibilities in the "picture idea" have stirred even the most well-intentioned imaginations. Serious and well-meaning folk have dreamed dreams, have woven plans, have inaugurated hollow attempts that rushed to failure, have reared commercial structures on theoretical foundations that crumbled with pitiful promptness.

Now read George E. Stone's article in this number, "Visual Education—A Retrospect, an Analysis, and a Solution."

In a field with such a record as the visual field has made so far, prophecy is exceeding dangerous. But we suspect that George E. Stone, in this first public announcement of a plan that has ripened slowly through long years of rich and bitter experience in this visual field, has accomplished something of high significance to the cause in putting forth a sane method of procedure. We suspect that his plan will prove sound, workable, and of unlimited possibilities. The plan has the heartiest best wishes of THE EDUCATIONAL SCREEN and will receive the utmost support and assistance that this magazine can give.

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By **William J. Locke**

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Visual Education—A Retrospect, an Analysis and a Solution

By George E. Stone

IT IS not the purpose of this paper to enter into any discussion as to the value of Visual Education as compared with other methods of imparting information nor to make comparisons as to the relative merits of the various forms of visual material. It takes the visual movement as it exists today, a well recognized method of instruction with a demand for a wide diversity of material now imperfectly supplied by any existing agencies, and it considers the essential economics which control production and distribution. The conclusions indicate that there are fundamental economic limitations to the variety of material which commercial organizations can afford to carry in stock and also a price limitation which prevents commercial corporations from supplying the highest type of material as accurately colored and labelled as scientific education may demand. The solution, as indicated above, will be a Foundation organized on the non-profit basis which has made so conspicuous a success of our great Field and American Museums.

The Author

VISUAL education started with the invention of the eye. Protoplasm itself, of which all plants and animals are composed, is remarkably sensitive to varying intensities of light even without special organs of sense. However in only three of the groups of the Animal Kingdom does true vision occur. The higher *Molluscs*, such as the Octopus and the Squid, the *Arthropods* (the jointed animals) such as the Insects, Crustacea and Spiders; and the *Vertebrates*, which include the Fishes, the Amphibians, the Reptiles, the Birds and the Mammals. These three groups of animals alone possess the power to collect and concentrate light (in the form of an image) upon sensitive nerve endings, by which an impression of light and shade, form, space and color is obtained.

The ability to ***see*** presents the highest refinement of objective sense. The farthest perceptions, the surest conviction, the quickest intelligent response, comes from the perceptions conveyed by sight. The sightless clam stretches forth its syphon and not until it is actually touched does a response come which causes it to withdraw. Its eyed relative, the Octopus, sights the approach of danger from a distance, and, without waiting for the actual contact, is roused to action—withdraws into its crevice or darts away and, if need be, beclouds the water with an opaque ink in order to blind the vision of its pursuer.

It is the ability to learn by seeing, by a response and modification of act conditioned by sight impressions, which have given to the eyed organisms the enormous advantages in intelligence, the ability to learn. I am well aware of the composite nature of the learning process and realize that vision, of itself, must not be raised (or lowered) to the position of a fetish. At the same time, there is the unquestioned recognition of the conviction of sight which justifies the aphorism "Seeing is Believing," and furthermore justifies our effort to supply the visual material by which sight experience may be added to augment the learning processes.

The use of pictures extends back to the first crude drawings of the cave man. The wide spread distribution and use of pictures has however been conditioned by the invention of processes to multiply such pictures. Thus, through the invention of the printing press, we were given the wood cut, the lithograph, the etching and the steel engraving. Photography, introduced by the extremely limited process of Daguerre, in ten years developed

the collodion process out of which grew photo-lithography, the photo-etching and the half-tone. The refinement of the "Magic Lantern" of the 17th Century ultimately permitted the photograph to be demonstrated to large congregations while the more recent development of the motion picture (with the still more recent addition of color and the stereoscopic effect) have brought the mechanical and chemical art of photography to the high point where it creates an illusion closely approximating direct visual experience.

The attempt to use pictures effectively in education, whether drawings or photographs, whether multiplied in influence by the mechanical arts of the press or by means of the optical lantern in its various forms, has resulted in the organized movement now dignified by the name "Visual Instruction" or the more pretentious name of "Visual Education."

My own interest in the movement dates back some twelve years when, in 1913 (while still a student in the University of California) I definitely decided to devote my life to educational photography. My simple analysis of the situation convinced me that the deadlock which existed in educational motion pictures at that time, came from the divided purpose for which such films were made and used. For example, the typical "educational movie" was some writhing grotesque of animal or plant behavior photographed and titled for sensational purposes. Thereafter, the same film, elaborately and ponderously retitled and cumbered by scientific names was presented as an "Educational Motion Picture."

The result was disappointing to all concerned. The educator saw little or no merit in the product offered while the producer obtained little or no return for his effort at education. The result was stagnation, as far as systematic education by motion pictures was concerned, while every day the power of the films to move and influence great masses of people was the more certainly demonstrated.

So convinced was I of the futility of such divided purpose that I determined, from my very first film, definitely to ignore all box office appeal. I planned to make a film so accurate as to win the respect of educators while at the same time so technical as to be useless for all theatrical purposes. Thus, in one film, I could determine whether there was any justification for my further efforts in the field of educational motion pictures. Deliberately, I chose a big theme; one which had a universal appeal; one for which the motion picture technique was especially fitted; one for which my training was adequate and (last but not least in my careful analysis) one for which there existed already organized societies financially able to purchase copies. The result of careful consideration of these various requirements, led me to select the subject "How Life Begins."

The first scenes for this film were completed in 1914. Then came interruptions including a trip to Central America on a motion picture expedition. Technical details had to be solved. My equipment was of the crudest. Financial problems pressed upon me. I had still to complete many details for my college degree and it was not until October of 1916, and with the collaboration of Dr. J. A. Long, that the final scenes were made.

The details of the marketing of the film are not of importance here. It is sufficient to record that the venture was regarded with skepticism by those well informed in motion picture matters but was welcomed with generous enthusiasm by educators of the highest authority. Copies were purchased outright by many Universities, Museums and Welfare Organizations. The film was adopted by the Y. M. C. A. as part of its regular activities in the army camps both in America and in France. From New Zealand and Japan to Czecho-Slovakia the reports were uniformly enthusiastic and the success of motion picture pedagogy was demonstrated.

The George E. Stone Laboratories, Carmel-by-the-Sea, Monterey, California

During the twelve years which have elapsed since I undertook the work of Visual Education, I have made many other films. Some of these are carefully made for the most formal treatment of educational subjects. Others are popular and designed for theatrical dramas. The success of so many films of such diverse subjects has come largely from the fact that the treatment has always taken account of the subject, the audience and the purpose for which it was intended. I have never deliberately tried to make my educational films entertaining except as this comes incidental to the interest aroused by clear exposition. Beauty I have deliberately sought out, in preference to the dull or commonplace, because I feel that the interest aroused by a beautiful scene is a strong incentive to close attention. But always I have tried to remember the caution early given to me by that great teacher of Science, Prof. Harry Beal Torrey when he said, "The truth is of itself, dignified. Do not embellish it."

The formal educational films include the following:

"How Life Begins" (4 reels)
"The Living World" (4 reels)
"The Flame of Life" (1 reel)
"Food" (1 reel)
"Malaria and the Mosquito" (2 reels)

Even the war scarcely served to interrupt my photographic experience since I was fortunate enough to obtain a commission in the Signal Corps. Here, in the Photographic Section, associated with the fine men of the field service, I experienced the thrilling sights and adventures of the Argonne Battle and the occupation of the Rhine.

My entertainment films include eleven one reel pictures made entirely by the Prizma process of color photography. The most important are "A Day with John Burroughs," "Magic Clay" (the story of the Rookwood Potteries) and "Trout." For more than a year, as manager of the Western Branch of Prizma, I photographed "color sequences"

which were used to embellish the regular motion picture dramatic productions.

Late in 1923 I left Hollywood and returned to the quiet of my Carmel studio. Here I tried to lay out a program of work for the coming years, but before doing so I subjected my entire activities and my personal qualifications to searching analysis.

I realized that I had spent nine active years in the pursuit of my photographic hobbies. I had made an educational film which had received international recognition. This was a film on a subject most difficult to teach and yet it had been successful wherever shown, whether to college audiences, to the roughest doughboys in the army camps, or to women and children of all ages. In spite of the primitive conditions under which it was produced, in spite of technical crudities of which I was ashamed, it yet had been tremendously successful and had paid me a dividend besides. "The Living World," "Food" and "The Flame of Life" had scarcely been released when my agent suspended active film distribution during the depression of 1920. However, in at least two significant centers, these films were in use with success which rivaled and even exceeded that of the earlier film. The purchase of the Malaria film by the Rockefeller Foundation was sufficient recommendation of its worth.

Considering the amusement films, my Prizma pictures had proved entirely satisfactory to their owners and had enjoyed a popular success. At one time, at least two of them, were simultaneously on view at two of Broadway's leading theatres. Several of them had been given press reviews and one, at least, had been the subject of editorial comment. My Hollywood activities, while largely foreign to my tastes and in a field for which I am temperamentally ill-fitted had also been successful and my little color episodes and tableaux had embellished at least a dozen of the season's productions with some of the foremost stars.

The net result of all of this diversified activity was that I had acquired a most elaborate and expensive photographic training and had accumulated a considerable quantity of photographic equipment, much of it of inferior quality and all of it heavily depreciated by use. My earnings from services and successful films were entirely tied up in equipment and negatives which had not yet returned the production costs. Furthermore, my working capital was exhausted and there was no justification for adding to my burden of debt. For once, I was compelled to face the cold facts that something was inherently wrong with my program of educational film production.

"How Life Begins" was, to the best of my knowledge, the only educational film which had ever returned its production cost from a non-theatrical market. However, strictly analyzed from a practical commercial standpoint, its success was not remarkable. In the first place, its production cost was amazingly small and represented the "rock bottom" of low overhead. There was only myself with the unsalaried help of Prof. Long to make up the working staff. My studio I owned, so that my outlay was limited to the construction of special equipment, to electric power and to film. The actual cash outlay was thus less than $2000. It was this sum which had been returned to me eighteen months after the release of the production and three years after the first work was undertaken.

Yet a production cost of $2000 for a four reel subject is so small as to be insignificant when compared with theatrical productions. The cheapest production in Hollywood, when the same scenery is used for three plays and when the production scarcely lasts a week, is about $5000. The average production today, is about $100,000 while the extravagant productions may exceed a million dollars in cost.

The commercial success of my film was therefore no indication that educational films can be made to pay production costs under

conditions where this cost may equal even the cheapest dramatic films. And it was obvious, even to the friendliest critics, that the film "How Life Begins" had suffered technically because of the insufficient funds available for its production. With wider use of films in education, higher and higher technical standards must be reached, necessitating finer equipment, greater time outlay, and the use of characters and scenery. Wider selection of subject matter will necessitate travel to secure proper location. All indications are that educational films will cost more in the future than at present.

Nor did I overlook the fact that the success of the film was largely due to its use in the army camps. Here was its widest use and this use was directly responsible for its translation into foreign languages. Incidentally, this use served to advertise the film widely and furnished the highest endorsement. Under peace conditions, its use would have been much more restricted and its recognition would have been slower.

The film dealt with the subject of sex education in which human interest is universal and for the spread of which there are many well established institutions. I recognized the fact that the endorsement of the film was due less to the film method of presentation than to the highly special nature of its subject matter and the timeliness of its release in war time.

With all of my enthusiasm for motion pictures and my great interest in their use I could see no possible way by which they could be made to be self-supporting while, at the same time, they maintained the highest pedagogical standards. My experience, and the experience of all producers who have the courage to face the facts, has justified this belief.

The space of this paper does not permit a more elaborate analysis of the economics of production and distribution of motion pictures. There is much that I wish to say relative to the big constructive plan on which I am now at work. I need only state here that more than ten years of active work in motion picture education have convinced me that no amount of business organization or efficiency of production will offset the fundamental economic handicaps which confront the producer of educational films. Here are three conclusions from experience:

1. The life of film used in schools is short compared with the life of the same film when used in theatres.
2. The revenue derived from films, rented exclusively to schools, scarcely returns the cost of the print within its useful life.
3. The limited life of prints and the smaller rental from schools makes it unlikely that profits from such rentals will ever repay the production cost of the negative.

These limitations, however, do not fully apply to the producer of dramatic motion pictures for the following reasons:

The organization of the industry is such that intensive salesmanship will produce large revenue from the big "first run" theatres. Thereafter the film is circuited through the smaller theatres at decreasing rental in proportion to the size and importance of the theatre and the newness of the film. By the end of eighteen months the average theatrical production has depreciated from a value of $100,000 to nothing, or at most, a very nominal sum. The old prints are then available to the schools at a rental which they can afford.

But even while the schools are using the films, other prints have been sent to foreign countries and are earning 20% additional revenue. It is only because of the high initial rentals and the intensive salesmanship used by the dramatic "movies" that such films are ever available in schools at any price. Furthermore this accounts for the fact that when

the old prints are worn out it is rare that the negative is reprinted for the non-theatrical market, since the return from purely educational use will scarcely pay the cost.

Eighty per cent of visual education by motion pictures is still supplied by theatrical films which have largely outgrown the usefulness for which they were planned. The other twenty per cent of the productions have been made in one of three ways:

One: By individuals (or corporations) who have spent their personal funds (or the funds of stockholders) in an effort to provide visual material. Most of this money has been lost as far as the investment is concerned.

Two: By individuals or corporations who charged the production in whole or in part to advertising. These films have been decidedly useful in education and have often fully justified the outlay.

Three: By institutions which have made the productions on a non-commercial basis. The films made by the Department of Agriculture and the Rockefeller Foundation offer examples of such non-profit production.

It is apparent that no dependable source of supply will be provided by individuals (however enthusiastic) who are doomed to lose the bulk of their savings in the process. Furthermore, I prophesy that the task of the educational stock seller will (and should) become increasingly hard. My arguments may be wrong but the burden of proof falls on the promoter who is willing to gamble with the investor's money.

The films made by firms for advertising purposes are often the very finest of educational material. Our very civilization is bound up with our commerce and the information on commercial processes gained from advertising films is a genuine contribution to education. Certain advertisers have been broad enough in their vision to produce films in which advertising is only incidental and these productions have, in general, even higher value. These films lose their value however when they are used by distributors in order to carry the circulation cost of purely educational films. Education must be free and not for long will wise schoolmen tolerate a system which compels them to use a film on a commercial subject in order to secure a truly educational film on the subject which they are really anxious to teach.

The production of films by institutions which are not expected to pay dividends, or to justify the outlay by advertising value, offers the highest possibility for public service through films. It is along this line that I look for the greatest progress in the movement for visual education.

As I have indicated before, my earnings from successful films and professional services had just about equalled my outlay for equipment and for the production of negatives which had not yet earned their production cost. I had the equipment, the experience and the enthusiasm but was extremely limited for working capital. Furthermore I had conditioned my enthusiasm by contact with stern reality, and saw no hope of solution of my problem by further production of motion pictures.

Accordingly I turned my attention to the making of lantern slides and stereographs of natural history subjects. This had long been a hobby with me but motion pictures had absorbed my whole attention and I had underestimated the tremendous importance of other visual aids.

My library of negatives was, of necessity, small. The stereoscopic series soon included a set of California Wild Flowers and a few studies of Marine Life while the lantern slides were largely limited to a single set of 100 entitled "Amoeba to Man." This set was compiled in response to definite requests for material to illustrate a course in General Zoology.

I soon discovered that the production of slides and stereographs could be conducted

for a profit which was denied to the producer of films. The production expense was not excessive and sales were readily made, so that it was possible to get a return on the investment within reasonable time. In fact, it was soon apparent that my business was actually meeting its operating expenses without being a drain upon earnings from other sources.

And about this time I read in "The Educational Screen" an article by Mr. Carlos E. Cummings which crystalized my thinking into a comprehensive plan for Visual Education. I refer interested readers to this paper because they will find there a statement of fundamentals which cannot be contradicted. I regard my scheme as only an extension of the basic idea which Mr. Cummings there presents.

Briefly, his scheme calls for a library of negatives operated on a non-profit basis from which slides will be made on demand. My scheme extends his by including a technical staff to produce additional negatives and by a plan to have the slides organized into definite lectures published in a journal. Furthermore my scheme provides for the production of motion pictures of such subjects as warrant the expense.

Already, I have taken the necessary legal steps to put this scheme into operation. Application has been made for the incorporation of the "Visual Education Foundation" as a non-profit corporation and at least half of the trustees have been named and have accepted their responsibilities. At the same time, the project is only in the preliminary stages and to those who are skeptical my plans may seem visionary.

Accordingly I wish to ask the privilege of indulging in prophesy. We shall assume that the year is 1935 for by that year the Visual Education Foundation will have been fully established and equipped. Its full functions will have been achieved in practice.

The Foundation consists of a self-perpetuating board of twenty-five trustees selected for their wide cultural interests. They are members of the faculty of the great universities of California,—Architects, Engineers, Doctors, Ministers, Scientists, Financiers and Lawyers. These trustees serve without remuneration for a term of five years and select their officers and successors.

The Foundation is administrated by a Director with a technical staff. He is directly responsible to the trustees and holds office at their pleasure. The funds are in the hands of a Comptroller responsible to the trustees to whom a regular accounting will be given.

The Foundation is primarily a depository for negatives of all kinds,—stills, stereoscopics and motion pictures. These negatives are in the keeping of a Librarian capable of accessioning and cross-referencing unlimited quantities of material on all subjects. In a separate building are housed a parallel library of transparencies by which broken negatives may be replaced or duplicate negatives made for exchange with other institutions. Here, also, are housed the motion picture "master prints" for a similar use.

Every refinement of constant temperature, air conditioning, maintenance of vapor tensions, physical inspection and measurement of negatives at regular intervals insure the longest possible life to that erratic and volatile substance— celluloid and the photographic image which it carries. How long such negatives will last, no one may say. But housed by the Foundation, such negatives will last the limit to which personal care and scientific storage may extend them.

The negatives in the library are acquired by gift, by purchase, by exchange and by the personal efforts of the photographic staff. All negatives acquired by gift or exchange are held in a trust and may not be considered as assets or be subject to seizure by creditors. They are thus held beyond any vicissitudes of administration and, in the event that the Foundation should be discontinued or fail, the entire collection is to be turned over as a

unit to a designated, non-commercial institution to be selected by the trustees.

The technical photographic staff includes experts in photomicrography, Natural History photography, stereoscopic photography, travel and pictorial photography and motion pictures for education. Especial efforts are directed to "socialized photography," the interpretation through the camera of scenes with human significance. The finest equipment obtainable permits the highest refinement of photographic technique. There is ample space for stages, hot houses and aquariums, and dwelling houses for visiting producers and collaborators.

In the dark rooms are produced lantern slides, stereographs, enlargements, strip films and motion pictures as demand warrants.

Trained artists produce the charts and drawings essential to scientific illustration, while expert colorists tint lantern slides or other photographs with accuracy.

Editors collaborate with authorities to compile lectures on standard subjects and such lectures are published in a journal which is profusely illustrated with material from the library. Sets of lantern slides are made up to illustrate the lectures and such slides and lectures are made available to the public through many museums and public libraries. The journal has become a permanent contribution and is issued regularly to members and subscribers.

One department, headed by a Psychologist keeps closely in touch with the varying requirements of teachers. Experiments are constantly undertaken to find more and more effective ways in which the visual method may be applied and the production policies are shaped by the school room practice.

This list does not, by any means, exhaust the useful activities of the Foundation but sufficient has been indicated to show that it will become an extremely useful center for the manufacture, exchange, and distribution of visual material with explanatory texts.

The income of the Foundation will be derived from various sources:

1. From membership of various classes. (Annual, Sustaining, Life, etc.)
2. From gifts and bequests.
3. From the sale of visual material in all forms.
4. From charges for technical work of all kinds and for the storage of films and negative collections.

Every effort will be made to approximate or reach a self-sustaining basis but for a long time the Foundation must depend upon other than its earnings for support. Good business management indicates the prompt creation of a fund, the income of which will in time serve to carry all of the "overhead" expense and thus help to let the operations be self-supporting and earn a profit.

All profits from every source will be turned into a general fund which will be disbursed as follows:

1. By action of the executive committee, some may be placed in the endowment fund as suggested above.
2. Expeditions of various sorts may be financed to secure photographs not otherwise available.
3. Motion picture productions may be undertaken in subjects which warrant this treatment. The prints will be sold for a small margin of profit or at cost in order to make motion pictures more widely useful.

At the time this article is written, less than two weeks have been given to the active work of organization and it may seem presumptuous to outline so glibly the far-reaching activities of an Institution as large as that which I plan.

However, I have just returned from an extended trip through the East and I have had many opportunities to outline my views and to have them refined and modified by criticisms. Everywhere I have met a most helpful

spirit of co-operation while kindly suggestions and offers of material have proved the genuineness of unselfish interest. I feel justified in saying that this plan in its essential features has met with the unqualified approval of men who have given this work their earnest attention. My definite conviction, borne out by the judgment of many others, has justified my efforts to place this plan in immediate operation on a small scale and to look for support and a healthy growth as accomplishment warrants.

The only criticisms of importance come from those who feel that Visual Education should be on an open competitive basis as is the case with textbooks, and another (whose opinion I value) who is "constitutionally opposed to endowments."

Relative to the first objection, I do not feel inclined to force my personal opinions because I am not well informed as to the cost of producing textbooks on a competitive basis. Relative to films, I speak with authority when I repeat that motion pictures for education cannot be profitably undertaken even without competition. Other forms of photographs, such as the slide and stereograph, while cheaper than films, are still expensive as compared with printing. It is possible that competing firms might produce visual material but, in practice, it has always been found better to buy out competition. Certain it is that competition would necessitate enormous expenditures in duplication of library material and would definitely shut out access to the libraries of non-profit institutions by exchange. Under such competition, with the small margin of profit, quality and accuracy must yield to cost accounting. Accuracy of labelling and coloring cannot be carried beyond the point where profits are absorbed in these operations. The non-profit Foundation can color and label without regard to cost because its primary purpose is ***service*** and not ***profit.*** Expensive subjects will be partially off-set by the volume of simple subjects sold at a profit while the endowment fund will take account of any deficit.

The objection to the endowment feature may best be answered by referring to certain well-established cultural institutions in our American life.

In the first place, we have the precedent of the public school system itself. Here, education is placed definitely on a basis where it is not expected to pay its way and equal opportunity is extended to all who wish to learn.

Our great symphonies are all on an endowment basis because organizations so large and with such diverse programs, cannot possibly meet expenses. Where symphonies are not endowed, the organization must be smaller, the directors inferior, and the artists are usually compelled to cheapen their art by playing in cafes. It is only when such music is lifted above commercial competition that the artist may devote his full enthusiasm to perfecting his technique and only then does the highest musical art result.

Our libraries are free to all who will enter their doors. An enormous range of literature awaits the student in the most diverse fields of knowledge. On a competitive basis the less used volumes would be eliminated and study would in time be limited to the small group of volumes which fit the intelligence of the mass.

The museums of America offer a remarkable parallel and justify my contention that visual education, in its widest usefulness, must be divorced from commercial limitations. Commercialism in museums could produce nothing better than a Barnum who "gave what the public wants" and "what the public will pay to see." The highest technique of taxidermy, the careful research of scholars, the patient exploration of scientists were impossible to the commercial viewpoint which recognized only that "the public likes to be humbugged."

Today, on a non-profit basis, our great American and Field Museums (to name only

(Concluded on page 348)

A Colonial Textile Room (Part II)

Old-Time Domestic Textile Industry Illustrated in a Working Museum of History

EDWARD C. PAGE, *State Normal School, DeKalb, Ill.*

WHILE spinning, great care could not be given to the manner of winding onto the spools. Hence the yarn afterwards was wound into skeins on reels in order that the strands of warp might all be of the same length and in order that the weft (woof) might be compactly and evenly wound onto bobbins so that it would unwind readily when in the shuttle. These reels were of various sorts. Figure 5 exhibits a quintet of reels. The first one at the left is very crude throughout. Its base is made of two crooked roots, roughly shaped and crossed, so as to make four legs. Pretty well authenticated family tradition indicates that it was made in New Hampshire early in the eighteenth century. The next reel is the remnant of a clock-reel. This was so devised that with a certain number of revolutions of the arms there would be a click, indicating that it was time to snip off the yarn for one length of warp. The cut shows quite clearly the hand-carved wooden worm. In these days when everybody drives an automobile, it is probable that even a woman reader will understand what a worm-gearing is. The cog-wheel which worked into this worm has become lost somewhere along the generations of

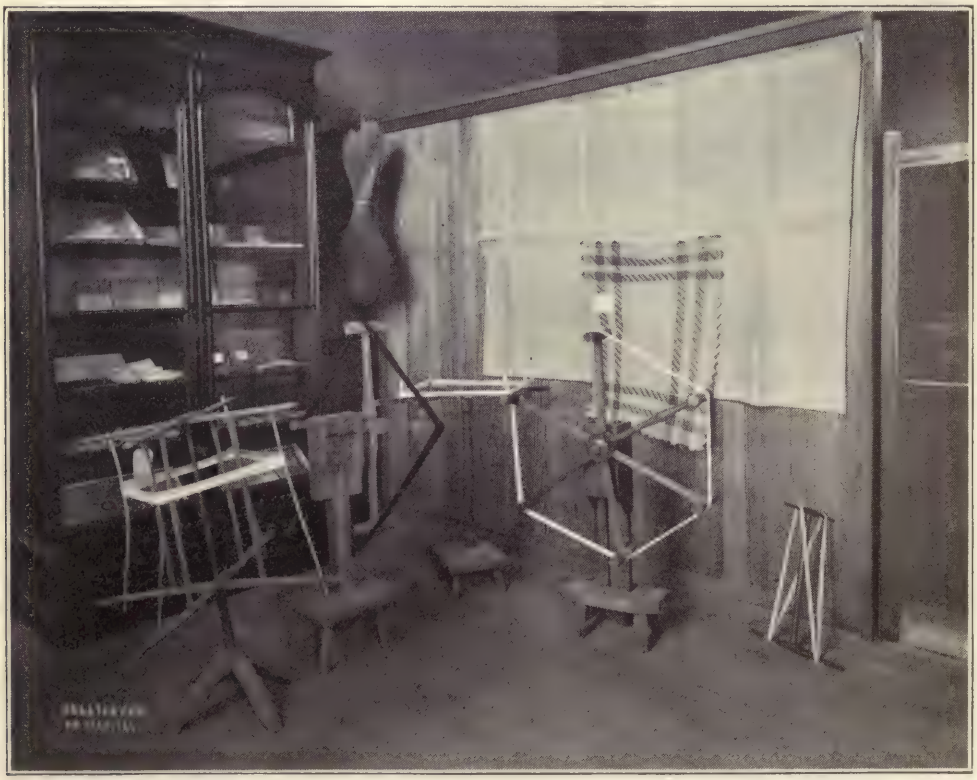

Figure 5. A Quintet of Old Reels. A Corner of the Textile Room

Figure 6. Warping Yarn

the existence of this reel. The fourth instrument is another ancient clock-reel which is complete in all its parts and its workings can be observed by looking into the top of the boxing. The third reel is not very old and is of a rather common type and deserves no particular mention here. The little one on the floor, leaning against the wall, is a "reg'lar feller," called a niddy-noddy. It is worked by hand with a sort of irregular seasick wobble which cannot be described. It must be seen to be appreciated. It is of ancient New England lineage. There was used another reel of a collapsible sort, commonly called a swift, which we do not possess but very much desire in order to complete the representation of the most important types.

The wall-case in the picture contains a collection of various kinds of hand-wrought textiles. One shelfful came from the Philippines; most of another from Hawaii. The bundle hanging in the corner is flax as it was pulled, before going through any preparation for use. The mats hanging on the wall are petates from the Philippines.

After skeining, the yarn was wound by a quilling-wheel onto spools in case it was to be used for warp and onto quills (bobbins) in case it was to be used for weft (woof). The winding of the weft was a more particular undertaking than that of the warp. The quilling wheel was somewhat similar in appearance to a spinning-wheel, but was simpler. In fact, by a slight adaption, a spinning-wheel was not infrequently used for quilling. We do not have a quilling-wheel in the museum, but we have the most important parts. Unless we find a complete one soon, we will have one constructed, making use of the parts we have as far as they will go.

After the skeining and the spooling and quilling, the next step in getting the yarn ready for weaving was the warping. This was the process of getting the longitudinal threads for the fabric (warp) into bundles (bouts) so that they could be conveniently attached to the rear beam (warp-beam) of the loom. Figure 6 shows sufficiently the general character of the warping process. The spool-rack, with the individual threads wound on separate spools, is at the left. These threads, in groups, are being transferred to the warping-wheel at the right.

When a sufficient amount of warp for the fabric designed is ready, it is transferred to the warp-beam. It is useless to try to describe in detail the process of setting-up the piece. Figure 7 will help to convey at least a general idea of the loom as set-up and working.

This particular loom is an interesting old relic. It is entirely home-made. Though rudely constructed, it is in perfect working order. It has a monstrous frame of 4x4 and 4x6 timbers. Every joint is pinned or mortised and tenoned and wedged together. Hardly any iron is used in its construction. It served for many years in the making of cloth and then for a generation in the making of carpets. Later it was relegated for a long time to the loft of a barn. After such a period of disuse, an implement of this sort is almost sure to have lost many of its parts. But this one was remarkably complete not only in all its parts but even in its appurtenances. At that we only beat the wood chopper by about forty-eight hours before all of it would have gone into the kindling pile. There seems to be a protecting providence which sometimes shields a museum man from disastrous consequences. The shuttle in the hand of the weaver once belonged in the Standish family of Massachusetts.

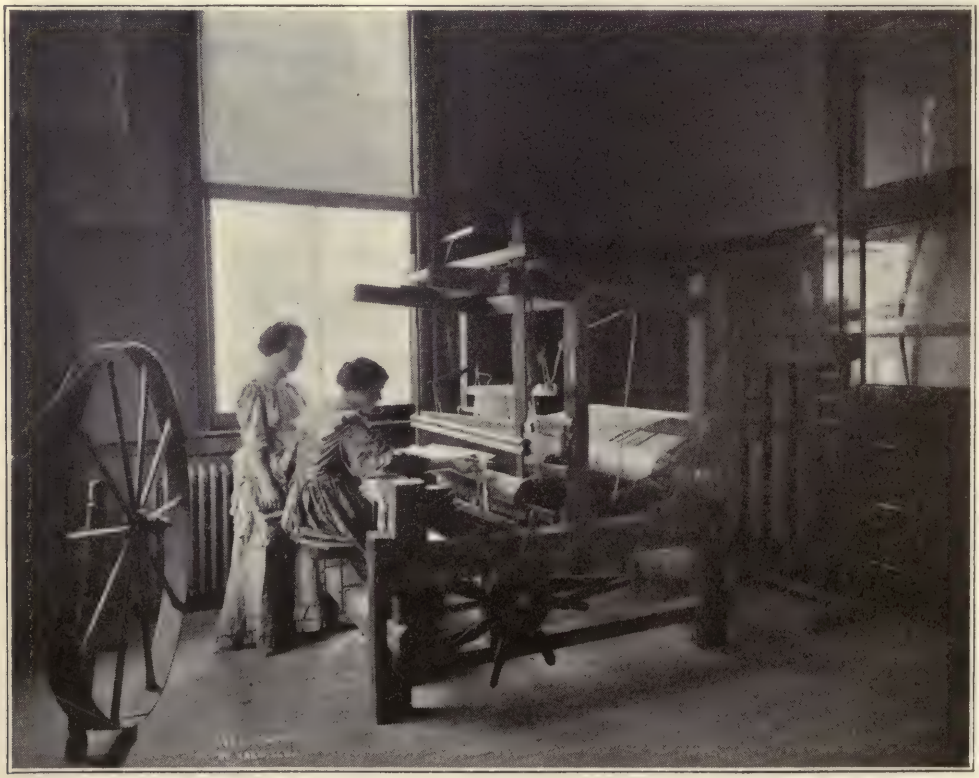

Figure 7. Weaving on the Great Loom

Figure 8. Weaving on Two Types of Tape-loom

Besides cloth of all kinds, the people of old-time needed fabrics of other kinds. The last picture shows two types of simple looms, called tape-looms, on which were woven tape, braid, garters, "galluses," and other such narrow fabrics.

After following through, with the actual appliances, all these operations by which former generations provided themselves with clothing materials, one cannot fail to wonder how they found time to do it. Then we recollect that they still had to make up the clothing, the bed-linens, etc. We also have many reminders of their weaving straw hats

for the men and straw bonnets for the women, of their making wonderful patch-work quilts, of their working intricate samplers, of their hemstitching and doing many sorts of fancy work, and so on ad infinitum. When we remember that all such activities were in only one field of their domestic life, we become profoundly impressed with what a serious matter making a living must have been to those people of the days of yore.

The ponderous thump of the flax-brake, the scratch, scratch of the wool-cards, the whirr of the spinning-wheel, the click of the clock-reel, the thwack of the batten (beater) of the loom are no longer heard in the home. Vanished are the busy hands and feet of the toilers of yesterday. But we of today can gather together their implements of toil, follow the processes they employed, and in some measure breathe again the atmosphere in which they lived. Someone has said that the "supreme difficulty of the historian is to make the past thinkable." Whatever helps to make the past thinkable goes far toward making it live again.

Visual Aids and Intelligence

JOSEPH J. WEBER,
University of Arkansas

ARE visual aids a sort of Mellon's Food for scholastic babes? Are they the milk of human kindness in a cruel world of linguistic symbolism? Are they the stuff that helps grow intelligence? What role do visual aids play in mental development?

Let me continue this thought in the form of a few problems. There is first of all the problem of retardation. The number of retarded pupils in our public schools runs into the millions. The great majority of them are repeaters. Repeating a grade costs the school money. Can repeating be prevented? Some schoolmen think that it can not, that it is inevitable. Their reasons are various. One explanation gives as the sole cause of retardation, limited mental capacity. Another holds that failure is necessary to keep up school standards. Still another assumes that the school exists primarily for the selection of the gifted pupils. Then, on the contrary, other schoolmen think repeating can be prevented. These are the progressive educators. They put their faith in the project method, individual instruction, promotion by subject, ability grouping, and so forth. They are right, of course. The project method will lessen retardation; so will individual instruction; so will promotion by subject; so will ability grouping; and any combination of them will do so even better. But why? Is it because all these methods utilize a common principle which does the work? I believe so, and it is the purpose of my address to demonstrate the soundness of this principle.

Then the next problem, that of elimination. This is a natural consequence of retardation. While not all the elimination is caused by retardation, we can safely infer that most of it is. Whatever will prevent retardation will also reduce elimination. A pupil who is making interesting progress is not anxious to leave school. As in the case of retardation, I believe that the principle just alluded to, when practically applied, will also reduce elimination.

Next there is the problem of economy in the learning process. Much present-day instruction is extremely wasteful. We take ten minutes to present a fact that can be presented otherwise in one minute, and more vividly. Again, we present some subject matter in such a way that its comprehension by the pupil is outright hopeless. Unfortunately teachers are most like the bright pupils in their classes; hence, when the subject matter has been pre-

sented in a way that seems plain to them and is readily grasped by the bright pupils, they feel that their duty has been done. Any presentation, however, which is grasped by only a few, causes a serious waste in the learning process among the many. Such a procedure leaves in its wake loss of interest, misunderstanding, dissatisfaction, discouragement, and confirmed ignorance.

Other problems may be raised for discussion, but I shall mention only one more at this time; namely, what can be done with the slow pupil who never really catches up with the class work? What is it that he lacks? Can that deficiency be compensated for to a certain extent? I believe it can, and I feel that I have proof back of my remedy, which is the same as that for loss in progress, attendance, and learning economy.

I have repeatedly hinted at a single principle which, if properly applied, would ameliorate many ills of present-day education. It is not a panacea, however. It will not do the work by magic. Subject matter must still remain the diet and the teacher still the cook. This principle which I am alluding to may appropriately be termed an educational vitamin. But rather than to state it outright, I prefer merely to suggest it to your imagination with the aid of experimental evidence.

By way of introduction, let me inform you of two investigations. The first of these I made for my doctor's thesis in New York City in the winter of 1920-21. In working up the results of one of the experiments, I noticed that at times the scores would scatter more than at others, that is, the distribution would appear flattened in one case and more peaked in the other. Since several methods of presentation were involved, I suspected a relationship between the spread of the scores and the different methods. The various methods can easily be grouped into two types; in one type a certain lesson was taught with the aid of a motion picture film, while in the other the presentation was without the aid of the film. Comparing the two typical methods, I discovered that the variability of the "film-lesson" presentation was consistently smaller than that of the "lesson-review" method—8.6 units for the aided lesson and 9.5 for the unaided, a difference of nearly one entire unit.

This suggested an interesting hypothesis. If the spread of the scores from a visually aided lesson be less than that from an unaided presentation, the concentration of the scores may be explained by postulating that pictures help the dull pupils more than they help the bright, or that the dull pupils are more in need of illustrative material than are the bright. In reality it may not be a case of "dull versus bright." The correct inference may be that pictures help the inexperienced pupils more than they help the experienced. Moreover, it is not improbable that both inferences rest upon some sound psychological ground. Here is a graph to illustrate my point:

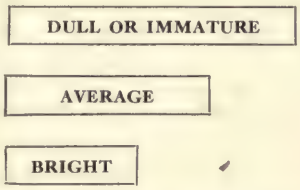

Figure showing relative improvement effected apparently by the use of visual aids in the case of bright, average, and dull or immature pupils.

Since the hypothesis kept haunting me, I decided to look for more data; and so in my second investigation, which I made at Lawrence, Kansas, the following winter, I planned one of the experiments with this problem in view. Eventually it became a problem of correlation between the difference in favor of the aided presentation and the two important phases of intelligence, namely, mental age and the intelligence quotient.

Technical Considerations

Now we are on technical ground; and unless we screw our attention to the highest intensity, we may lose our bearings.

What is meant by the *difference* in favor of the aided lesson? How was it computed? In the first place, all the pupils in the experimental group were taught two homologous lessons, one aided by pictures and the other unaided. Homologous means similar in make-up. Each presentation was, of course, followed by a test. Accordingly each pupil produced two scores, one for the aided lesson and the other for the unaided. In the latter case his score was denoted by X. Suppose that it was 30. In the aided lesson, on the contrary, the pupil's score was denoted by X plus D. Assume that it was 35. Since in this illustration X is 30, D manifestly has a value of 5. Sometimes D was more than 5, sometimes less, and sometimes it even was negative, as can be easily understood. No matter what the amount, D always stood for the difference between the pupil's score from the aided lesson and his score from the unaided one.

Mental age, we all know, stands for the degree of mental maturity the pupil has reached. For example, a perfectly normal ten-year-old child has a mental age of ten. This is so by definition. A bright child of the same calendar age has necessarily a higher mental age than ten, while a dull ten-year-old is just as certainly less than ten years old mentally.

The intelligence quotient is simply an index of the child's capacity for learning, or his rate of mental development. It is obtained by dividing the mental age by the calendar, or chronological, age. In a perfectly normal child the intelligence quotient, again by definition, is 1.00. A bright child's intelligence quotient is above 1.00 while a dull child's quotient is below 1.00. An imbecile's I. Q. may be anywhere between .50 and .70; while, on the other hand, an I. Q. of 1.40 prompts us to suspect a potential genius.

Perhaps I should also explain the term "correlation." Correlation means that two facts vary with each other. They need, of course, not vary in the same direction but they must correspond. A trio of illustrations will make this clear, I believe. Imagine five college co-eds before you. Let us give them real names, for the sake of emphasis. They are Mary, Aileen, Martha, Fay, and Myrtle. The two qualities between which we wish to run the first correlation are "studiousness" and "scholarship." Let us assume that Mary stood highest in both studiousness and scholarship, that Aileen stood second highest in both, Martha third, Fay fourth, and Myrtle fifth, or lowest in both. Obviously there is perfect correspondence then between the two qualities. In a case like this we say that the correlation is plus 1.00, which means that it is perfect and positive. Why positive? Because the two qualities vary in the same direction, high in one goes with high in the other, and low in one goes with low in the other.

For our second illustration let us take the two traits "studiousness" and "sociability." By sociability I mean here an inordinate capacity for social dates. Let us assume now that Mary stood highest in studiousness and lowest in sociability, that is, she studied the hardest and had the least number of dates; let us assume further that Aileen stood second from the top in studiousness and second from the bottom in sociability, and so on, until we come to Myrtle who studied least and had the largest number of dates. Obviously there is again a perfect correspondence between the two traits in question; but instead of varying together, they vary in opposite directions, that is, high in one trait with low in the other and low in one goes with high in the other. Such a correlation is also denoted by 1.00, but a minus sign is placed before the number to indicate that the correlation is negative. We have, then, two kinds of correlation, positive and negative; and each may be perfect, or 1.00.

Then our third illustration. Let us take "studiousness" and "parental wealth," and correlate these two facts. Suppose the outcome to be this; Mary who is highest in studiousness has a father who is just moderately wealthy, that is, ranks third among the five; Aileen, who is second in studiousness has the poorest parents of all; Martha stands third and first, that is, has the wealthiest parents; Fay fourth and second highest, and Myrtle fifth and second lowest. Obviously the correlation is not perfect; neither do we know whether it is entirely absent, or zero, as would be the case between studiousness and color of hair. By actual computation the foregoing correlation is found to be minus .11. This can be interpreted to mean that parental wealth may be inversely related to studiousness in the case of college co-eds. While parental wealth makes for popularity, popularity interferes with studiousness; hence the negative correspondence. The correspondence is not perfect, of course; but anyone can see that, assuming all the co-eds to be mentally equal, parental opulence is conducive to a lowered studiousness. So much for illustrations.

Now in arriving at the correlation between the difference in favor of the aided lesson and mental age, forty-two pairs of scores were used; and the same number formed also the basis for correlating the difference with the intelligence quotient. Both because the number of cases was rather small and the distribution of the differences quite irregular, the Spearman co-efficient p was computed instead of the more reliable Pearson r, with these results:

	Mental Age	Intelligence Quotient
Difference in Favor of Aided Lesson	—.31	—.27
S. D. r (converted from p)	+.14	+.15

Statistically, the above co-efficients are not reliable; but to me they are nevertheless significant, for they substantiate the findings from the first investigation.

A Fundamental Principle to be Derived

But what is the principle in question? In order to apprehend it fully, it is necessary that we understand all the terms involved.

One of the terms used in stating the principle is "objective," and close synonyms of it are "concrete" and "perceptual." Anything is perceptual if it can be seen, heard, or felt; any idea is concrete if it recalls common experiences in many people; and any fact is objective if it means practically the same to different human beings.

Another term is "subjective," and close synonyms are "abstract" and "conceptual." Conceptual, though seemingly far removed from perceptual, is nevertheless closely related to it. In a similar way abstract and subjective are the antipodes of concrete and objective. Illustrations may help us to understand these terms more fully. "Inch" is objective, while "length' is more or less subjective; "Johnny broke a window" is concrete while "education and democracy" is relatively abstract; and reading this paper is a perceptual experience on your part, while wondering what that principle is going to be is a conceptual process.

The third and last term is "intelligence;" and since I have already hinted at its meaning and explained two important phases of it, namely, mental age and the intelligence quotient, all there remains to be done now is to give a summary definition. This definition will differ somewhat from the stock definition of the psychologist in so far as it includes the training received from experience. For the purpose of this paper, then, intelligence means the ability of the individual to adjust himself to his worldly environment. The term "ability" is to be taken as a synonym of neither native capacity nor required training, but rather as a product resulting from the interaction of these two factors.

One of the shining characteristics of intelligence is the capacity for abstract thinking; and there are great individual differences in this capacity among human beings. This is how we come to know dull from bright pupils. Bright pupils easily rise to high conceptual levels in their reasoning, while dull pupils must forever trail their laborious thinking on perceptual ground. But it must not be inferred from this that bright pupils are independent of perceptual learning. Fools, it is true, learn only from experience, but so also do wise men. Not only that, but in comparison with fools, they learn a great deal more from each experience and the quality of their learning is higher. Because of their intellectual acuity they interrelate similar experiences and draw many inferences from them, which fools do not.

One reason why bright pupils often appear to learn without experience is that they so frequently bring ready-made to class the perceptual learning which is relevant to the conceptual activities, or thinking that is demanded of them. If a bright pupil understands from a verbal explanation how a canal lock works, it is because by his mental alertness he has gained highly relevant experiences previously and is now making the best use of them by abstraction. The dull pupil, on the other hand, because of his mental stupidity, inattention, and lack of interest, has either not had the relevant experiences or lacks the power to draw the analogy, which is so easy for the bright pupil to do. Discerning similarities, we remember, is the feature eccentricity of genius.

If fools learn only by experience, our teachers evidently fail to appreciate this truth, in view of the fact that they try to induce dull

pupils to learn from words instead of from experiences. Day after day, millions of school children knit their brows in a V in attempt to understand what their work is all about; but all they seem to get from their teachers is more and more verbalism. When shall we wake up to the fact that teaching methods must become objective.

The school of fifty years ago could better afford to neglect objective methods. Its population averaged a higher level of intelligence and the range of individual differences was less, mainly because fewer dull pupils were in attendance; furthermore, those who did attend were over-age in the light of present-day standards; accordingly they brought a larger store of experiences to school with them; and this apperceptive mass was more varied and therefore richer than it is today. The pupils were acquainted with domestic animals; they could handle farm tools; and they knew the rudiments of many crafts. Families were larger and self-supporting; social life, though less cultured, was more pervasive; and there was little specialization and consequently a great deal of human understanding. All this the pupil brought to school with him; and because of it he better understood his teacher who, fortunately, was not a "specialist" but taught intuitively a course of studies which was relatively simple. If, under such circumstances, the method of instruction was unsound, the harm was not so great, as the pupil had the necessary background of experience to make his own interpretations.

But today it is different. Our public schools house children who have never noticed the moon, who think milk originates in bottles, who think Venezuela is a disease. What good will it do to tell a child that the moon is a satellite, that milk is obtained from cows, or that Venezuela is a country, if his reactions are that a satellite is a funny-sounding word, that a cow is part of the "contented" picture on a tin can, or that a country is a place where you are sent for two weeks if you are lucky enough to become a beneficiary of Life's Fresh Air Fund.

We should not use language in our schools that does not connect with some experience in each pupil's life; and if we wish to increase his vocabulary, each word must come as a symbol that is applied to a mental abstraction in the child's mind; and this mental abstraction—as the term abstraction implies—must be a kind of intellectual vapor that arises from a lake of deep sensory experience.

Let us not get the impression, however, that language is non-essential in the learning process. On the contrary, it plays a very important role in mental development. It has a fairly high correlation with reasoning ability. Again, modern methods should not be criticised because they are so largely linguistic. The shortcoming is not that they are linguistic, but that they are too exclusively linguistic. They take too much pupil experience for granted. In this they are wrong and very wasteful. Sense realism must forever remain the basis of thinking, which, in turn, then is done largely by means of verbal symbolism. But verbal symbols do a child no good if he does not know what they stand for. Words are merely a medium between sensory experience and higher thought. Language is the air upon a mountain of experience through which the eagle of higher thought soars.

Just before I state the long-heralded principle, I feel impelled, in the interests of clearness, to reiterate in the form of a summary, the main points of my discussion so far. I may begin by saying that there is too much verbalism in our schools and too little pupil experience to support it. Experience is basal to all mental development. It is the digestive process which transforms raw sensations into the substance of intelligence. Next, all learning proceeds from perceptual responses to conceptual activity; that is, all learning begins with objective situations and rises to subjective contemplation. Or, all learning grows

(Concluded on page 348)

What to Look for Out of Doors This Month

Lucile V. Berg

"There the bluet blossoms wink,
Constellating heavens of moss;
And around the wood pool's brink
Iris flowers their bonnets toss:
There the bird's-foot violet
And the wind flower thickly set
Magic snares for hearts that cross,
Wildwood—wandered, at a loss."

THOUGH early Summer still keeps the exquisite daintiness and the richness of form and color that were Spring's, she has added to her store of beauty innumerable hosts of brilliant flowers that Spring has never known. Lavishly she has scattered them afar —sun-flecked woodlands, open marshes, windswept plains and chill Alpine meadows wear her garlands. Spring could summon the lily-pad, but only Summer can call forth the great, waxy-white blossoms. Besides these, however, she has added the butterflies to her pageantry. Dainty, aerial creatures—as ephemeral as the flowers they light upon.

HOW strangely Nature has adapted the flowers to their winged visitors. She has apportioned them so that all the flowers

Like pale ghosts the Indian Pipes gleam on the dark forest floor

not served by wind will be cared for, and all the nectar-seekers will be fed. Follow the droning bumblebee and you will see that to him she has given such as the columbines, the rhodora, the horse-chestnut, and the gentians; for the night moths she has reserved the stately thorn apple, the nicotina and the evening primrose; some she has made accessible to the flies and wasps; but to the honey-bee she has made no consignment, so they forage far and wide getting their nectar from many sources.

WEARIED by the incessant duties of housekeeping, the oriole is beginning to lose some of his flamboyant quarrelsomeness.

Frail toadstools spring into being over night

Stand below his nest some day late in June and listen to the complaining cry of the hungry babies. No matter how much they are fed they would still have more. A lone kingfisher keeps silent watch above the quiet brook. Suddenly with a dart and a splash he has captured a shimmering minnow, and like a flash of blue disappeared into the opposite stream bank. Farther down stream the mother bird also keeps silent vigil—then just as suddenly she seizes a scaly prize, and with a rattling shriek follows her mate. It is no easy task to feed their large brood. How different from these, except in their love of solitude, are the wood-doves! Their sweet, mournful notes penetrate far into the woods, more like a lament than a love song. Cooed over by her adoring mate, the slovenly, sweet tempered dove broods her two eggs in a dis-

gracefully sloppy contrivance of a nest. The red-winged blackbirds have swung their nests upon the reeds above the marsh. If you will scull your boat gently into the marsh among their nests and sit quietly they will pay little heed to you. Why not make the acquaintance of several birds this summer? If you call upon them regularly after a while you will find yourself not unwelcome.

LATE in June the pine trees powder the ground with their pale amber pollen, and the basswood hangs out its sweet scented blossoms. Last Autumn Nature sent her winged seeds broadcast from their sheltering pods, but it is not until now that the pods which held the spider's eggs split asunder and there comes forth a myriad of baby spiders to float away on silken parachutes.

SILENTLY, like creations of moon-magic, the night hawk and the weird bat cleave the evening air, and the shadowy moth hangs hovering above the garden plot.

Visual Education—A Retrospect, an Analysis, and a Solution

(Concluded from page 337)

two) can accumulate and display (free to the public) a wealth of material with a beauty and accuracy of preparation which would be impossible to any corporation depending on admissions to pay dividends to stockholders. The generosity of honest scholarship and service has been met by equally generous gifts to meet the need as it arose. Good business management has increased the funds given for endowment. Pensions have been established as a reward for long and honest service. The collections are housed and cared for under conditions which will extend their usefulness to the utmost and make available to future generations the knowledge and culture of the past.

Visual Education demands a wealth of subject matter comparable to that of a great library or museum. This material must be housed under conditions which will preserve it indefinitely. It must be organized so as to make available its resources with minimum delay. It must be recognized as in a class with other public institutions and be placed on a free exchange basis for material and publications. It must maintain a highly trained technical staff to be available for all the highly specialized work involved in visual education. The one possibility for a great institution such as I have outlined lies in endowment. With courage, with patience, with abundant faith, and with persistence beyond all discouragements this plan may be placed in fullest operation and then, and then only, may the high purpose of Visual Education be achieved.

Visual Aids and Intelligence

(Concluded from page 346)

its roots in concrete problems and then raises its branches toward the realm of the intangible, the abstract.

You recall that the variability of the aided lesson scores in the New York City investigation was smaller than that of the unaided distribution. This showed that the pictures helped the dull and inexperienced pupils come nearer the average performance of the group. You recall, also, that in the Kansas investigation I found a low but distinct negative correlation between the value of the picture to the pupil and both his mental age and intelligence quotient. This agreed with the former results and substantiated the foregoing inference to the level of high probability.

I am ready now, in conclusion, to state my principle in the form of a law: *In education, the necessity for objective aids varies inversely with the pupil's intelligence.* And since visual aids are merely one type of objective aids, the same law can be re-stated thus: *In teaching, the need for visual aids becomes greater, the younger the child is mentally or the lower he is in native capacity.*

If all this is true, then the systematic use of visual aids with verbal instruction will enable the retarded pupil to catch up more readily because the objectively illustrated subject matter is both comprehensible and interesting; and, if the subject matter is made understandable and more interesting for him, he will not be so likely to eliminate himself prematurely from school. It is the business of the school to adjust its instruction to the varying needs of individual pupils; and, by doing so, it will prevent retardation and reduce elimination during childhood and adolescence.

Official Department of
The Visual Instruction Association of America

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The Educational Screen assumes no responsibility for the views herein expressed.

Types and Uses of Projection Apparatus (Part II)

ERNEST L. CRANDALL

THIS would seem to dispose of still projectors. There remain the motion picture projectors, which in turn are of two distinct types, the standard and the portable. Of the standard machines little need be said. There are a number of good makes, two of which virtually command the Eastern market. In my opinion every school with an assembly hall should have one—or preferably two such machines,—with a proper booth, for lecture and entertainment purposes, at least. The question of their use for actual instruction with motion pictures I shall take up later.

In New York, we have evolved a type of machine, easily procurable, in which the motion picture projector is combined with a double dissolving stereopticon on the same base. With this type of machine it is possible to pass from film to slides or vice versa, by a very simple arrangement of levers, and much better results are obtained than with the usual slide attachment.

When it comes to portable machines, there are at least half a dozen good makes, each of which claims some distinct advantages. Each purchaser should make his own comparative tests, where possible, though you cannot go far wrong on any recognized make. The thing to look for, after good projection, is simplicity of loading and of operation generally, for the greatest advantage of these machines is that the best of them are all pretty nearly fool proof and do not require a trained operator. The value of such special

advantages as being able to stop the picture indefinitely, for example, depend largely upon your point of view as to how motion pictures should be used in instruction. Personally I should never stop a picture once it is started, though it is often desirable to run some parts slower than others, or to repeat some portions.

In this connection, I want to point out most emphatically that the best of these portable projectors, if adjusted to a rigid base, will give perfectly satisfactory results in most school assembly rooms, where the throw does not exceed say 70 to 80 feet, or possibly even more. Some makers have a special type of semi-portable machine, specially adapted to these conditions, and, of course, much cheaper than the theatrical oufit. In New York, where we are forbidden to use even non-flamm film without a booth, and where we often have a booth but no machine, we have installed a portable temporarily in a number of cases and thus obviated or at least deferred the very great cost of a high power, standard machine.

Meanwhile, we are, of course, all working and praying for the success of a nation-wide legislative program, endorsed by the N. E. A., that will free non-flamm, safety film from all hampering restrictions and make it possible to show acetate of cellulose film on a portable machine without booth or licensed operator, just as freely as one now shows stereopticon slides.

It would not be quite fair to leave this subject without making some reference to the various off-standard motion picture projectors that are coming on the market in considerable numbers. By off-standard I mean showing a film 12, 16 or 28 millemeters wide, or of any width less than the standard 35 millemeters. Some of these are constructed with careful scientific accuracy and are by no means a mere toy. Their usefulness in industry, for advertising and for home entertainment cannot be over estimated. On the other hand, I am as yet personally opposed to their invasion of the classroom. This again depends upon your point of view. If you believe as thoroughly as I do in mass instruction with the motion picture, then the cost of standard film ceases to be a deterrent, at least in most school systems, and on the other hand adherence to the standard width carries with it the fact that the entire film library of the world is always at your disposal. If you had been through the task of building up a dozen organized film courses in specific subjects and were confronted with the fact that the three hundred odd reels constituting these courses come from more than sixty different sources, you would realize the force of this objection to off-standard film, for real instruction purposes.

This address is possibly too long already, but it would be decidedly incomplete without some word of the particular function in the teaching process of the various types of projection apparatus, which we have thus far discussed in their purely practical aspects merely. When viewed from this angle, the types may again be reduced to two, the still picture projector and the motion picture projector. As I view the problem, after five years of intensive experiment and observation, it is purely a practical question whether one uses one type or another of stereopticon, or whether one uses a standard or a portable motion picture machine. The pedagogical question is when and how to use your stereopticon and when and how to use your motion picture machine.

Is there a when and how? That is, is there a specific place in the recitation for each of these devices, and is there a right and wrong way of using either of them? I find many more persons inclined to answer the latter question affirmatively than the former.

The stereopticon has been so long in use that even the common or garden variety of teacher is now aware that it is a classroom instrument and that a slide lesson is not a lecture or an opportunity for the teacher to

air his learning, to impart information, or even to show pictures. There is pretty general agreement that a limited number of slides, carefully selected, and thoroughly discussed with the class, constitute the ideal slide lesson. I think we can be a little more precise about the technique a little later on, but this common ground of agreement may suffice for the present.

Now I think nine persons out of ten will argue that the motion picture machine is also a classroom instrument, and with this I do not agree at all. I do not wish to appear captious in my opinion, and I am quite ready to concede that there are many who can speak with equal or greater authority, but I am inclined to think that those who look upon the motion picture projector as a classroom instrument do so largely because they have become so accustomed to regarding the stereopticon in this role. "Motion pictures in the classroom" has become a sort of shiboleth and I believe a rather thoughtless one. If those who indulge in it have thought the matter out as completely as I have tried to do, then they must have arrived at a very different answer than I have, as to the question—"when."

I think that far too little attention has been given to this question when— that is, at what point in the recitation—to use either the slide or the motion picture. I find ardent advocates of the slide who obviously would be quite willing to dispense with the motion picture altogether. Likewise I find film enthusiasts who seem to have absolutely no place in their consciousness for the slide. I am sure from the way both of these groups talk that either of them would use their own favorite device not only to the exclusion of the other, but quite indiscriminately in any part of the recitation.

Even a novice does not take an axe to saw a board or a saw to chop down a tree. It is true that a tree may be brought down with a crosscut saw and it is also true that timbers and planks may be rough hewn with an axe or adze, but the axe, the adze and the saw, crosscut, rip and buzz, have each their peculiar function to perform in the manipulation of timber. I think it is time that we of the teaching profession should begin to exercise something like the same precision in the selection of our tools for the tasks we have to perform.

There is a profound difference between the psychology of the slide and the psychology of the motion picture. It is childish to talk of either one or the other as having the stronger appeal or being the more effective. One is effective for one purpose, the other for quite another purpose. Every act of learning has certain distinct phases or stages, although the great bulk of our teachers seem to make it a religious duty to forget or ignore this basic psychological fact. The formal steps in the recitation must be closely related to these psychological phases or the recitation is, by that much, ineffectual. The more unconscious the process the better, but in every instance the child's mind must be taken over the pathway from sensation through perception, retention and imagination to conception. Only by this pathway can a genuine idea be generated. Now, no device can be ideally adapted to all of these phases alike. What seems excellent for one phase must prove quite inadequate for another. With reference to the slide and motion picture, I would no more use the motion picture in the development of a lesson than I would use the slide in the summation or review. And I would religiously exclude both from the presentation. I believe this is sound psychology.

The slide rivets attention and holds it to one object or group of objects during an indefinite period. It makes an intensive sense appeal. It induces a quiescent and receptive state of mind. It permits of the interchange of observation and the elicitation of inference and comparison. In short, it is ideally adapted, if the laws of psychology mean anything

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at all, for precisely that stage in the recitation where the various scattered percepts connected with a given topic are to be nailed to the apperceptive mass and clinched in memory for the purposes of retention and recall. Hence my insistence upon a brilliant image. That insures the intensive sense impression essential to retention. Hence also my predilection for colored slides. These provide that aesthetic element that answers to the law that we remember what we enjoy.

The motion picture, on the other hand, while it commands attention, rapidly shifts this attention from one object to another and induces rather a state of alertness and inquisitiveness than of quiescence and receptivity. It challenges primarily the imagination, that native power of the intelligence which is charged with the task of making combinations and permutations of isolated percepts in the instinctive quest of that rounded whole which we call a concept. Accordingly, it seems to me ideally adapted for that stage of the recitation when all the materials, visual and otherwise, pertaining to a given subject are already in hand, have already been imparted in one form or another to the pupil and where the last remaining step consists of an effort to enable the pupil to weave these into a composite whole that will at least remotely represent a rounded concept of that we have been trying to impart. It goes without saying that none too many motion pictures have been made along these lines, but it is time that we should determine what is the function of the motion picture in the recitation and see to it that our pictures are made in the future along lines which will enable them to fulfill their proper task. That is why I believe in mass instruction with motion pictures. If the rest of the recitation has been properly conducted, the materials are already in hand and the pupil's mind is fully prepared. Discussion with the motion picture as superfluous as it is distracting. The motion picture is the summation of the lesson, to be followed only by an oral or a written review; hence it is as effective with 400 children as with 40.

I am profoundly in accord with the axiom that the teacher should show first and talk afterwards rather than the reverse, but this does not mean that the lesson must open with either slides or a motion picture. In fact, I think that it is almost axiomatic that in the introduction of the subject, where the multiple sense appeal is essentially appropriate and where the motor and manipulative impulses may also most appropriately be invoked, the children should be shown things which they can feel, touch, handle, or which call for some form of self-activity. For example, if I were to give a lesson on digestion, for which we have an excellent film, I should by no means think of showing this film in advance. I would prefer to begin by getting the children to bring together themselves a collection of food stuffs. For lack of anything better I would begin with an apple or an orange or a bottle of milk,—anything that could be passed around while motivating the lesson. Or I would take my class on an excursion to a food emporium, or send them on individual quests for various types of food, either to the corner grocery or to the family pantry. If there were then available models, mannikins or charts of the digestive tract, so much the better. Only after this period of impregnation with the various scattered percepts by means of self-activity would I begin to clinch this in memory through the use of realistic and diagramatic slides; and not until I was sure by the written, oral or graphic reaction of the pupils to this portion of the lesson would I conclude the recitation with a motion picture designed to weave into one intelligent concept the whole subject of the digestive process with all that it implies, not only by way of information but also in the matter of habit formation.

Here at last we have something which is not a mere matter of opinion. In other words,

I may be entirely wrong in my conception of the proper function of the slide and of the motion picture in the recitation, but it is absolutely certain that each has its proper function and that these functions cannot be identical. And I believe that we should all devote ourselves to the task of ascertaining by observation and experimentation what these respective functions are and put an end to the indiscriminate, unscientific and highly unprofessional use of these invaluable teaching aids.

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for June

BROKEN LAWS (F. B. O.)

Mrs. Wallace Reid makes a serious and truthful charge against modern parents, and proves it effectively in her new film. Her point is that the lawlessness of youngsters today is directly due to the neglect or over-indulgence of short-sighted parents who are more interested in having a good time than in making good citizens out of their children. The picture is given good production and a skillful cast, which includes besides Mrs. Reid, Jackie Saunders, Virginia Lee Corbin, Ramsey Wallace, Percy Marmont, and Arthur Rankin. *(Film Council recommendation*—High School.)

ONE WAY STREET (First National)

Ben Lyon falls into the clutches of a rejuvenated lady who can't hold him in spite of her synthetic charms. So in revenge she arranges to have him caught cheating at bridge; and when he neatly exposes her, she has an attack of nerves and loses her carefully acquired youth all in a moment, right before everybody. Poky stuff, with nobody particularly convincing in his part. Anna Q. Nilsson plays the lady, and Margery Daw the boy's sweetheart.

THE GOOSE HANGS HIGH (Paramount)

Can you imagine a movie without any murders or robberies or guns or wronged heroines? Well, you don't have to. Just see this one, and if you don't like it, I hope you never see another good picture. It's a simple, engrossing story of American home life, with an undercurrent of idealism and unselfishness that cheers one up considerably. As long as somebody believes there are people like this in the world, we can't be so bad as the reformers would like to paint us. The cast is excellently suited to the play, as James Cruze's casts are apt to be; and the whole thing looks as if he must have said to the players, "Now act like human beings," and then gone away and let them do it. *(Film Council recommendation*—High School.)

CHEAPER TO MARRY (Metro-Goldwyn)

Treating of the bachelor who prefers to keep his freedom and buy love, and the other man who would rather have a wife and a home. The bachelor comes to a bad end, and the married man lives happily ever after—proving that it's cheaper to marry. The cast includes Lewis Stone, Conrad Nagel, Claude Gillingwater, Paulette Duval, Marguerite de la Motte, and Louise Fazenda.

ON THIN ICE (Warner Brothers)

Here is a moderately interesting crook story, with Tom Moore, William Russell, and Edith Roberts as the principal characters. There are a few loose ends, and the emphasis shifts disconcertingly sometimes, but these two good actors pull it through.

THE CHARMER (Paramount)

Pola Negri is again at her best as Mariposa, the Spanish girl who dangles two men from her heartstrings. One is a wastrel—the other, his chauffeur. Pola takes the chauffeur in the end, which is as it should be, especially as he is played by Robert Frazer. Others in the cast

are Gertrude Astor, Trixie Friganza, and Wallace McDonald.

THE WIFE OF THE CENTAUR (Metro-Goldwyn)

On the whole, not such a bad picture, when you consider that it is founded on a novel not notable for sound construction. Mr. Vidor, the director, has not troubled to drag us through the painful development of the Centaur's character in the early stages, but has given the point of view in a brief foreword, and then plunged into the action. It's sordid, at best, but even so, an improvement over the book. John Gilbert as Jeff Dwyer, the Centaur, plays him with understanding, and Aileen Pringle and Eleanor Boardman offer good support.

MADAME SANS GENE (Paramount)

The accuracy of the historical backgrounds and properties of this film are as delightful as it is valuable, and gives the picture an added interest. As drama, it is not particularly well put together. The first part, dealing with the French Revolution is sketchy, to say the least. The latter episodes, with Napoleon's empire established, move more smoothly.

Gloria Swanson as the merry laundress who flirted with Bonaparte, and became the Duchess of Danzig, has a part that is well suited to her comedy talents, but whether she always does it full justice is doubtful. She is surrounded by an excellent French cast in which the only familiar face is that of Charles de Roche who plays Lefebvre. *(Film Council recommendation*—High School.)

THE GREAT DIVIDE (Metro-Goldwyn)

The William Vaughan Moody classic, considerably deleted since its first showings, achieves a wholly adequate film presentation, with Conway Tearle as Stephen Ghent, and Alice Terry as Ruth Jordan. Wallace Beery, George Cooper, Huntly Gordon, Alan Forrest, Zasu Pitts, and Ford Sterling all give satisfactory performances. I am impelled to mention them all because it seems to me that no picture could go far wrong with such a cast.

SALLY (First National)

Starting with the premise that it is a mistake to film a musical comedy, particularly one with as wide an audience as "Sally" has had, I admit, nevertheless, that this is good. Colleen Moore makes the most of her opportunities as the child from the orphanage who becomes a Follies star; and Leon Errol offers his inimitable Duke of Checkergovinia, whose ankles fail him at crucial moments. One misses the music, of course, but there are, perhaps, compensations. *(Film Council recommendation*—High School.)

THE SPANIARD (Paramount)

Ricardo Cortez gives a sparkling performance as the passionate lover who kidnaps his lady, and imprisons her in his castle—under proper chaperonage, of course. There are few more romantic themes than this. The Spanish atmosphere is well suggested, with the inevitable bull fight as a fitting climax. Jetta Goudal is adequate as the haughty lady, and Noah Beery plays as usual, the villain.

A KISS IN THE DARK (Paramount)

The ubiquitous Adolphe Menjou again portrays a delightfully wicked fellow, who is eternally succumbing to the charm of the nearest girl. By doing it once too often, he gets into an uncomfortably tight place; but with the ready wit that these charming fellows always seem to possess, he manoeuvers himself into the open again, leaving everybody satisfied—even pleased. Aileen Pringle, Lillian Rich, and Kenneth McKenna complete the cast.

THOSE WHO DANCE (Metro-Goldwyn)

In some respects a telling piece of propaganda directed against the bootlegger and the rumrunner. The story relates the adventures of a prohibition officer, and there is plenty of action. Warner Baxter is the officer, and Blanche Sweet as the sister of a boy innocently involved in a murder, poses as an underworld character in order to get the evidence necessary to save him.

AS MAN DESIRES (First National)

An adventure story of some interest, with Milton Sills as a British officer who is wrongly accused of murder, and runs off to the South Seas to become a pearl fisher. The plot seems awfully familiar, but it has its good points. Viola Dana gives a neat performance as a native girl. Mr. Sills, with his usual facility, seems equally at home in the immaculate ducks of the officer and the rough clothes of the vagabond. Among other "punches," there is the terrific fist fight which is becoming one of the Sills traditions.

CODE OF THE WEST (Paramount)

Not especially interesting, in spite of a thrilling forest fire. Due partly to lack of motivation of the characters, and partly to the wooden performances of the actors, from Owen Moore down. *(Film Council recommendation*—High School.)

THE AIR MAIL (Paramount)

A lively tale of conspiracy and heroism in the air lanes—including a pleasant love affair, and the reform of one bad man (the best looking one) and the punishment of the others. Seriously though, this is a good entertainment, with thrills that look genuine enough to those of us who aren't aviators by avocation. A good cast, headed by Billie Dove and Warner Baxter, with Douglas Fairbanks, Jr. and Mary Brian in small parts.

QUO VADIS (First National)

An Italian production with the German actor, Emil Jannings, as the outstanding feature. Mr Jannings gives a lively caricature of Nero—lust, cruelty, stupidity, vulgarity, and all; but he can not make up for the awful woodenness of the rest of the cast. The story has been given adequate setting on a large scale, and mob scenes are effectively handled. I have a guilty feeling that I was not sufficiently impressed by this picture, in view of the stir it has made in motion picture circles, but in spite of it, I rather suspect that the dust will soon settle.

HOW TO EDUCATE A WIFE (Warner Brothers)

If someone didn't notify you, you'd never guess that Elinor Glynn wrote this. It's all about a manicurist who marries an insurance agent. Did you ever? There is some hefty comedy in it too. Marie Prevost, Monte Blue, and Claude Gillingwater almost put it on the map.

CHARLEY'S AUNT (First National)

Advertised as the funniest picture in years, it almost comes up to its advertising. Almost —not quite; but that's near enough. Syd Chaplin, of course, is "Babbs," who masquerades as Charley's aunt from Brazil where the nuts come from. He is funny not so much because of his unquestioned ability to *be* funny, but because the part is written that way. It's farce, pure and (largely) simple, and you'll laugh a lot. (*Film Council recommendation*—Family.)

EXCUSE ME (Metro-Goldwyn)

More farce. Rupert Hughes' Pullman comedy revamped and brought up to date by the author, has heaps of giggles in it. Most of them are furnished by Bert Roach as a befuddled passenger whose baggage consists of one bottle; but the mad efforts of a would-be bride and groom to find a minister draw their share also. To quote the lady who sat behind me, it's real comical. Conrad Nagel, Norma Shearer, and Renee Adoree have the principal roles.

THE DRESSMAKER FROM PARIS (Paramount)

Beginning in Paris during the war, and bringing up on Main Street somewhere in Illinois this year, it deals with the little French girl and her American soldier-lover. The ending is a little cheap and melodramatic, but you perhaps will not object in view of the gorgeousness of Leatrice Joy's fashion show. The authentic styles for next season, take my word. Alan Forrest, Ernest Torrence, and Mildred Harris are included in the cast. *(Film Council recommendation*—High School.)

The Ten Best for 1924-25

ONE nice thing about this business of selecting the ten best pictures of the year is that I can choose just exactly what I please, and nobody can do anything about it. Not that it matters, of course, but it's a pleasant feeling. I started out this time very bravely to consider each picture in the light of story, direction, acting, and the other essentials, and did very well till I'd gone about seven tenths of the way. That much is usually a foregone conclusion, anyway. But there I stuck, running my pencil up and down a list of six or eight, crossing out, writing in again, and getting nowhere at all—until it occurred to me to put down what I actually liked instead of what I thought I ought to like. So I revised the whole thing on that basis:

The Thief of Bagdad
The Sea Hawk
Abraham Lincoln
Merton of the Movies
Peter Pan
He Who Gets Slapped
Forbidden Paradise
Janice Meredith
The Snob
The Goose Hangs High

Reviewed Previously

Editor's Note—Each film below, that has been recommended by the former P. T. A. committee or by the Film Councils of America, is indicated as a *Film Council recommendation.*
The following indications mean: "Family," from 10 years up—"High School," from 14 years up —"Adult," for the mature audience.
It should be remembered that "The Theatrical Field" reviews films primarily from the theatrical standpoint of the technical and artistic—as is the case with the regular dramatic reviews for the speaking stage. Moral values of theatrical films are considered in two other departments of the magazine—namely, "The Church and Pictures" and "The Official Department of the Film Councils of America."

JUNE (1924)

The Enchanted Cottage (First National)—Fantasy, charmingly presented by Richard Barthelmess and May McAvoy. *(Film Council recommendation*—High School.)

The Governor's Lady (Fox)—You can sleep through this with a clear conscience.

To The Ladies (Paramount)—The twinkling Kaufman-Connelly comedy presented as well as limitations of the screen permit. (*Film Council recommendation*—High School.)

The Rendezvous (Goldwyn)—Marshall Neilan gives us a sombre Russian story, with Syd Chaplin as the only ray of light.

Triumph (Paramount)—C. B. DeMille's version of the life story of a tin can, with Leatrice Joy and Rod LaRocque supporting the can.

The Goldfish (First National)—Constance Talmadge sparkles in a type of comedy well suited to her manner. (*Film Council recommendation*—Adult.)

Nellie, The Beautiful Cloak Model—(Goldwyn) The old melodrama with de luxe cast and settings, and a comedy twist at the end.

A Son of the Sahara (First National)—Another "Sheik" picture, whose sole virtue lies in the background—it's really the Sahara.

Girl-Shy (Pathe)—Being a Harold Lloyd picture, it needs no comment. (*Film Council recommendation*—Family.)

Lend Me Your Husband (C. C. Burr)—A poor story, crudely done.

Mlle. Midnight (Metro)—Mae Murray in a black wig and typical Mexican story.

Daughters of Today (Selznick)—A flapper story, melodramatic and in bad taste.

Dorothy Vernon of Haddon Hall (United Artists)—Mary Pickford as the spitfire, Dorothy, surrounded by an admirable cast and directed by Marshall Neilan. (*Film Council recommendation*—Family.)

Three Weeks (Goldwyn)—Silly rather than shocking.

The Woman on the Jury (First National)—A dramatic story, well presented.

The Shooting of Dan McGrew (Metro)—Pretty poor.

The Great White Way (Cosmopolitan)—A sprightly story of the theatre and the prize ring. Good light entertainment. (*Film Council recommendation*—High School.)

SEPTEMBER (1924)

The Thief of Bagdad (United Artists)—Sheer beauty and imagination carried to the nth degree, with Douglas Fairbanks moving through it with poetic rhythm. (*Film Council recommendation*—Family.)

The Sea Hawk (First National)—Milton Sills the central figure in an excellent production of Sabatini's novel.

The Ten Commandments (Paramount)—The Biblical prologue is beautifully done, and wholly worth your while. The rest of the story is average. (*Film Council recommendation*—Adults.)

Galloping Fish (First National)—Not so funny as the title might suggest. Still, there are a few good laughs.

The Marriage Circle (Warner Brothers)—A sophisticated comedy, made effective by Ernst Lubitsch's inimitable direction and shrewd choice of principals.

Cytherea (First National)—Lewis Stone again impersonates adroitly the restless man of forty.

Bluff (Paramount)—Agnes Ayres and Antonio Moreno in a story that has the elements of an evening's entertainment, however trite.

The Confidence Man (Paramount)—Thomas Meighan in a crook story written and titled by George Ade. The combination puts it over.

Ladies to Board (Fox)—Tom Mix takes on an old ladies' home.

Racing Luck (Associated Exhibitors)—Cheerful farce with plenty of thrills. Monte Banks and Helen Ferguson.

Sherlock, Jr. (Metro)—Buster Keaton detects crime in the most approved style.

Grit (Film Guild)—Glenn Hunter and Clara Bow in an underworld story.

Sporting Youth (Universal)—Plenty of go about this racing picture with Reginald Denny at the wheel. (*Film Council recommendation*—High School.)

Richard the Lion Hearted (Associated Exhibitors)—"The Talisman," well filmed, with Wallace Beery as Richard. (*Film Council recommendation*—High School.)

NOVEMBER (1924)

Wanderer of the Wasteland (Paramount)—A Zane Grey western filmed entirely in color. (*Film Council recommendation*—Adult.)

Tess of the D'Urbervilles (Metro-Goldwyn)—Unconvincing in spite of some fine moments in the acting of Blanche Sweet and Conrad Nagel.

Monsieur Beaucaire (Paramount)—Valentino in a beautiful production of the novel. Others in the cast outshine the star. (*Film Council recommendation*—High School.)

Behold This Woman (Vitagraph)—Good cast and direction wasted on a poor story.

The Enemy Sex (Paramount)—The chorus girl with a past, as interpreted by Betty Compson.

Never Say Die (Pathe)—Douglas MacLean needs better comedy material than this.

Manhandled (Paramount)—Gloria Swanson makes her debut as a comedienne—and a good one.

In Every Woman's Life (First National)—Melodrama, carefully done, but with nothing particular to recommend it.

The Alaskan (Paramount)—Thomas Meighan in a weak story.

Abraham Lincoln (First National)—A fine, faithful record of the life of Lincoln. Well worth seeing. (*Film Council recommendation*—Family.)

The Red Lily (Metro-Goldwyn)—The underworld of Paris, drab and pointless.

Lily of the Dust (Paramount)—Another drab story, enlivened, however, by the good acting of Pola Negri.

Sundown (First National)—An excellent though somewhat melancholy record of the passing of the cattle men and the cattle country. (*Film Council recommendation*—Family.)

The Sideshow of Life (Paramount)—The story of a clown who rose above his surroundings. Ernest Torrence in the principal part is miscast. (*Film Council recommendation*—Adult.)

DECEMBER (1924)

Feet of Clay (Paramount)—C. B. DeMille in his usual vein.

Beau Brummel (Warner Brothers)—In addition to being a good costume picture, this has John Barrymore in one of his romantic roles. (*Film Council recommendation*—High School.)

Broken Barriers (Metro)—A poor novel, poorly screened.

Her Love Story (Paramount)—A regulation movie plot for Gloria Swanson.

The Turmoil (Universal)—A sane and believable version of Booth Tarkington's novel. (*Film Council recommendation*—High School.)

The Fast Set (Paramount)—A trite story which rather baffles William de Mille's attempts to make anything much out of it.

The Border Legion (Paramount)—Regulation western stuff with an outstanding performance by Rockcliffe Fellowes.

A Good Bad Boy (Principal Pictures)—Not up to standard.

The Story Without a Name (Paramount)—A thriller by Arthur Stringer, featuring Agnes Ayres and Antonio Moreno.

Between Friends (Vitagraph)—Pretty dull after the first few minutes.

Husbands and Lovers (First National)—Florence Vidor, Lew Cody, and Lewis Stone make this acceptable.

Dangerous Money (Paramount)—Bebe Daniels and Tom Moore. Fairly interesting.

Merton of the Movies (Paramount)—A prize combination of story, star, and director that you simply mustn't miss. (*Film Council recommendation*—High School.)

K, the Unknown (Universal)—Mary Roberts Rinehart's novel in its second film incarnation doesn't set the world on fire.

The Female (Paramount)—In South Africa with Betty Compson.

Hot Water (Pathe)—Harold Lloyd rather falls down on this one. A temporary lapse, we judge, however. (*Film Council recommendation*—Family.)

In Hollywood with Potash and Perlmutter (First National)—Not so very funny, although it tries hard. (*Film Council recommendation*—High School.)

JANUARY (1925)

A Sainted Devil (Paramount)—Rudolph Valentino in a not overly convincing Spanish melodrama.

The Fast Worker (Universal)—Reginald Denny contributes a pleasant evening's entertainment.

Another Scandal (Hodkinson)—Lois Wilson, Holmes Herbert, and Flora le Breton skate over some thin ice very carefully.

America (United Artists)—Griffith's patriotic spectacle disappoints in spite of many good qualities. (*Film Council recommendation*—High School.)

Manhattan (Paramount)—Richard Dix stars in a very ordinary story.

Born Rich (First National)—A silly story, in which neither Claire Windsor nor Bert Lytell exert themselves.

The Garden of Weeds (Paramount)—Betty Compson is again the chorus girl with a past, with good support by Rockcliffe Fellowes and Warner Baxter.

Unseeing Eyes (Cosmopolitan)—Beautiful snow backgrounds for an artificial story. Lionel Barrymore and Seena Owen.

Girls Men Forget (Principal Pictures)—Much better than the title would lead you to suspect. Patsy Ruth Miller featured.

Sinners in Silk (Metro-Goldwyn-Mayer)—A lot of good players wasted.

The Mine With the Iron Door (First National)—A Harold Bell Wright story, with Dorothy MacKaill and Pat O'Malley in the leads. (*Film Council recommendation*—High School.)

Butterfly (Principal Pictures)—The sacrifices of an elder sister for a younger, well played and convincing.

The Bandolero (Metro-Goldwyn-Mayer)—The romantic Spanish background again. The story itself drags a little.

The Only Woman (First National)—Norma Talmadge in an ineffectual sort of story.

The City that Never Sleeps (Paramount)—A melodrama of the underworld that holds your attention because of the good direction of James Cruze.

Tongues of Flame (Paramount)—An utter flop for Thomas Meighan.

Dynamite Smith (Pathe)—Charles Ray hits his old stride again.

FEBRUARY (1925)

So Big (First National)—Colleen Moore and a fine cast do wonders with a faulty continuity. (*Film Council recommendation*—High School.)

Wages of Virtue (Paramount)—Gloria Swanson's character delineation here is even better than in "Manhandled."

Helen's Babies (Principal Pictures)—The quaint Baby Peggy in an amusing version of the old book.

Classmates (First National)—Richard Barthelmess at West Point. Not as effective as his pictures usually are. (*Film Council recommendation*—High School.)

Peter Pan (Paramount)—The fairy tale par excellence. (*Film Council recommendation*—Family.)

The Navigator (Metro-Goldwyn)—Buster Keaton at his solemn funniest. (*Film Council recommendation*—Family.)

Tarnish (First National)—Probably one of the best pictures of the year in point of performance.

Locked Doors (Paramount)—Be warned—this is not a mystery story, but a highly absurd, emotional sex play.

Her Night of Romance (First National)—A rather aimless little farce with Constance Talmadge. (*Film Council recommendation*—Adult.)

North of 36 (Paramount)—Carefully patterned after "The Covered Wagon," but lacking its inspiration. (*Film Council recommendation*—High School.)

The Siren of Seville (Producers Distributing Corporation)—The whirlwind tactics of Priscilla Dean fit nicely into a Spanish story.

The Silent Accuser (Metro-Goldwyn)—Starring the police dog in a mediocre story.

East of Suez (Paramount)—Pola Negri in an emotional role that doesn't offer her much opportunity.

His Hour (Metro-Goldwyn)—Notable only in that it gives John Gilbert a wonderful acting part.

The Wise Virgin (Producers Distributing Corporation)—No excuse for this.

MARCH (1925)

He Who Gets Slapped (Metro-Goldwyn)—One of the well-made pictures of the year, with Lon Chaney as the tragic clown. (*Film Council recommendation*—High School)

The Golden Bed (Paramount)—A C. B. DeMille picture with amazing sets and terrible acting.

Oh, Doctor (Universal)—Reginald Denny is delightful as one of Harry Leon Wilson's heroes.

A Thief in Paradise (First National)—A long-lost-son story, with Ronald Colman as the good-bad man.

Circe, The Enchantress (Metro-Goldwyn)—A jazz story with nothing to recommend it—unless you like Mae Murray in anything.

Miss Bluebeard (Paramount)—French farce and Bebe Daniels don't go well together, especially as the material is poor.

The Man Who Came Back (Fox)—A stage success that fizzles out on the screen.

Tomorrow's Love (Paramount)—Frail little comedy of the domestic ups and downs of a young couple played by Agnes Ayres and Pat O'Malley.

Inez from Hollywood (First National)—An overdone story with a movie vamp as the central figure.

Love's Wilderness (First National)—Corinne Griffith is lovely but the story is negligible.

The House of Youth (Producers Distributing Corporation)—A chronicle of the jazz age, somewhat disjointed and inane.

APRIL (1925)

Greed (Metro-Goldwyn)—Von Stroheim's gruesome story of three people who wanted money.

Forty Winks (Paramount)—A comedy which is put over by the skill of Raymond Griffith. Thoroughly enjoyable. (*Film Council recommendation*—Family.)

Gerald Cranston's Lady (Fox)—Rather dull story with James Kirkwood, Alma Rubens, and Marguerite de la Motte.

If I Marry Again (First National)—Heavy melodrama with a good cast and restraint in direction.

Captain Blood (Vitagraph)—A Sabatini story with no particular distinction. (*Film Council recommendation*—High School.)

Coming Through (Paramount)—Thomas Meighan stalks through an insipid story. (*Film Council recommendation*—High School.)

Wine of Youth (Metro-Goldwyn)—The clash between the modern girl and her elders. Well done and interesting.

The Lady (First National)—Norma Talmadge gives a good character performance. (*Film Council recommendation*—Adult.)

The Swan (Paramount)—Poor.

Daring Love (Truart)—A trite story with Elaine Hammerstein and Huntly Gordon.

New Toys (First National)—Richard Barthelmess' first real flop. (*Film Council recommendation*—High School.)

The Thundering Herd (Paramount)—Another epic of the west—buffalo this time. *(Film Council recommendation, with cuts*—High School.)

Married Flirts (Metro-Goldwyn)—Well presented, with Pauline Frederick as a middle aged woman who turns siren.

The Beloved Brute (Vitagraph)—A routine western.

Forbidden Paradise (Paramount)—Pola Negri and Ernst Lubitsch produce between them a delectable farce, altogether too sophisticated for the young.

MAY (1925)

Janice Meredith (Metro-Goldwyn)—A splendid costume drama presenting the period of the American Revolution vividly and with dignity. (*Film Council recommendation*—High School.)

Worldly Goods (Paramount)—A little bit of fluff with Agnes Ayres and Pat O'Malley to give it a semblance of reality.

Learning to Love (First National)—An amusing treatise on a well known subject, handled as only Constance Talmadge can.

The Lover of Camille (Warner Brothers)—Made over from "Deburau." The kind of thing that should be handled with the lightest touch in the world—and isn't.

The Snob (Metro-Goldwyn)—Sound American drama, well directed, with John Gilbert giving a fine performance.

The Dixie Handicap (Metro-Goldwyn)—The old Kentucky Derby plot refurbished. Frank Keenan stands out.

Salome of the Tenements (Paramount)—The title tells it. Jetta Goudal and Godfrey Tearle head the cast.

Reckless Romance (Producers Distributing Corporation)—Pecks of fun, and a blue ribbon cast.

Sackcloth and Scarlet (Paramount)—Dull stuff, even with Alice Terry present.

Secrets of the Night (Producers Distributing Corporation)—A combination of melodrama, mystery, and comedy. Not well handled in spite of a good cast.

Argentine Love (Paramount)—Bebe Daniels and Ricardo Cortez in a fiery Spanish piece. Fair.

Another Man's Wife (Producers Distributing Corporation)—The busy man, the neglected wife, the note on the pincushion—you know.

The Family Secret (Universal)—It used to be "Editha's Burglar." Baby Peggy featured.

Lady of the Night (Metro-Goldwyn)—A very slim story, with Norma Shearer in a double role.

Official Department of The Film Councils of America

MRS. CHARLES E. MERRIAM, *President*

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This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

Brief Comments

The municipal council of Oslo, Norway, has recommended that all movie houses in the city be taken over by the municipality at the beginning of 1926. American film companies have instructed their agents here not to sell films directly or indirectly to municipally owned theatres and have approached British, French and German film companies urging them to institute an international boycott. (Chicago Daily News, Apr. 24.)

(We hope they do institute a boycott. It may be a step toward municipal ownership in film production. That might be the solution of this whole problem.)

Rabbi Krass, pastor of Temple Emanu-El, New York says "Religion belongs in the theatre, and it has the right to tell the theatre

to "clean up." Theatrical managers complain against the so-called moralists interfering with their so-called art, and they put on filthy, lustful, immoral and lascivious plays with no reason for existence. Real art is never filthy or degrading. These modernists are trying to hide behind the role of art and throw their filth into our face."

One difficulty in co-operating with the movie industry is that we speak a different language. For instance, when we tell them to "clean up" we mean morally. To them the term means to "clean up" at the box-office.

They have yet to learn that their idea of a "clean-up" and our idea of a "clean-up" can work together successfully. We can't afford to wait until they learn. We must teach them good American business methods.

In an article about Adolph Zukor by Joseph O'Neill, the writer shows how Zukor beat the old movie trust by a combination of imagination and force. Perhaps we can do as well.

Cardinal Hayes says: "It is a sad commentary that in our country, after the millions that have been spent on education, there is any conflict over the difference between right and wrong. We do not seem to know what is moral, either in the public press, in literature, or on the stage, Some persons talk of liberty. They are more concerned about the liberty that we give purveyors of filth and criminals than we are of the liberties of decent people. Particularly with regard to the stage, thousands of us are *deprived* of the *liberty* of *going* to the theatre because they are afraid of what they are going to see with their children."

Will Hays has recently told the public, via the N. Y. World that we need not worry about the prevalent salacious book or play creeping into the movies, because of the wonderful system of the producers. Therefore it is very interesting to note a few facts. The Editor of The People's Home Journal, in a letter quotes Mr. Hays as saying: "Vote at the Box Office by refusing to see objectionable films. The manager needs you, and if you support the good pictures and refuse to patronize the bad ones, he will soon give you the kind of pictures you want." *(But Mr. Hays says there is no danger of the bad ones creeping into the movies, when he talks to the world at large.)*

And now Jesse Lasky of Paramount says, according to the press, that the public has thrown so-called sex plays and problem plays into the discard and that next year will be the greatest comedy year in the history of motion pictures. Strange that he admits that the movies have been filled with sex plays and strange also that he will admit that it is the *public* and not the producers who have thrown them out. *(Remember Mr. Hays tells the world that there is no danger of the producers allowing the salacious to creep in.)*

And it is strange that the Federation of Womens Clubs has withdrawn from Mr. Hays Committee on Public Relations because there are still many immoral films being produced, according to an announcement made by the president, Mrs. John D. Sherman. *(Mr. Hays says this cannot be.)*

We received this letter from a worried father recently. In part he said: "Today we took our daughter to a picture show and from the title one would think it fine for a girl of nine to see. To tell you the truth it was terrible. Our child wept about four-fifths of the time the feature was on, and the rot that it displayed was unhealthy for a mind of forty years. Philandering, death, thievery, trickery, malice, an illegitimate child, a suicide, and goodness knows it was terrible. We spent $1.25 for the three of us and all we got was a good heartache. This situation is so terrible we absolutely have decided not to let the child see another movie." *(Impossible according to Mr. Hays.)*

It is also interesting, when you bear in mind Mr. Hays statement to the *world*, to note that Michael Arlen has been engaged to write

two scenarios for Pola Negri. The Chicago Tribune, in an editorial of Apr. 3. says this of Mr. Arlen. "He has only one interest. That is sexual appetite in irregularity. Without the seventh commandment, life would be outside his comprehension. His admirers, when they open a new book of his, know what to expect. Many writers have conceded to reality that adultery is a consequence of some of the passions of human beings, but Mr. Arlen concedes that no human being has any other motive at any time, etc." *(But Mr. Hays says such things cannot creep in.)*

And the Chicago Theatre advertised "Cheaper To Marry" for the week of April fifth (Holy Week in some churches). They said in the ad on the screen: The play startled Broadway with its daring, but the film will be more sensational. The theme of the film is that it is cheaper to marry than to keep a mistress. *Moral*: Therefore, for that reason, marry. ***Do you still believe Will Hays?***

It seems strange to some of us that the government finds the power to stifle such a man as Count Karolyi and refuse him the right of free speech in America; but that it allows foreigners like Pola Negri, VonStroheim, Michael Arlen, and others to come over here and pollute the minds and hearts of our growing boys and girls. And Pola just now comes back from Europe and attempts to smuggle in her jewels and her liquor and still she is considered a fit subject to become an American citizen, and is now taking out her first papers. Methought there were certain requirements for becoming an American citizen. Surely the greatest of these should be a fine moral character and particularly in the case of a person in the public eye, he or she should be one whose life and ideals are an inspiration to the youth of America. Evidently Karolyi failed to have a Hays at court.

As quoted last month, the Chicago Censorship Board dealt harshly with the Tom Mix picture, "The Deadwood Coach." It was very interesting to get Mr. Mix's response to their action. He stopped in Chicago on his way to Europe and spoke in favor of censorship. He said that he realized his responsibility to youth, because he is a hero to so many boys. Therefore he never smokes or drinks in his pictures. Some one asked him to please not kill so many people either. He put the blame on the director who loves to go as near the ragged edge as the law would allow.

Channing Pollack says: "I have never yet heard of an excuse for producing a salacious play that wasn't just as good an excuse for running a brothel."

Frank K. Kent, well known writer says: "Between the magazines and the movies, a lot of these little towns seem literally saturated with sex. It used to be that Paris held the palm for this sort of thing. Americans marveled that a civilized nation openly permitted the sale of such smut."

This is a serious state of affairs when the consensus of opinion seems to be that the boys and girls of the country are our only hope left today, with the wave of vice and crime permeating our city life. Civilization can not live long when the entertainment of the nation deals with and makes desirable all the things in life that experience has caused to be placed in our criminal code. Our movie themes in Chicago—and they are the same elsewhere—are based on the entire criminal code of Illinois. The only one that has not been put into a movie is the crime of bringing Canadian thistles into Illinois.

The Board of Selectmen of Canton, Mass. caused the exhibitor in that town to appear before them each week and secure a license to open his house for the following week. They forward the program to the Dept. of Public Safety which censors it.

Another proof of the motive—and the only one behind movie production is the following.

A report was circulated that Jackie Coogan was to leave the movies, go to school and prepare for a business course. Jackie's publicity agent said regarding it: "His father did have some such a *fool* notion—but do you think he'll be able to put it across with that child's European rights alone running more than $200,000 this year?

You see the children must not be considered from any angle at all, so long as some one can make dollars out of them.

A letter has been sent out by one of our Chicago school principals to all the parents in his school, which might well be emulated by other principals. It reads as follows:

To the Parents:

We have a serious problem—which means more to you than to us, for the children concerned are yours.

The problem is that of the movies and its effect on school work. We find an astonishing number who attend the movies every week. Those who go several times a week are almost sure to be poor in school work. Those who do superior work attend the movies seldom or never. In one room four children went to the shows three times a week and but one was even fair in her work. We found fifty eight in grades three to seven who were poor in school work and all attended the movies every week.

The movies excite children too much, cause eye strain and nervousness. Won't you limit your children to one time a week at the movies and do not let this be an evening which is followed by a school day. We are sure the results will be nothing but beneficial. Let us try it until school is out in June.

(Signed) ARTHUR O. RAPE
Principal, Ray School

(Although this was sent out very recently, a notable improvement has already been noted.)

An Editorial from the Christian Century for April 2, 1925

WILL HAYS, Presbyterian elder and movie manager, says the movie magnates have opened a bureau for the reception of criticisms and suggestions on the morals of the films. He also says that they have agreed that no one of them will film a story rejected, on moral grounds, by another. He thinks moral progress in the business is marked and that the future is well assured. He believes the movies are now cleaner than the current fiction.

Dr. Charles Scanlon, chief of the Presbyterian board of temperance and morals, does not agree with his brother, Elder Hays. He thinks things have been getting worse instead of better in filmdom, and that, too, since Elder Hays took charge. He was the prime mover in the recent national conference held in Washington on the problem. The consensus of judgment there was in agreement with his. We are inclined to agree with Dr. Scanlon.

When a young actress in Chicago was asked why she refused to accept her own uncle's offer of a contract to make pictures, she replied that she would be glad to act in clean film plays, but that no way was open to her to choose which kind she could act in. Pressed further on the question she said simply that the cause of unclean films lay in the fact that men with unclean minds made them. Asked if that was true in her uncle's case she replied frankly that it was.

There is a world of truth in this young actress' observation. Since time began men of unclean minds have tended to commercialize recreation and entertainment. Pleasure runs easily into dissipation. There are plenty of people to patronize the risque and all too often it pays to furnish it. The world of pleasure-seeking will not automatically clean up the movies. It will have to be done by the pressure of public conscience.

Film Council Recommendations for June

The Last Laugh—with Emil Jannings (UFA) (Universal) a simple character sketch, depicting the mental struggle of an old doorkeeper, trying to face life without the uniform of which he was so proud. It is a picture hard for one to forget and one is better for having seen it. (How few these are.)

Seven Chances—with Buster Keaton (Metro) a clever comedy for the family.

New Toys (First National)—with Richard Barthelmess and wife. Beside his other films, this is not noteworthy, but it tells simply what might happen to a young couple, jealous of their old loves.

Code of the West—(Paramount) Beautiful scenery in Arizona. The sister, Constance Bennett, comes out for her health to stay with her sister, the teacher, Mabel Ballin, and plays havoc with the male hearts.

The Dressmaker from Paris—(Paramount) A film designed for women. Fourteen beautiful models in gorgeous costumes. Story built around them. Ernest Torrence and Leatrice Joy are excellent. If not interested in styles, one might not enjoy this, and consider it a bore. But it is harmless.

Sally—with Colleen Moore. (First National) Altogether changed from play, and in that way disappointing. Some clever and entertaining features and some points which might bear changing, as disrespect for law shown, when case of intoxicants is changed into shoeshining outfit when police come in, and their laughs at the deception. Also subtitles, as for instance, "Youth must sow its wild oats." Colleen's acting is exceptionally good.

The Crowded Hour—(Paramount) Story of girl in love with married man, who is the usual neglected sort. It is a war time story. Girl follows him to Europe and thru the sufferings over there, she learns what true love is and gives him back to his wife. For that sort of a story, for an adult audience, it is much better than the average and is carefully handled.

Madame Sans Gene—with Gloria Swanson (Paramount) We never dreamed that there would come a time when we could approve a Gloria Swanson film. But she has done a good piece of work in this film and it is worth one's time to see it.

Looking for Sally—(Pathe) An unusually interesting comedy for its numerous touches of originality in plot and action.

Films Reviewed But Not Endorsed

One Year to Live (First National)—A roué of a theatrical producer has designs on the girl.

Wife of the Centaur—(Metro-Goldwyn) Bringing to youth's attention, another book they should not read.

A Thief in Paradise—(First National) A thief and murderer wins the love of a good woman and the wealth of the man, whose son he had killed.

Head Winds—with House Peters (Universal)—There are points of special merit in this, but there are some hideous things that should be cut out.

Meddling Women—with Lionel Barrymore (Chadwick Pictures). One critic said "This is the yellowest sort of melodrama, carrying you thru nightmares of murder, bootlegging, etc., and practically every known consequence of an evil deed pops up to confound you. Lionel Barrymore is lending the light of his presence to pictures that he, and he alone, redeems from being flops."

As Man Desires—(First National) with Milton Sills. The scenery and acting are good, but there is a tainted heroine, two women seducers, a brutal fight, disgusting and low appeals.

Inez from Hollywood—(First National) Irritating propaganda.

Adventure (Jack London's) (Paramount)—A South Sea Island picture, stressing the baser things of life. Would hate to have any child see it, and it is a waste of time for adults.

Madonna of the Streets (First National) A sordid tale, with very bad, partly nude scene and bath room scene.

Sinners in Silk (Metro-Goldwyn)—A comedy of ultra-modern younger set, with much loose behavior, excessive drinking, one bad pistol scene, when young man rushes home, gets pistol, and goes back to shoot.

So This Is Marriage (Metro-Goldwyn) A scoundrel endeavors to win the wife by means of a story. Drinking and nudity. They take the story of David from the Bible, and use the weakest part of his character to point their moral. It is a great

injustice to the magnificent character of David. It is sacrilegious for producers of this type to use Biblical characters and stories.

The Swan (Paramount)—Adolphe Menjou degrades his talent when he acts in pictures of this sort. Suggestions of indecency, and nothing to commend it but his acting and some beautiful settings. Why don't the actors rebel?

IF Mr. Hays did not spend so much time and money trying to prove that the films are so splendid, we would not take so much space showing you that they are not. With the titles, themes and descriptions of the above, can you honestly believe him when he says there is no danger of the prevalent type of salacious book or play, creeping into the movies.

The Church and Pictures

Conducted by REV. FRANK E. JENSEN

THE HEADING of this department is NOT "Pictures and the Church," but "THE CHURCH AND PICTURES." It is intended to express a different relation of one toward the other than the former heading conveyed. This idea of relation is of great importance in the mind and work of the present editor of this department. The church is not to be governed by pictures, but pictures are to be governed by the church. In other words pictures are not to choose the church, but the church is to choose the pictures. When suitable pictures are not available for the church's special use, then it would seem only right that pictures should not be seen in the church. Commercial and so-called non-commercial or non-theatrical concerns should not be able to exploit the church with their undesirable product. It is the conviction of the editor that the church should never have the atmosphere of a "Movie."

It is important that the church use pictures; it is more important that the church use such pictures only as build up its people in Christian faith and Christian ideals. In order to do so the church must critically scrutinize every picture before using it, and so guard itself from being the dumping ground of any and everything the producer through the distributor, for commercial reasons principally, would cast upon the church.

One of the functions of this department is to review films. The results of such reviews are to be given to the readers. It is the policy and will be the fixed practice to give the reviews of only such films or slides as have been "personally conducted." This is of the utmost importance. It is too common a practice for "reviews" to be only "hearsay." We believe that actual contact with the picture, and as far as possible with producer and distributor are essentially necessary. Only such a practice can rightly serve our readers and be conducive to the best interests of the church.

News and Comment

"**LASKY thinks**" This is a part of a recent headline in the daily press throughout the country. Is it not fine that the Motion Picture producer is beginning at least "to think" about what the public should have, that public being made up so largely of church people? What is it that "Lasky thinks?" It is this:—"Sex Hysteria past in Films." The news item quotes Mr. Lasky:—"The public has thrown problem plays of all kinds into the discard; the next twelve months will be the greatest comedy year in the history of motion pictures."

It would be well if the great picture producers would do more thinking along the lines of what is best for the public, before that public becomes so surfeited with their un-

satisfying product that they cease to patronize the picture houses to such an extent as to make motion-picture theatres panicky over the dropping off of receipts. After all the public has to be reckoned with, and the church should do its part in cultivating and elevating the public taste.

What Others are Doing

1. They are studying the Upshaw bill for the Federal regulation of Motion Pictures.

How does this appeal to you? Why not write for a copy and also study it? If you favor it, make it known to organizations, groups and individuals in your community.

2. They are reading and passing on the speech of Hon. William I. Swoope of Penna. in the House of Representatives on the Federal Regulation of Motion Pictures.

Would you not like to be informed as to the legal standing of this proposed bill in the light of Court decision on similar enactments? Why not be informed?

3. They are scrutinizing local Motion Picture conditions. Are you doing anything in this matter? Why not, in some definite way, see to it that the Motion Picture conditions in your community are regularly scrutinized? Note especially the comedy, the feature; the conduct and reaction of the spectators.

4. They are reporting their findings.

Will you report your findings, good or bad, to the local Motion Picture house, to the distributor, and to the producer? Let these different persons know whether they are, or are not, giving the kind of pictures that are wanted.

5. They are keeping a record of their findings.

Will you not do likewise? Then, do as they are doing—give to the local papers this information as news for publication.

6. They are using a "score-card" for their finding.

Will you not secure for yourself a "score-card" for your use in your examination and evaluation of the moral standard of the films that come under your observation?

To One and All Who "Are Doing"

The editor of this department asks that you send your findings to him. PLEASE!

Church Film Review

Martin Luther—His Life and Time (8 reels, with complete music score.) A real picture for the church—any church. It is a presentation of the great hero of the Reformation that is true to history. It is full of action, dramatic, gripping, fascinating. It is the message of four hundred years ago that is needed equally to-day. It covers his life and the many stirring events centering about him from his birth in 1483 up to his death in 1546. It carries out in a most striking and beautiful way in the picture art his own expressed idea:—"Art inculcates valuable lessons in a visual form."

This picture truly shows how the Motion Picture is made to serve high and worthy ends. Prof. Preserved Smith writes concerning it:—"Historically and critically, the production can scarcely be too highly commended. The interiors and exteriors alike reflect the place and the time . . . Dramatically and artistically, the scenes were at times given in a splendid manner, preeminently the scene at the Diet of Worms . . . On the whole, I must consider the production as one correct, authoritative, and reflecting great credit on the scenario writer."

This film in no wise features any church denomination, but presents the life of the hero of the Reformation in a way that will enlighten the people of this present age as to the meaning and great value of the rich heritage that has come down to us from the Reformation. *(Obtainable from Lutheran Film Division, Inc., 69 Fifth Av., N. Y.)*

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Information Please!

THE EDITOR would be pleased to hear from anyone as to how and what is being done in the church to supply the following:—1. The Sunday Film Service. 2. The Week-day Film Service. 3. The Children's Film Service.

What is being done under the following classifications, or under other classifications not indicated:—1. Religious. 2. Missionary. 3. Biblical. 4. Entertainment. 5. Travel. 6. Industrial. 7. Patriotic.

As to method:—1. How many reels at one showing do you find practical? 2. Are you using reels and slides in combination? 3. Are you using the stop feature on your machine? 4. Do you have a definite program with every showing of pictures?

Finally:—What information would you like to have from the pages of this Department?

Federal Motion Picture Council in America

Organized After Three Years of Preliminary Work

ARTICLES of incorporation have been filed in Albany, N. Y., of the FEDERAL MOTION PICTURE COUNCIL IN AMERICA. The incorporators are: Miss Maude M. Aldrich, *Winona Lake, Ind.*, Mrs. Howard D. Bennett, *Baltimore, Md.*, Miss Mary R. Caldwell, *Chattanooga, Tenn.*, Mr. Chas. F. Chase, *Jackson Heights, N. Y.*, Rev. William Sheafe Chase, *Brooklyn, N. Y.*, Mrs Robbins Gilman, *Minneapolis, Minn.*, Rev. Frank E. Jensen. *Chicago, Ill.*, Miss Minnie E. Kennedy, *Nashville, Tenn.*, Mrs. Charles E. Merriam, *Chicago, Ill.*, Rev. O. R. Miller, *Albany, N. Y.*, Rev. Charles Scanlon, *Pittsburgh, Pa.*, Dr. Robert Watson, *Boston, Mass.*, Rev. J. Foster Wilcox, *Roxborough, Philadelphia, Pa.*

The city in which the principal office of the corporation is to be located is the City of New York in the State of New York.

The operation of the corporation are to be principally in the United States of America, but are not to be restricted thereto.

The corporation will devise, promote, and execute plans and methods designed to improve pictures produced and shown in the United States of America and elsewhere. It will conduct investigations and research, and compile data regarding motion pictures, particularly with regard to the moral effects of motion pictures upon the public; to disseminate the information thus obtained; by circulars, publications, conferences, conventions, speeches and similar means, to develop public sentiment in favor of wholesome motion pictures; to endeavor by any and all legal means to bring about united and effective effort to the end that only wholesome motion pictures shall be produced and shown; to co-operate with, and to seek the co-operation of

(Concluded on page 378)

Motion Pictures in the Small School

Superintendent, GLEN P. OGLE, *New Florence, Missouri*

Partial Reprint from the Midwest Schools Journal

ACCORDING to an editorial in "The Educational Screen" of October, 1924, "The great visual aids in use today in education given in order of their extent and frequency of use, are perhaps these: first, the blackboard; second, flat pictures; third, maps, charts, posters, etc.; fourth, models and specimens; fifth, stereographs; sixth, lantern slides; seventh, motion pictures.

This order does not at all indicate the relative values of the aids named. The decisive factor which determines this order is probably cost. It is noticeable how the cost increases steadily down the list. When funds are found to permit of complete equipment, the above order will be changed markedly."

You will probably note with a good deal of interest that motion pictures stand seventh on the list of visual aids. Since motion pictures undoubtedly have a stronger appeal to the average American than any other of the visual aids, we account for its place at the end of the list by the fact of its cost.

The greatest factor in the consideration of the purchase of motion picture equipment for a small school is certainly the factor, finance. In larger school systems the districts are able to purchase equipment out of the regular school funds, but in smaller schools the possibility of such equipment generally depends on the resourcefulness and co-operation of parents, teachers, school board and superintendent. A plan for financing motion picture equipment can be found, and has been found in New Florence, Missouri, a town of only six hundred people.

Used and New Motion Picture PROJECTORS
and CAMERAS. Save big money.
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109 No. Dearborn St. Chicago

On September 26, 1924, we purchased a De Vry, type E, portable motion picture projector. Since that date we have shown at the town hall each Friday night, two reels of education plus a good, clean feature. To date, we have made two payments on the machine besides paying for advertising, film rental, fuel etc. Now the Board of Education, in realization of the educational value of the equipment, have offered without solicitation to pay the remainder in cash. The Board even expressed the belief that it would be a good investment from a financial standpoint.

The introduction of motion pictures should follow several local newspaper articles an the subject, otherwise there may be strong opposition to such a move. The public, in general, know that the motion picture is often a powerful influence for bad, but few know that it can be made just as powerful an influence for good.

The kind of projector which we selected is practically fool proof. Two high school boys operated it after a few demonstrations and explanations by the superintendent. Most projectors require expert management. The boys enjoy the work, and do it without cost.

The time set for school shows is Friday night. Shows any other night would interfere with home preparation of studies.

The De Vry Circulations furnish us with two reels of educational material each week, without charge except for transportation. The supply of pictures on educational subjects is relatively large. These pictures may be obtained, rental free, from most universities, from advertising agencies, and from U. S. Bureaus. The features are obtained through local distributers. A great deal of care is exercised in the selection of features. Only those pictures indorsed by the "Film Councils of America" are shown.

School Department

Conducted by Marie Goodenough

Visual Instruction

A Report on a Year's Activities in the Shaker Heights Schools Cleveland, Ohio

By Marie E. Goodenough, *Director of Visual Instruction*

General Aims

Visual education occupies a unique position in the school organization. It is not a new subject being added to an already full curriculum—but a *method of instruction* which has as its chief purpose the vitalizing and enriching of the subject matter in all the regular branches, from the Kindergarten through the High School.

If the chief aim of modern pedagogy is purposeful teaching, the basis of presentation must be along natural lines, and mental processes must be taken into account. In presenting subject matter to children, language alone is very frequently one of the poorest vehicles.

From earliest babyhood until school age, a child's experience forms the sole basis for his little stock of knowledge. He knows what he sees, hears, feels, and comes in contact with. Only thus does he become familiar with his immediate environment. When he reaches school age, however, he must be introduced to a new world of thought, and is expected to react to new situations. But the method of instruction must still be directed through his senses. A word alone means nothing to a child unless he is able to associate with it the object, or idea, for which it stands; if he has no basis in previous experience on which to build, the word is meaningless, or he attaches to it an erroneous meaning which happens to be nearest his experience.

Language and pictures must go together if the pupil is to grasp and hold the subject matter presented from grade to grade—a principle demonstrated to be true from the time of Comenius and his "Orbus Pictus" to the present day.

To cite an illustration from our own experience. A third grade class is considering the Philippines as an example of how people live in the hot lands of the earth. Should they be expected to recite upon experiences they have not had, or to describe people and places they have not seen?

The class is taken into a partially darkened room, with lantern and screen. The actual environment fades into the background—all eyes are attention upon the illuminated sweep of Manilla Bay, and the land of the Philippines lies before us. In the course of the next half an hour, we visit their native schools, with Spanish and American signboards above their doors eloquent of the change in ownership of the islands; we learn that their houses are built of the materials nearest at hand—reed on a bamboo frame, with an uneven thatched roof—the structure held high above the damp tropical ground on stilts, and open on all sides for the free circulation of air; we stand in their narrow crowded city streets, or watch them at home stripping hemp, bundling it and hauling it with their crude teams to the wharf, or weaving it into rope on their primitive frames; we see them plow their rice fields with their patient water buffalo, man and beast knee-deep in water. The class has *seen* the Philippines, and the children have had a thrilling intellectual experience. Pictures have given them what mere language never could have done so adequately.

Several days after the picture lesson, the children were invited to consider themselves as little Philippine children, writing to some boy or girl in America, and telling something of the way they live. The following are quotations picked at random from several of the papers, and submitted to illustrate the contribution which pictures have made to their stock of impressions:

I will tell you about our houses. They are made out of bamboo and straw. Our roofs are made of palm leaves. Our houses are on stilts so the dampness will not get in for we have little cracks in the floors. We have water buffaloes to do our plowing. Their feet do not sink in the mud. The children wear long dresses. We have very bright colors. Our schools are taught by the English. We are taught the English language.

Our hemp is made out of the abaca plant. It looks like a banana tree. Our mothers make the abaca plant into rope. Our streets are very narrow and our houses are close together. We do not have factories to do our work. We have to saw our own wood. It takes so long to saw it. We make cloth out of pineapple leaves. Our fathers get the leaves and then our mothers make cloth out of them. We have to plant our rice in swampy places.

Another:

Would you like to know something about our Islands? I will tell you about the houses first. The houses are built up on stilts. They are made of bamboo and straw. The roof is made of palm leaves. We build the house on stilts because it rains in one season of the year very much. We use the water buffalo for all our hauling and for work in the rice fields. We get hemp from the abaca tree which we make into rope. The abaca plant is much like a banana tree. Another material we have is a silk stripped from pineapple leaves and spun into cloth.

It is hard to imagine a similar fund of specific information from anything but a picture presentation. One more follows:

I suppose you would like to know how our houses are built. They are built of bamboo poles and palm leaves. Our houses are built high from the ground because in one season it rains so much and it is so hot. We use water buffalo just as you use horses. We use them for the rice fields because they do not sink into the ground. We plant the rice seeds till they grow about a foot high. Then men take the plants and plant them in a swampy place.

Language must always be supplemented with pictures if impressions are to be made naturally and effectively. The principle of picture presentation holds throughout the entire school life of the child, whether the lesson to be learned has to do with the germination of a seed, the evolution of a butterfly, the method of securing New York City's water supply, the growing of wheat, the art of ancient Greece, the theory of relativity, the story of oil, or the method of weaving a fabric.

Visual instruction, fundamental as are its principles to all effective teaching, involves additional materials and technique in which the average teacher is untrained. Hence it becomes the task of someone acquainted with the field to gather and classify materials, to suggest and supervise their use in specific teaching problem in all grades, to assist in the manipulation of these materials—and in the end to help the individual teacher to adopt visual methods and use visual materials habitually in her every-day instruction.

Plan and Program

In the Grades: It has been the object of the department, since the appointment of the Director of Visual Instruction early in the school year 1923-24, to place visual instruction as a definite program before the teaching body, to introduce the method to those seemingly unfamiliar with it, and awaken them to the opportunities it presents. In many cases, this has meant beginning from the ground up.

In the grades, the procedure has been direct. The aim has been to keep in touch as closely as possible with the subject matter being presented in each grade throughout the system that visual aids might be applied at the precise moment when they would be most helpful. Blank slips have been furnished to the teachers in each building, which when filled out and returned to the director, constitute requests for pictures, slides, films, maps, etc., and specify the date on which these materials are desired. Many teachers have availed themselves of this opportunity.

The director has made it a habit to do considerable visiting of grade classrooms, to familiarize herself with their problems, and whenever possible to offer helpful suggestions

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Keystone Visual Material is available for all grades, from Kindergarten to College.

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for visualization. A third grade class found trying to comprehend the subject of rivers, for example, with no help except the printed page and whatever chance bits of first-hand information could be gleaned from members of the class, and with little evidence of interest, is immensely stimulated by a slide lesson showing the sources of rivers, their canyons in mountainous country, their broader courses in valley plains where man lays out farms along their courses and makes use of them for transportation. River sites are understood to be advantageous locations for cities and river mouths are seen to offer excellent harbors. The children have been given material for their thinking processes.

Whenever practicable, demonstration lessons have occasionally been given with a class, for the benefit of a single teacher, or a small group of teachers to whom the method was new and presented especial difficulty.

Film lessons—or "picture lessons"—as one may hear the children throughout the system calling them, have been given regularly, at the average rate of one a week, in the three grade buildings equipped with a motion picture projector—and as often as possible the children of the other two buildings have been given the benefit of film showings by bringing them in groups to the High School building. These film lessons have dealt very largely with the subject matter of the Social Sciences in all the grades, as well as with Health subjects and Nature Study. The films have been chosen in each case at the request of some grade or grades who wished picture material on a certain subject, or suggested by the director to correlate with projects in the course of study. No "hit or miss" programs have been given—whatever has been shown has had a specific bearing upon the class study in one grade or another. Since the showings have been given in the gymnasiums of the various buildings, other grades have usually been included, but always with previous preparation for what they were to see.

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Mere *looking at pictures* is not necessarily an educative process. Children have at all times been prepared for what they were to see, and have been encouraged to approach the film showing in an inquiring frame of mind. Problems have been suggested to which the picture offers a solution, if they will watch carefully, and points to be especially noted are enumerated beforehand. We have endeavored to make the film lessons not a mere *exposure* of the child to chance impressions, but purposeful exercises in the learning process. The genuine interest on the part of the children is gratifying testimony to the worthwhile-ness of this method of approach.

An Indirect Result

While it is perhaps incidental to the enrichment of subject matter gained through picture presentation, it is perhaps worth noting another phase of our experience with film programs in the grades. One of the greatest difficulties which we expected to face—and we were not disappointed—and an attitude which from the first we took great precaution to change, was the predisposition of the average child toward the motion picture screen. This can be traced, no doubt, as a direct result of his having been taken to the movie theater usually "because the children will enjoy the comedy," and he comes to regard motion picture as calculated solely for his entertainment.

It was not long, however, before the term "show" was displaced in their vocabulary by "picture lesson," notebooks and pencils began to make their appearance at the film showing, and applause when the film was finished became a thing of the past. Our children have taken a long step toward regarding the motion picture as something besides mere diversion.

I cannot help feeling that in this single achievement in our film programs—whatever we have accomplished in an educational way, besides—we are building a foundation which will do much to discredit the cheap, the trashy and the sensational, and giving our little audiences a taste for the better things. on the motion picture screen. We call their attention to beauty—and we have shown some pictures of surpassing loveliness—and we direct their impressionable minds to regard the movie as a stimulus to intellectual exercise.

In the High School: In the Senior High School it has been possible for the director to co-operate with, and furnish film and slide material for, the departments of English, Domestic Science, Physics and Chemistry, and Biology. The field of splendid material available, particularly in the sciences, is increasing at a gratifying rate, and the enthusiastic interest of the instructors in this manner of presentation is an indication that rather wide use will be made of such visual materials throughout the coming year.

To be Concluded in the September Issue

What A Well Known Authority on Visual Instruction Says of Two New Pathe Pictures

"The two new reels you have produced, 'Kindly Fruits of the Earth' and 'From Hoof to Market,' were seen by Miss Westfall, Director of Home Making, and two of the special teachers assigned to her office as well as by myself.

"Allow me to congratulate Pathe on this notable achievement. We were all delighted with the reels. This is exactly such material as we can best use. I feel sure that you should have a splendid response on this not only from our own schools where we shall give as great distribution as at all possible, but also from schools throughout the country."

RITA HOCHHEIMER, Assistant Director of Visual Instruction
City of New York

For information on these and many other suitable pictures, address

PATHE EXCHANGE, INC.

Educational Department

35 W. 45th St. **New York**

"Notable Achievements" in Electricity

The Amber Soul (1 reel) Atlas Educational Film Co.—An historical introduction prefaces this subject, telling the story of the chance discovery by a Greek philosopher 3000 years ago, of the substance amber, which was called by the Greeks *Electron*—the origin of our word *electricity*—and believed by them to have a soul, hence regarded with superstitious reverence.

The reel takes one to the plant of the Willard Storage Battery Company, to review the manufacture of storage batteries from the time when the lead oxide and pig iron are received, and the grids for the batteries are cast, to the threading of the insulator, and the final inspection.

Quite the most interesting phase of the narrative for the average person will be the story of the experiments to perfect a satisfactory insulator. Wood proved a failure, and automobile battery engineers worked for years to perfect a hard rubber insulator, the ideal material. But sediment accumulated, causing trouble with short circuits—and the problem was finally solved by inserting threads through the rubber, thus allowing the solution to pass freely through the threads, after the principle of the lamp wick.

The factory also makes hard wood boxes, and the finished batteries are assembled for shipment.

The reel will prove an interesting subject for anyone who owns a car or is interested in automobile mechanics.

Volta's Discovery (1 reel) Atlas Educational Film Co.—The history of the science of battery making is told in this film, which relates the story of Volta's experiments in 1799, with sets of copper and zinc discs, separated with pieces of moist cloth, which resulted in producing an electric spark. A

Slightly Used-Pathe Camera-Four Hundred Foot (400) magazines, including Tripod, Case, etc., and Premier Pathescope machine. Cost Six Hundred and Fifty Dollars new, will sacrifice for Two Hundred and Twenty-Five.

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WRITE FOR SPECIAL EASY TERMS

short time afterward Sir Humphrey Davy working to heat carbon electrically, had arranged a large series of such plates. Attaching carbon (charcoal) to each of the battery wires, he achieved a flash—the origin of the electric arc light.

A half century later, a French scientist, Plante, oxidized lead by a very slow and laborious process, and perfected a battery which could be recharged. Failure followed, endeavoring to fasten lead oxide on the plates. Willard in 1883 solved the problem by pasting lead oxide into the perforated holes in the plates. So has evolved the threaded rubber insulated battery of today.

Interestingly told, and good material for the student of electricity.

The Friction Ball (1 reel) Atlas Educational Film Co.—The ball of sulphur fastened on a rod, which when whirled became luminous, is said to have produced the first electric light—and the friction ball principle is applied today to the modern automobile generator, which recharges the starting and lighting battery.

The reel is devoted to impressing upon the uninformed autoist the necessity of caring for his battery, "the least understood and most abused part of a car." Rules for its care are suggested, and the service which Willard stations are ready to give, is indicated.

GEOGRAPHY

The Story of Our National Parks (2 reels) Rothacker—A subject produced by the White Motor Company, under the direction of the United States Department of the Interior, National Park Service. It takes by means of pictures a travel route through Yellowstone, Yosemite, the Grand Canyon and Rocky Mountain National Parks. A girl who has lately taken the trip, tells her story to a group of friends, and the film illustrates her narrative.

To Yellowstone is devoted the entire first reel, and the park's best-known features are beautifully photographed—from the entrance by bus at the Gardiner Gateway, to the hot springs, the terraces, the geysers, Yellowstone Lake and the Canyon of the Yellowstone River, with its beautiful falls. The film, without question, contains some of the finest motion picture photography which has ever been done in the Park.

Maps are used to show the park locations, and Yosemite is visited next via bus route through the wonderful big tree district. El Capitan was never seen to better advantage in film than in this picture of the entrance to the Park, and from Glacier Point is photographed a fine panorama down from the snows of the high Sierras to the floor of the valley, three thousand feet below.

The map again comes in to show the location of the Grand Canyon, and the Hopi Indian House on the edge of the Canyon identifies the spot for all who are familiar with the Park. Views of the rim of the Canyon and Bright Angel Trail lead to the finest view on record of the Kaibab Suspension Bridge—"a slender thread across the Colorado."

A delightful travel film to some of the wonder spots of the country.

Niagara Falls (1 reel) Ford—A model of the Lower Lakes shows the position of Buffalo, the Niagara River, the Falls and the Gorge—each named in turn. The film then

follows the course of the river, beginning with views above the Falls, showing the rapids and the islands in the stream. Several fine views of the Canadian and Horseshoe Falls follow, taken from various points of vantage.

The reviewer felt very definitely the need for a cross-section drawing to make clear the location of the Cave of the Winds, preceding that portion of the film which shows the bridges leading to it, and the party in oil-skins on their way into it.

Boarding the Maid of the Mist, one is afforded views of the Falls from the river below. Scenes in the Gorge show Whirlpool Rapids and the river entering the Whirlpool itself. Some beautiful footage of the Falls and surroundings in their winter dress furnishes a pleasing ending. The reel is well titled, and adapted for class room use.

The Banana Industry (1 reel) Ford—Photographed in Jamaica, and containing some few really fine views of clearing the fields and plowing the land with Brahman cattle, planting the banana cuttings and gathering the bunches, yet the reel suffers from the fact that the blacks are too often allowed to dominate the scenes with a tendency to the sort of comedy they might be expected to enact when confronted by a camera.

MISCELLANEOUS

Peter the Raven (1 reel) Bray—An interesting little subject, telling the life story of the bird which turned out to be quite a tame trickster.

He was hatched in a nest perched high on a cliff bordering a wild, rugged coast and early in life asserted himself in demanding food—his noisy insistence in this respect attracting the attention of a party at the base of the cliff,

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contains an accurate, final answer. 407,000 words. 2700 pages. 6000 illustrations. Constantly improved and kept up to date. Copyright 1924. Regular and India Paper Editions. Write for specimen pages, prices, etc. **Cross Word Puzzle** workers should be equipped with the New International, for it is used as the authority by puzzle editors.
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who set out to capture him. The perilous nature of the undertaking is apparent, but the effort is rewarded, Peter is bagged and sold into captivity.

He becomes thoroughly tame and develops a precocious interest in everything about him. He delights particularly in pestering a housemaid—and does it with more accuracy than delicacy—but his tricks for the most part are such as may be enjoyed without embarrassment.

A Correction

ON PAGE 312 of the May issue we reviewed a series of three films by *The Boston Post.* Two of the three, **Your Hat and Mine** and **Harvesters of the Deep,** appear in their proper place. But instead of The Bray Magazine we should have included as the third film **The New England Home** which was printed on page 309 of the same issue.

These three films are distributed by the National Motion Picture Bureau, Medford, Mass.

The Church and Pictures

(Concluded from page 369)

other organizations, societies and groups of individuals in and about the accomplishment of its purposes.

The officers of the corporation are: President, Rev. Charles Scanlon, *Pittsburgh;* Vice-President, Rev. Frank E. Jensen, *Chicago;* General Secretary, Rev. William Sheafe Chase, *Brooklyn;* Treasurer, Mr. Charles F. Chase, *Jackson Heights, N. Y.*

The departments of education, legislation, publicity, finance and production are already being established.

This corporation has back of it 116 agencies, local, county, state, national, and even international. These are in 23 states and four foreign countries. Their influence, with that of others, will be exerted through this FEDERAL MOTION PICTURE COUNCIL IN AMERICA to eliminate the unwholesome and debasing elements in motion pictures.

Among the Producers

Contributions from the FIELD

Industrial Films as Publicity, Advertising and Educational Mediums

JOHN E. WEBBER

Publicity Man, Eastman Kodak Co.

WHEN George Eastman, thirty odd years ago, freed photography from its ancient shackles and made it a pastime for the world, he also released one of the greatest single factors in modern education. The scientific development of photography,—begun with that revolution in method, —has since extended its interpretive aid to practically every region of activity and research,—from the physical and chemical structure of materials to details of the Martian surface.

Through motion pictures—a direct outcome of the Kodak inventor's film achievements—photography is leading the way to a visual education destined ultimately to enrich and profoundly modify the laborious methods that once went to the attainment of knowledge. The screen is not only available for the presentation and interpretation of our emotional problems. It is presenting and interpreting problems of the laboratory, of agriculture, forestry and industry; processes of animal and plant life; the nature of health and disease; problems of geography, history, and so on throughout the curriculum. Even atoms of matter can be seen in collation by its agency and blood corpuscles shown in motion.

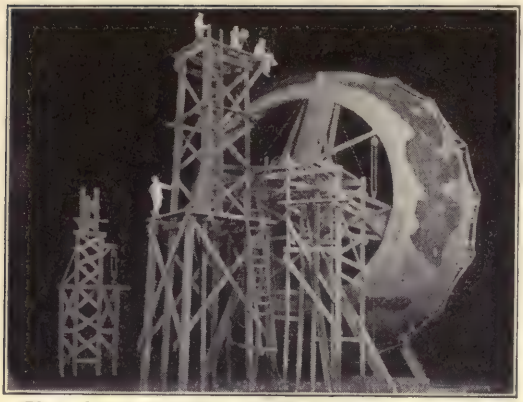
Originally conceived and exploited as entertainment, the prodigious development of screen pictures along these popular lines has more or less obscured their instructional possibilities and the even larger future that lies in this direction for them. Among these are the possibilities of the screen for broadcasting industrial information, both in and out of the theatre.

Industry Our National Life

Industry is our national pre-occupation—the daily food of our national thought and existence. Manufacturing, railroad, mining and engineering operations and the hundred

Two Scenes from "The Serpent's Tooth," an industrial on the evolution of the saw

and one activities that enter into our industrial life are therefore subjects of public interest and of educational concern. The industrial film offers an ideal medium both for spreading this industrial knowledge and for



Six times around mother earth's ample waist line visualizes the 150,000 miles of motion picture film produced yearly at Kodak Park.

meeting public interest in industrial subjects. And for precisely these reasons it offers a rare medium of publicity for manufacturers who take pride in their product, in their methods of manufacture, in the conditions that surround their workers and in the identification of their industry with a nationally known product.

Industrial Films For Theatre Showing

Leading industrialists have already sensed this opportunity and theatre distributors sensing public interest in the subject, have made some of these industrial films part of their regular theatre offerings. Theatre interest in these industrial pictures carries practically the same condition as editorial interest in industrial copy. The pictures must tell a story; they must carry something of real interest for the movie fan; they must subordinate advertising opportunity to educational opportunity; in a word they must be *altruistic* in conception rather than *egotistic.* The identification of the industry with the product, the opportunity to suggest manufacturing ideals in material and workmanship, to show agreeable and happy surroundings for workers, reside in the picture itself and are its reward.

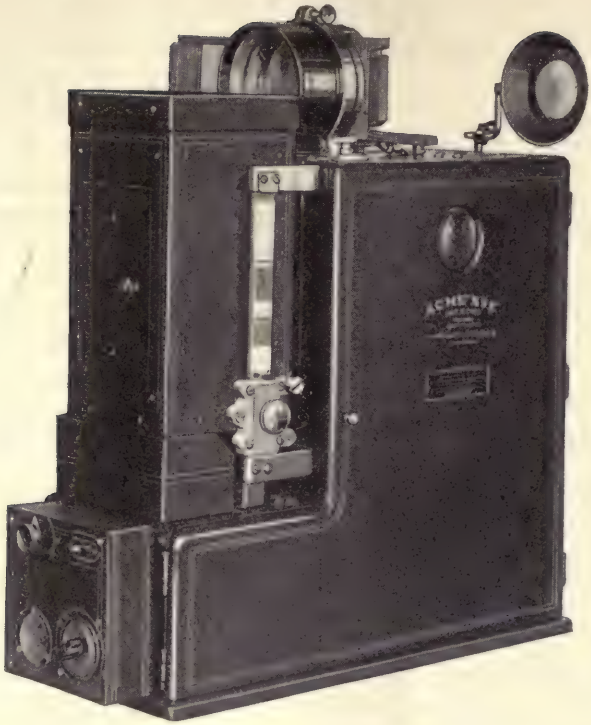
These conditions met, as they can be, the screen brings the great theatre going public into close visual contact with the industry. And if circulation is the "yard stick" of publicity, here in these United States alone are fifteen million fans daily seeking sauce and seasoning for their own particular dish of life. Old and young, rich and poor, servant and master, all come to touch vicariously on the screen, the romance and the adventure denied to their own more prosaic pilgrimage.

Here then is industry's opportunity to tell its story more graphically and impressively than any words can; more comprehensively and coherently—to say nothing of more comfortably—than could be told even by a trip through the industry, if by any miracle these fifteen million fans could file through its gates.

For the industrial scenario has the advantage of all dramatic presentation. It can, for instance, foreshorten "events,"— which in industry become processes—from the weeks or months necessary to their development, into the time limits of a two reel picture. It can tell the story in sequence. It can omit the irrelevant and incidental. It can follow the

"Striking Tires," a picture that qualified for theatre showing

trail from mine, forest and field to finished product; watch the ore drawn, smelted and fashioned into the tools of our civilization; the cotton brought from plantation to looms or vats; see forest hewn into ships or ground into news print; the shredded biscuit brought step by step from the harvest field to the President's breakfast table. It can touch



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FILMS

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(See advertisement on page 321)

Bosworth, DeFrenes & Felton
Distributors of "A Trip Through Filmland"
60 N. State St., Wilkes-Barre, Pa.

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 326)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 352-353)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

Film Booking Offices of America
723 Seventh Ave., New York City
(See advertisement on page 328)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 324)

Monogram Pictures Corporation
512 Fifth Ave., New York City
(See advertisement on page 374)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 375)

Pictorial Clubs, Inc.
350 Madison Ave., New York City

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Rowland Rogers Productions
71 W. 23rd St., New York City

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 381)

Bass Camera Co.
109 North Dearborn St., Chicago, Ill.
(See advertisement on page 370)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 352-353)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City

Safety Projector Co. Duluth, Minn.

Chas. M. Stebbins Picture Supply Co.
1818 Wyandotte St., Kansas City, Mo.

United Cinema Co.
120 W. 41st St., New York City

PUBLICATIONS

Educational Aid Society
(College and Private School Directory)
110 N. Wabash Ave., Chicago, Ill.

G. & C. Merriam Co., Springfield, Mass.
(See advertisement on page 378)

The Palmer Co., 120 Boylston St., Boston, Mass.
(See advertisement on page 378)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 369)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 383)

SLIDES

Geography Supply Bureau
314 College Ave., Ithaca, N. Y.

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 376)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 384)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 352-353)

If you would like to see your name and address in HERE IT IS write THE EDUCATIONAL SCREEN

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 322)
Victor Animatograph Co. Davenport, Iowa
(See advertisement on page 376)

STEREOGRAPHS and STEREOSCOPES

Keystone View Co. Meadville, Pa.
(See advertisement on page 373)

industry with that romance that lifts it into broad spaces and weave the technical story in an atmosphere of broad human interest.

"The Serpent's Tooth," for instance, dealt with the evolution of the saw in the mood of romance and the spirit of the theatre.

Even comedy has been proved not incongruous with sober industrial pursuits. "Striking Tires," a close rival of Charlie Chaplin for laughs and one of the most successful of industrial films, has demonstrated the aptness of humor in pointing the industrial story. The tire made to perform impossible feats to exaggerate common abuses prepared the way for the story of tire construction and its powers of resistance under normal conditions. This popular film has been shown in and out of theatres to over six million people it is estimated.

"A Trip Through Filmland," mingling more sedately the serious and the comic, has for over three years been booked as a regular theatre attraction for every important theatre between the two coasts and is still on call as a "filler." Every Kodaker using the tiny film cartridge for his snap shots; every movie fan come to see his favorites on the screen, were interested in the making of the film that is the medium of both.

They saw the cotton that goes into the transparent film base brought from the cotton fields, treated, dissolved and sheeted; the silver brought from the refineries dissolved into tiny crystals and "stirred" into the sensitizing emulsion, at the rate of three tons per week; they watched the actual coat-

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ing of the film base, the slitting into standard widths of motion picture film and its reeling into required lengths for the studios. The magnitude of the film industry that supplies the studios with film at the rate of 150,000 miles a year, the magnitude of the motion picture field itself, were revealed through this trip to Kodak Park, and all from the comfort of a theatre seat. It was an educational opportunity which the Eastman Kodak Company met in a broad educational spirit.

Theatre Contacts

Not all industrial subjects are as pertinent to the screen theatre as film making. Not all lend themselves as agreeably to humorous interpretation as tires. But there are few manufacturing processes incapable of a setting or imaginative touch that will qualify them for theatre presentation, with the enormous educational and publicity opportunity the theatre offers.

To be concluded in September issue

IN line with the policy, which the Society for Visual Education has had since its organization, of spreading information concerning progress in the visual field, the Society recently published a small booklet containing the report of an experimental study of the "Effects of Visual Aids in Teaching Geography" by Dr. Chas. E. Skinner of Miami University and Dr. Stephen G. Rich of Essex Fells, New Jersey. This brief monograph was enclosed in a very attractive cover and distributed to the superintendents of schools who attended the February N. E. A. meeting in Cincinnati.

There are a few hundred copies of the booklet left for further distribution and one can be secured, as long as they last, by any person interested in Visual Education who will send in his request to the Society for Visual Education, Inc., 327 South LaSalle Street.

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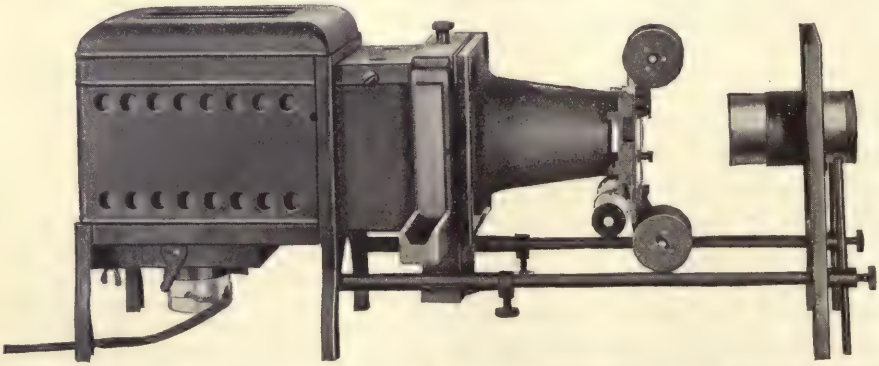

THE use of individual pictures on strips of standard width motion picture film is today supplementing the use of breakable and expensive glass slides. The attachment illustrated has been designed for use on Bausch & Lomb Balopticons. With this attachment either slides, opaque objects or strip films may be projected by the same lantern.

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Every child and parent should see this picture. Endorsed by the Parent-Teachers and other Civic Organizations throughout the Country. "High School" recommendation by this Magazine.

These Four Productions Are Moral, Clean and Wholesome and should be shown wherever there is a Projector.

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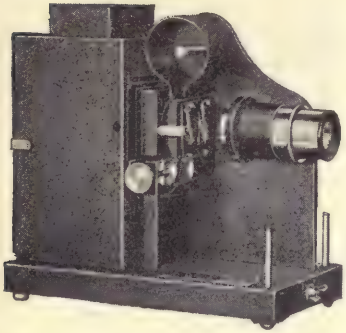

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Educators everywhere are welcoming the new Spencer Film Slide Delineascope and Library Service as a major step in making visual instruction a convenient working tool.

Prepared for educators by educators in the logical order of the curriculi, the Spencer Film Slide Library covers a growing range of subjects.

Each subject is arranged in compact rolls of film slides using standard safety motion picture film. The rolls of film slides are durable, unbreakable and cost one tenth of glass slides.

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, Editor

HERBERT E. SLAUGHT, President MARIE E. GOODENOUGH, *Associate Editor.* FREDERICK J. LANE, Treasurer

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Published at Crawfordsville, Indiana for

THE EDUCATIONAL SCREEN, Inc.

5 South Wabash Avenue
Chicago

236 West 55th Street
New York

In the Wake of the Storm

A One-Reel Feature

INTERESTING, ENTERTAINING and EDUCATIONAL

IN THE WAKE OF THE STORM tells a plain story of how the Indiana Farm Bureau, Red Cross, radio, airplane, railroads, motor trucks and tractors assisted in bringing relief to those in the storm-swept area of southern Indiana. March 18th, 1925, will long be remembered by those who witnessed this heart-rending disaster that took a toll of 906 lives, and in its wake left thousands homeless—without food or clothing.

In this film is shown acres upon acres of wind-swept land in the first stages of tillage covered with what remains of farm homes, barns, etc. There are scenes of town buildings crushed like eggshells in the palm of a hand. Where once were peaceful, prosperous villages there is only a mass of ruins, smoldering embers of a fateful day never to be forgotten.

Within a few minutes after the storm, the news was being broadcasted by radio and appeals for doctors, nurses, money, and supplies of all kinds were being made. The organized forces of the Red Cross and the Indiana Farm Bureau were soon on the scene aiding thousands who needed immediate relief. A special call was made for tractors to help the farmer whose horses were killed, buildings blown away, farm implements twisted and tangled beyond repair. This call was immediately answered by a shipment of thirty-two tractors with plows, all loaned to the Indiana Farm Bureau Relief.

All of these activities are pictured in this interesting and educational motion picture. You can't go wrong by adding this film to your next picture program—it is a film worth anyone's time to see. We make no charge for rental — just transportation both ways.

INTERNATIONAL HARVESTER CO. OF AMERICA
(Incorporated)
606 So. Mich. Ave. Chicago, Ill.

THE EDUCATIONAL SCREEN
(Including MOVING PICTURE AGE and VISUAL EDUCATION)
Vol. IV, No. 7 Editorial Section September, 1925

PROPHECIES about "the coming school year" in visual instruction have glittered forth in September issues of magazines in this field ever since the movement began. The sceptics have smiled regularly—yet the prophecies have been true. Every year has seen marked growth.

As the only magazine now in the field, The Educational Screen enjoys rare facilities for appraising the situation. It is a sort of primary nerve-center for detecting all the impulses stirring in the field. Here are a few bits of evidence: Three times as many subscriptions as in any preceding summer—More advertising space taken than in any preceding fall—More big ideas under way for the development of visual instruction on a national scale—More elaborate preparations by commercial firms serving the field—More churches, schools and community enterprises telling us their plans than ever before! It all means normally increasing interest, and normal interest is the only basis for development in any field.

We are glad to repeat the prophecies. The year 1925-26 will be by all odds the best so far in the field of visual instruction and of non-theatrical motion pictures.

THE State of Connecticut recently enacted legislation that amounts to censorship and heavy taxation of theatrical films, and in the face of strong opposition by the Hays organization. Mr. Hays now retaliates, according to press reports, with a decree of boycott against the whole state, and theatrical film exchanges are packing up to leave. Connecticut will be filmless, declares Mr. Hays, unless and until the legislation is rescinded.

The State can hardly afford to let the Industry dictate its action—and the public unquestionably will demand its movies. It is a pretty dilemma for the legislature. It could even develop into a matter for Federal attention.

The affair promises a bigger sensation than the industry has achieved in a long time. Whatever the outcome, there will be priceless publicity in it for moviedom.

WE had hoped to begin in this issue a regular feature of permanent value to all picture users, namely, high-grade reproductions on special paper of selected stereographs, ready to be clipped and incorporated into private or school collections of educational pictures everywhere. The collecting of subjects began months ago, but our standards of "quality" are too high for the process to be anything but slow. We are disappointed, but prefer a late start to a premature one. As soon as our collection insures a continuous supply of choice pictures for every issue, definite announcement will be made.

NO one knows how many stereopticons and and projectors are actually in the visual field today. Guesses are freely obtainable from many sources. This month The Educational Screen puts into the mails the first issue of a new questionnaire—unique in its simplicity—calculated to bring in a nation-wide count on this fundamental equipment.

The field is so vast that the process must be gradual but, with the co-operation of the field, it will be continuous until complete.

You want these facts and you will do your small part, namely, answer your postal-questionnaire the moment it reaches you.

Plan to provide

The CHRONICLES of AMERICA PHOTOPLAYS

Are You Arranging the Visual Education Material for Your School? Or Planning Programs for Fall and Winter Club Meetings, Community Assemblies, Americanization Meetings, Church Gatherings?

It is generally conceded that no finer films are available for non-theatrical use than these vivid and inspiring Chronicles of America Photoplays; beautiful motion pictures in which significant events in the annals of our country are re-created with extreme accuracy.

They are planned on a sound basis of educational merit under the supervision of distinguished specialists and produced with painstaking regard for technical excellence. They are unique, informative and intensely interesting.

Plan to provide the Chronicles. Write today for the 64-page illustrated booklet describing the fifteen films thus far completed. If your programs are sufficiently matured, arrange definite dates at once. Time is an important factor in view of the heavy demand.

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4	Jamestown
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3	The Gateway to the West
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3	The Declaration of Independence
3	Yorktown
3	Vincennes
3	Daniel Boone
3	The Frontier Woman
3	Alexander Hamilton
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Visual Instruction in a Small City System

James Newell Emery

District Principal, Pawtucket, R. I.

VISUAL instruction in a small city system presents problems of its own. These differ from those of the large city, where it is possible to organize a special supervisory department or from that of the university extension bureau, in just as great measure as do the general administrative problems.

Visual education in the small city system is usually a spontaneous growth which comes from within, due to the interest or efforts of some individual or group in authority. The use of slides, films, stereographs and other visual aids has been found to be of value to the schools in their work, and through the efforts of parent-teacher associations, funds raised by the school pupils, or donations, visual equipment of varying nature is placed in the school buildings. Often there is much uncertainty as to just what material is desired, including the type of projector, and whether the money shall be put into lantern slides, motion picture projectors, stereoscopic views, and whether a portable or a stationary projector shall be purchased. In such cases, unless thorough investigation is made by qualified committees, usually the best salesman secures the order, and often apparatus is installed which is totally unsuited to the special needs of the school. Often, after the first flush of enthusiasm dies away, this material lies dust-covered on the shelves for want of technique and enthusiasm to get the best results out of it.

In none of the smaller cities so far as known with possibly one or two exceptions, has visual instruction as such reached the dignity of a special department with special supervisory officers. A recent survey by A. P. Hollis, and published by the United States Bureau of Education* gives a list of 14 cities which have a separate department of visual instruction with a supervisory officer at the head. In all these cases, however, the cities range with one exception from 200,000 population to several millions. It may be safely considered that in practically no city under 75,000 population has visual instruction reached the point of having its own department such as those of penmanship, music, or manual arts.

It is not to be considered, however, that visual work, and that often of a high standard, is not done in the smaller cities. Main Street, and not Broadway furnishes the bulk of the nation's efforts. Yet visual work in the smaller places is frequently sporadic, sometimes unnecessarily duplicating material, and in many cases more or less uncorrelated with the city course of study. Most of these faults arise from a lack of unified supervision, excessive local interest on the part of the individual school, fluctuation in interest, or lack of knowledge of visual technique on the part of the teachers. These conditions could be largely remedied by efficient supervision, which is even more necessary in the small city than in the larger system.

As a surgeon, a dentist or a lawyer is interested in discussing typical cases, I am going to sketch briefly what I regard as a practical working system for the typical city of Cosmopolis. Cosmopolis is a prosperous industrial city of some 70,000 inhabitants. It may be located in the Middle West, New England, or in the South. Its school department is interested in the use of visual devices, but is not ready at this time to make a separate department.

*Visual Education Departments in Educational Institutions, U. S. Bureau of Education, 1924.

The school plant of Cosmopolis includes a senior high school of some 1200 pupils; two large junior high schools, some distance from each other; eight grammar buildings of varying types, all with assembly halls of some sort; five grammar buildings of the older type without halls; and nine primary buildings, only one of which has anything resembling a hall. Its twenty-five school buildings house a school population of some eleven thousand, not counting the parochial or private schools.

The program of visual work in these schools will be based mainly on lantern slide work, this will be supplemented by a moderate use of motion pictures in the larger buildings, and to some extent, and with less frequency, in the smaller schools. In all the buildings much work will be done with the still picture, teachers and pupils making their own collections, while the use of the chart, the map, the globe, the outline map and the industrial specimen will figure largely.

To have the system function completely, I would equip at the earliest possible date the senior and both junior high schools with a professional type motion picture projector, either Power or Simplex, with fireproof booth and the various accessories; and a balopticon large enough to give good results in the auditorium. If funds permitted, also each of these buildings should have a portable stereopticon for classroom work. Each of the grammar buildings with halls should have a good-sized stereopticon preferably portable, in order that it might be used in the classrooms as well, although it is often as easy to take the class to the lantern and hall as it is to take the lantern to the class.

Certain of the other schools without halls, according to local conditions, should be equipped with portable stereopticon lanterns. At the superintendent's office, or a central office for loan from week to week among the schools not equipped, I would have the following apparatus to be routed among the buildings on a regular schedule.

Four to six portable stereopticons.

Two portable motion picture projectors, either of the De Vry or Acme type.

Four Brayco or S. V. E. Picturol projectors.

Two possibly three, sets Keystone 600 slides.

Three thousand additional slides, taking up countries, history and industries in more detail.

These to be selected carefully by a committee with respect to their being correlated with the local course of study.

A moderate library of Brayco and Picturol films.

No motion picture films to be owned by the city itself, but provision for the rental of from ten to twelve reels a week during the school year. These to be routed for a day at a time to the various larger schools, with occasional use with a portable machine in the smaller schools. A substantial quantity of these films could be obtained at comparatively light expense from such public organizations as the United States Bureau of Mines, the U. S. Department of Agriculture, the Y. M. C. A. and the Bureau of Commercial Economics. A certain proportion, of course would necessarily come from the commercial houses. In many states some of the most valuable films could be obtained through the university extension bureaus.

Besides the slide library in stock, to form the basis of the work, provision should be made for the rental or loan of sets of slides from the extension bureaus and the commercial houses. These to be kept for one or two weeks, and routed among the various schools by regular schedule.

It will seem that most of this equipment is of a permanent nature, and once purchased should last for years with reasonable care. The greater part of the upkeep expense will be for expressage on motion picture films and the rental of films and slides. This, if pooled for the entire city, will be very mod

erate, probably only a few hundred dollars a year for a good-sized city.

Much of the duplication of effort and expense can be avoided and the material kept in steady use through adequate supervision and care in the purchasing, regarding the city as a whole, rather than the single school. I have in mind one Cosmopolis in which there are nine separate sets of slides, owned by as many schools. They total some 7000 in all, and represent a conservative investment of more than $3000. The sets of slides in the separate schools vary from 200 to 2000 in number.

There are six duplicate sets of 600 each, and two other smaller series of duplicates. In certain schools the slides are in constant use during the year, in others they are not touched from one month to another. If these had been purchased as a unit for the city, half the number of slides would give far better service, the material be kept in constant use, and the initial cost only about half of what those schools have spent for this equipment.

It is a fairly nice problem for a director to have slides enough so that schools wishing to make use of them will not be deprived for an unreasonable period, and yet not have a large unused number. Of course an inadequate number can always be supplemented by rental. In states like New York or Wisconsin, the problem is greatly simplified, and with the superb distribution service in those states, the ownership by individual cities of more than a nominal amount of lantern slides would be unwise.

The routing of the slides and films, planning the work, and correlating them with the course of study should be handled by some responsible authority. As there will be no opportunity for a separate department, and this work must be handled by part-time supervision, it may be under the direction of a committee of principals, better still, by an individual. In this case the superintendent's assistant or department supervisor of instruction may handle this as a part of her duties, with the assistance of the office clerk. Or one of the principals of the larger schools or districts might be relieved of a part of his duties and give this portion of his time to supervising the use of visual aids, routing films and slides, and preparing syllabi.

All this presupposes a readiness on the part of the schools and teachers to look toward the interest of the city as a whole, rather than the particular school, a condition not always easy to secure. In such measure as this goal is reached, so much will the expense be lessened, the material receive wider use, and the results prove more satisfactory.

The ideal condition in financing visual work would be for it to be as much a part of the regular budget as the money spent for arithmetic paper, pencils or textbooks. In most cases, however, the visual equipment in the schoolroom has been furnished not by the school department, but from funds raised by the pupils themselves, parent-teacher associations or interested friends. It is fairly easy to raise money from these sources for permanent equipment, especially if the school department is willing to supplement the amount raised by additional contributions.

A program such as I have outlined for Cosmopolis can be adapted to any small city, or expanded on this basis for a larger one. It would entail no great burden on the department for upkeep, once the permanent equipment was installed. By such means material can be kept in constant use, instead of being used once or twice a year, and lying idle on the shelves for the rest of the time. Indirectly it would benefit the state and university visual departments through wider use of their loan material, and enable them to reach a much greater field than they do now. Lack of definite planning and supervision and the absence of a unified head is the chief handicap to visual work in a small city system at the present time.

This, however, will gradually be remedied, as the desirability of visual devices becomes better known. Instead of cities of 500,000 population only, visual instruction departments will be found in the cities of from 50,000 to 75,000 inhabitants, as it is found that this work can be handled with a fairly light expense, that visual instruction means something more than the haphazard showing of films in the schoolroom and as a well-defined techinque and adequate material correlate the mass of visual material to the recognized texts and courses of study in use in the schoolroom. When that day comes, the director of visual instruction will be one, not of a small group, but as common a factor in the school system as the director of music, the supervision of penmanship, or the head of the department of household arts. Visual education then will be a coherent unit of the school system, with its capacities for enriching the school curriculum developed to the highest degree.

Finding the Facts of Visual Education (IV)

FREDERICK DEAN MCCLUSKY

A SERIES of articles defining the present status of Visual Education, by a serious student of the subject, Professor F. Dean McClusky, formerly of the University of Illinois and now head of Research Department at Purdue University. Professor McClusky conducts a summer school course in Visual Education at the University of Chicago, was a leading contributor to Frank N. Freeman's "Visual Education," and is closely identified from many angles with the visual instruction field.

The first article in this series appeared in the February issue entitled "The Administrative Status of Officers in charge of Visual Instruction Bureaus."

IV. Free Film and the Non-Theatrical Market for Moving Pictures

THERE has never been any wide-spread attempt to discuss in writing the present status of the non-theatrical film in terms of its commercial possibilities. Considerable energy has been wasted talking about the matter and some time and money have been expended in attempts to discover the truth. Certainly there is need for an analysis of the factors which have operated to develop the present status of the non-theatrical field. This article will discuss one of these factors; namely, the effect of free film on the production and distribution of non-theatrical moving pictures.

Government Makes Use of Film

If we delve into the past a bit we find that the actual development of the non-theatrical film began during the World War. The Government made very effective use of moving pictures for instruction, propaganda and entertainment. The troops were instructed and entertained, and the folks at home were told to support the boys in kaki. The success of the Government use of film precipitated the production of more non-theatrical films. National advertisers, health bureaus and others flooded the field with free footage.

At first, national advertisers ran their propaganda in theatres. This was a sporadic development which soon dwindled to only a few trailers of advertising film. Then they turned for help to the Y. M. C. A., the village church, the community center, the school, the club, the secret order, the farm bureau and other similar organizations. Many haphazard devices were used to distribute the films and the whole scheme was characterized by a lack of organization. Parallel with this trend of events came the collapse of the Government film service in the Bureau of Education in 1919-20 due to a lack of funds. In order to save its immense library of film the Government deposited an average of 113 reels of film in each of thirty-five extension departments of State universities, normal schools, State departments of education and museums. Each extension department in accepting the Government films agreed to act as distributor to its local constituency.[1]

Much Free Film Available

This act of the Government easily solved the problem of distributing free film for the time being. National advertisers quickly followed the example set by the Bureau of Education and hundreds of reels of propaganda and advertising film were placed in the various state motion picture libraries.

The conditions under which all this material was to be distributed were for the most part easily met. The depository was requested to serve the non-theatrical field in its State by any scheme it saw fit to devise, provided the patron did not use the material for personal gain. The only charge to the patron was transportation both ways or a small "service" fee to cover operation. Thus, the extension department was relieved of any great expense or outlay. The patron was requested to report the number of screenings, and the total and average attendance to the bureau. The bureau in turn submitted to the depositor its report on the number of showings and attendance at specified intervals.

Contents of State Film Libraries

In 1920 the *Moving Picture Age* published a booklet, "1001 Films," containing lists of non-theatrical films. Among other features one finds therein a classification by subjects and reels of the contents of the film libraries in educational institutions. Using this list as a basis together with other information at hand, a study of the content of these libraries is presented in Figure 1.

The preponderance of "industrial," "scenic" and "war" films[2] in these libraries is outstanding. Fifty-four percent of the 3061 reels listed fall under the three headings. A point even more significant is the fact that eighteen of the twenty-five bureaus distributed all the films free of all charges except transportation and of the remaining seven, three charged a "small" service fee, one a service fee of one dollar per year, two a service fee of fifty cents per reel, and one a service fee of one dollar per reel or a fee of five to twelve dollars per year.

Free Film a Drug on the Market

The development of free film libraries in educational institutions seriously hampered the work of non-theatrical commercial interests. They found it difficult to compete with subsidized State libraries which were operated below cost. Furthermore, rentals for non-theatrical films had to be reduced in order to compete with the free film. It is little wonder that non-theatrical producers and distributors were somewhat hostile to the work done by departments of Visual Education in universities and normal schools. Many said that the university had gone into the film

[1] Dudley, W. H. Organization for Visual Instruction. Bureau of Education Bulletin, 1921, No. 7, p. 4.

[2] Note. "Industrial and "scenic" films were made by the national advertisers. Under "war films" are included "war reviews" and "army and navy."

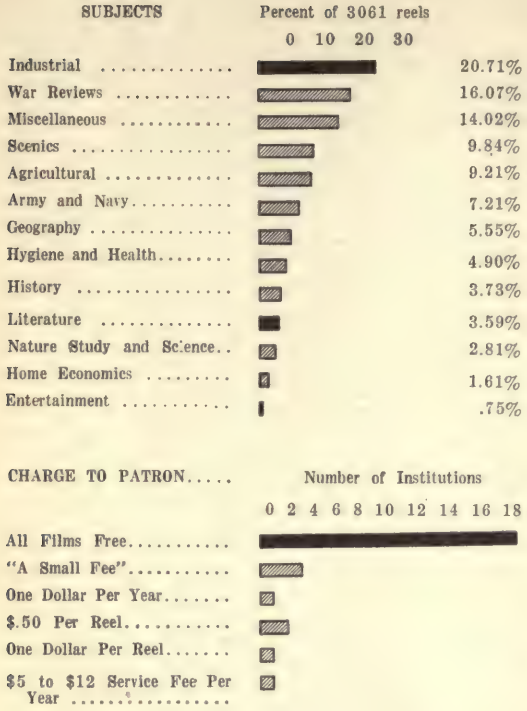


Figure 1. A study of the distribution of reels by subjects in the libraries of twenty five state departments of visual education, in 1919-20, together with a study of the charge for service to the patron. (Data obtained from "1001 Films" published in 1920 by Moving Picture Age, Chicago.)

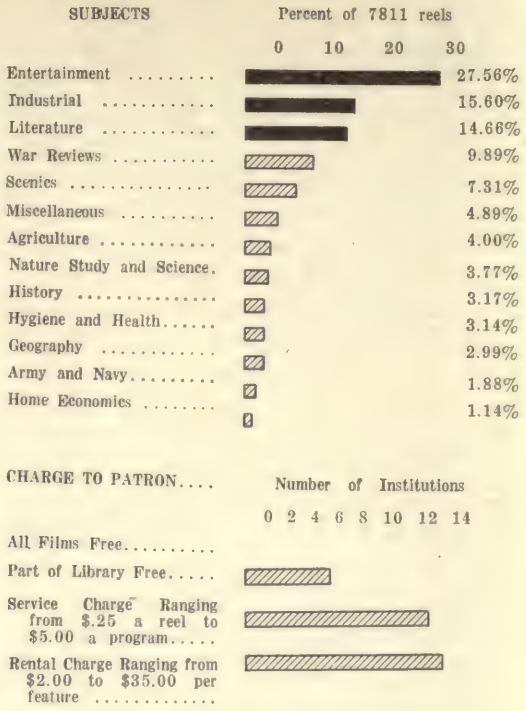


Figure 2. A study of the distribution of reels by subjects in the libraries of fourteen state departments of visual education in 1922-23, together with a study of the service charge to the patron. Data taken from catalogues for 1922-23. Compare this table carefully with Figure 1. in the adjacent column.

business. However, if non-theatrical commercial interests had analyzed the situation correctly they would have found that the real source of danger lay in the "free film," not the university bureau as a competitor. In fact, it would have been far better if university bureaus *had* made it a business. The distribution of non-theatrical films would then have been started on a sound economic basis, and free films would not have been a drug on the market.

While non-theatrical producers and distributors were struggling with the well nigh impossible task of creating a market for their wares, university extension leaders came to a realization of the fact that the operation of a bureau of visual instruction on the "free" basis was not satisfactory. It was found that there were greater values in visual education than those gained from free advertising and propaganda. Pioneering patrons having tasted the offerings at the free lunch counter began to ask for a more palatable diet. Furthermore, these self same patrons indicated their willingness to pay the bill for better service.

University Bureaus Charge Service and Rental Fees

The leader in the movement among educational institutions to place the distribution of non-theatrical films on a sound economic basis was the University of Wisconsin. Later

the cause was championed by the University of Pittsburgh,[1] the University of Utah and Iowa State College. By 1923 the movement had reached such proportions that practically all of the state bureaus, particularly those located west of the Atlantic Seaboard, were charging generous service and rental fees for films.

The writer was fortunate enough in 1923 to be able to collect data from fourteen[2] of the bureaus included in the study reported in Figure 1.

In this second study, (see Figure 2), we find a complete reversal of policy as to rental and service fees from that held in 1920. In 1923, not one of the fourteen bureaus distributed all of its library free of charge. In six bureaus a small part of the library was free. Thirteen of the bureaus charged a service fee for all or part of the library and all of the bureaus were distributing films for which rental charges ranged from $2.00 to $35.00 per subject per day.

This radical change in policy as to free film was accompanied by a corresponding change in the character of new subjects placed in the libraries. A comparison of figures 1 and 2 shows that films dealing with "literature" and "entertainment" have jumped from a position of insignificance in 1920 to one of major importance in 1923.

All of which means that the non-theatrical market for films is beginning to come out from under the influence of the drug of free advertising and propaganda. This is a most hopeful sign. The movement for visual education must be placed on a sound economic basis and indications are that the opportunity is at hand.

University Bureaus in a Position to Handle Distribution

Now that universities have gone into the film business and have removed the incubus of free film by means of service charges it is time for all concerned to make an inventory of the situation. In the first place, it is clear that the university bureaus have control of much of the existing market for non-theatrical films. In the second place, university bureaus have not taken upon themselves the task of producing films except in a very few instances. In the third place, university bureaus do not have the large overhead cost which confronts the non-theatrical distributor, hence the university is in a positon to distribute films at a minimum cost. In the fourth place, the university is in a position to distribute impartial advice, guidance, and training to teachers and others who make use of moving pictures; and in the fifth place, non-theatrical commercial interests have been and are in a position to produce films and manufacture equipment for the campaign.

It would appear from this analysis that bureaus of visual instruction in educational institutions should continue to be the distributor. In case of free film, a generous uniform service charge should be made for service. (Free film will continue to be produced by government bureaus, civic bureaus and national advertisers.) If a service charge is made for handling free material the university bureau will be in a position to make a more careful selection of materials and thus increase the true merit of such films because patrons will want value in return for their money. In the case of rental subjects, the university can either buy the film outright from the producer or distribute the film on a percentage basis. Precedent for both procedures has been already established in a number of cases, notably at the University of

(Concluded on page 448)

[1] The bureau of visual instruction at the University of Pittsburgh is no longer in operation.

[2] Three of the fourteen bureaus reported in Figure 2 were listed in Figure 1, among those charging a service fee.

School Department

Conducted by Marie Goodenough

Visual Instruction

A Report on a Year's Activities in the Shaker Heights Schools Cleveland, Ohio

By Marie E. Goodenough, *Director of Visual Instruction*

(Concluded from the June issue)

Film Subjects

The selection of film subjects suitable for instructional use—as well from the standpoint of content as the manner of presentation of the subject matter—becomes a nice question. From the mass of short subject material available, made very largely by theatrical producers for the theatrical audience, with a scattering of serious productions for the non-theatrical (school, church, community) field, those suitable for classroom instruction must be chosen. During the last two years, the director has seen somewhere in the neighborhood of five hundred film subjects, from which those used this year have been picked.

The per capita costs in rentals vary, obviously, for each film shown, according to the rental price of the particular subject and the number of children who see it. The total costs in film rentals for the year, however, divided by the total number of children in the system, brings the per capita costs to about 14 cents.

Slides

While figures on film showings have been enumerated before those on slide distribution, there should result no misapprehension concerning their relative value. It is perhaps safe to say that in eight out of ten teaching problems, the slide can be of infinitely greater value than the film. Every effort has been made during the past year to bring the central library of slide material into general circulation. The figures on slide circulation are gratifying. The numbers have jumped from 227—the total reported during December—to 600, for the month of May. We have tried to encourage the taking out of a small number of slides for any one particular lesson, in an effort to do away with the method of mere looking at pictures, in lieu of actual study.

The above figures do not of course take into account the circulation within the one grade building of the 600 slides in the collection there.

Definite plans are being made to incorporate into the new grade courses of study, written and submitted by the grade comittees, lists of visual materials to be used in connection with various projects—such materials to be furnished each teacher as she reaches the place in the course of study where they fit.

Stereographs

So far we have developed no central collection of stereographs—and their use so far has been confined to the two grade buildings which are equipped with stereoscopes. Since their circulation has been only within the buildings mentioned, we have no reliable statistics to show the extent of their use. (See paragraph under recommendations.)

Maps

Additions to wall map equipment in the various grade buildings have been made from time to time during the year. Desk outline maps and desk physical maps have been

introduced into the Junior High School and their use encouraged in connection with the Social Sciences. Some exceedingly good work on the part of the pupils has resulted. A small supply of desk globes for the lower grades was put at the disposal of the teachers in the Onaway Building.

Noon Programs

The same problem which during the school year 1922-23 confronted the Junior and Senior High School at the noon period, was met in the case of the new Junior High School in their new building this past year. A full hour noon period—with the lunch hour consuming only one-half of the time—left 30 minutes in which the pupils were without definite occupation. During the winter months, how to occupy that time with the minimum disturbance to the school organization became a problem which the movies were called upon to solve. Programs were given in the Onaway gymnasium on the average of three times a week from the first week in December through to Spring Vacation.

The subjects chosen were the best which the Director was able to pick from the theatrical and educational field, with a reasonable regard for costs. In many cases, a feature length production (4-10 reels) was spread over a week's programs, as for example:

The Headless Horseman (Will Rogers in a picture version of The Legend of Sleepy Hollow)

The Great White North (Rasmusson's polar expedition)

Bali, the Unknown (Islands of the South Seas)

Pollyanna (Mary Pickford in the popular children's story)

The Bachelor Daddy (Thomas Meighan).

Hunting Big Game in Africa with Gun and Camera (The H. A. Snow expedition for the Oakland, California, Museum of Natural History)

In addition to these, there were many films on educational and industrial subjects of general informational value, such as:

The Mystery Box (Radio)

The Crystal Ascension (Mount Hood and its Glaciers)

The Beggar Maid (Tennyson's poem and Burne-Jones' painting)

Spending 600,000,000 a day (How New York gets its water supply)

A Trip through Filmland (Eastman manufacturing of camera film)

Newsprint Paper (From tree to roll)

The History of Aviation (Development from early models)

Magic Clay (Manufacture of Rookwood pottery)

The Wizardy of Wireless (Sending and recording apparatus)

Making Telephone History (Developments of the last quarter-century)

The Land of Cotton (From bale to cloth)

Health's Foundation (The story of leather)

The costs were met by funds subscribed through the Home Rooms—each child contributing 25 cents for a month's programs—the average cost of each "show" to him varying from 5 cents to less than 2 cents.

The average per-program costs in rentals were as follows:

December	$5.20
January	3.62
February	3.89
March and April	1.75

The season ended with a balance of $7.25 in the movie fund, on which to begin operations another season.

Community Co-operation

It was the privilege of the director to suggest to the Mothers and Teachers Club of one out-lying school—organized and functioning splendidly along other lines—that the new building and its equipment furnished ideal opportunity for community evenings, which would furnish entertainment for the family under proper supervision, in a neighborhood

completely lacking in entertainment facilities, and to help in the launching of a most successful program of activities during the winter and spring. Five "community evening" entertainments were given, on January 24, February 21, March 28, May 7 and June 6. The films shown (in the order of their presentation) were:

The Ruling Passion (with George Arliss)

When Knightwood Was in Flower (with Marion Davies)

Back Home and Broke (with Thomas Meighan)

The Mark of Zorro (with Douglas Fairbanks)

Wonderful Water (1-reel educational subject.)

The last-mentioned film was shown on the evening of June 6th, in a miscellaneous program, at the request of some of the mothers, to bring before the community an example of the film subjects which had been used in regular instruction throughout the year, and was accorded an enthusiastic reception.

Although those in charge have not set out to swell the treasury of the Mothers and Teachers Club with the proceeds of the entertainments, it is the writer's impression that the programs have more than paid for themselves, and attendance has been large—in most cases comfortably filling the gymnasium. Those who have expressed an opinion to the director have been unanimous in saying that the evenings have contributed much to a greater feeling of neighborliness, besides furnishing opportunity for good times for the entire family which would have been lacking otherwise.

In addition, miscellaneous groups, such as the Junior High School Football team and the French Club, have been furnished with film entertainment on several different occasions; and the department co-operated in showing several short subjects at the dedication of the new Onaway Building.

Recommendations

The program of visual instruction in Shaker Heights can be said during the past eight months, to have been fairly launched. The expenditures of the past year covered large items of equipment, for the most part: 3 professional projection machines for the three new grade buildings with bead screens hung on the stage of each; 2 new Bausch and Lomb stereopticons; 1 stereopticon with Daylight Screen, and some additions to our slide collections in the form of sets on Flowers, Moths and Butterflies for Biology, Tea, Rubber, and Wheat for grade Social Science.

Several map orders were also placed, to make more nearly complete the map collections in the various buildings.

With the coming year it is the earnest recommendation of the director that a general extension of the visual program be carried through; that visual equipment be made complete in each building; that materials be increased as rapidly as they can be put into use, and that a vigorous plan be put into effect whereby each teacher is put in contact with such visual materials as she should use, week by week, and specific help be given in the methods of use for each particular grade. In order to make such a program effective, additions are needed to our equipment of materials as follows:

1. *Still Pictures.* A large and complete collection of pictures should be accumulated in the Central Library, mounted, classified and catalogued for use anywhere in the system on a library basis. There are available any number of excellent pictures from such collections as that of the National Geographic Society, which can be had at nominal cost. Old magazines will furnish many which need only clipping and mounting to become a permanent acquisition to the system's collection of materials.

2. *Stereographs and Stereoscopes.* Relatively little attention has been paid during

the past year to teaching with the stereograph —since only two schools had materials, and only meagre collections in both cases. Such conditions should be remedied at once. The stereograph, presenting as it does a still picture with the third dimension added, gives a tremendous element of interest and truthfulness for children in all grades, but the correctness of its impressions is particularly desirable for lower grade study. Steps should be taken at once to build up a complete central library collection of stereographs, with an adequate number of stereoscopes, for the use of all grades—such to be secured from the library upon application, as our slide sets have been loaned during the past year.

3. *Maps.* Our map equipment in the various buildings is at the present time more nearly adequate than is our equipment of most other visual materials. Such additions should be made from time to time as are necessary to keep pace with the normal increase in classes, grade rooms, etc. There is need for considerable practical propaganda in the use of many different sorts of maps in all grades as has been demonstrated during the past year in the Junior High School, where the desk outline map may be said to have "come into its own," in connection with the Social Science classes. Such a device is an unknown possibility to many other teachers who should be using it. The same might be said for the possibilites of the blackboard outline map, the relief map, etc. Map study throughout the entire system should become immensely broadened and enriched.

4. *Slides.* What seems to the director to be most needed is a steady addition of many small sets (10 to 20 slides in each) in a number of selected subjects correlating directly with the grade and High School course of study—such as we already have on iron, wheat, tea, rubber, etc. Such collections can be called for by subject and taken out for a limited period of time.

5. *Stereopticons and Screens.* Each building is now provided with a stereopticon and portable screen, but in some cases teachers are handicapped by the lack of facilities for darkening their classrooms. Our single experiment with the daylight screen in the Onaway building has proved so satisfactory that it is recommended similar screens should be provided at once for the East View and Boulevard buildings.

6. *Motion Picture Equipment.* With each building in the system except Boulevard and East View equipped with professional projection machines in their auditoriums, for group showings, the greatest and most imperative need is a good semi-portable projector which can not only be carried to buildings not now equipped but will also make possible the ideal system of motion picture showings—in the individual classroom before the small group who have a specific problem in hand which the motion picture is called upon to clarify. With such single addition to our present projection equipment, every child in the system should be able to receive the benefits enjoyed heretofore by only the most favorably situated.

7. *Films.* The school owns a few films at the present time, but our policy has been to rent what we needed, when it was to be used, from exchanges in Cleveland and other cities. It is the opinion of the director that before long the school should begin to acquire films for a permanent collection. There are some few subjects (and there will be many more as time goes on) which are of such outstanding worth that we shall want to use them from year to year, and with care they will last long enough to more than pay for themselves. The trend should be toward a policy of building up our own film library, as we are now building our picture, stereograph and slide libraries, so that material of this sort, also, becomes instantly available for use in any part of the system as frequently as it is needed.

A Letter We are Glad to Print Entire

To the Editor, EDUCATIONAL SCREEN
Chicago, Ill.

I am wondering whether you can find room in some corner of your magazine for a country teacher's experience in using Visual Education Aids.

When asked by the trustees and the Parent Teacher Association whether I believed a motion picture machine would be a good thing for the school I told them frankly that I did not know, but that I would be only too glad to try and find out.

The machine was purchased late last spring.

At first we ordered films from the Visual Education Department of the University of California, but had no regular time or plan for fitting them into the program.

Opinions from the neighborhood drifted to my ears and the performance was alluded to as the "movies."

During the summer I gave thought and study to the question and prepared a program whereby we could have in our three-room school one day a week given to departmental work, with a stipulated time for a Screen Lesson. Before the term opened I submitted to the Department of Visual Education of the University of California a long list of topics from which they were asked to make program of subjects and dates.

The films were to arrive prepaid via Parcel Post on Tuesday, to be used on Wednesday and returned prepaid on Thursday.

They met me with an excellent spirit of co-operation and we have had our Screen Lesson every Wednesday as smoothly as if i were from a text book.

Knowing what the nature of the lesson i to be we have been able to prepare for i Teachers have an opportunity to review it o Tuesday after school.

If the subject is one that the pupils of th intermediate room can make use of they ar included in the lesson, and occasionally th primary room participates.

We have discouraged any idea of a "show.

We believe the community have recognize what we are doing and are at present, ver much in sympathy with "screen lessons."

Occasionally the lesson is repeated in th evening for the benefit of the older people.

We believe these lessons are proving to b a great aid in the educational program of ou school.

The Board set aside $100 in this year' budget and we are trying to obtain the bes we can afford.

Much recognition must be given by us t the Visual Department of the University fo their excellent co-operation so that a min imum amount of time is used in the mer mechanics.

I would be glad to correspond with an teacher who would like to exchange exper ences or whom I can help in anyway in mak ing Visual Education a vital part of th program.

A record of every lesson has been kept.

Yours truly,
Adelaide V. Beach,
Principal Las Lomitas Schoo
R. F. D. Redwood City, Californi

The DeVry Summer School of Visual Education

THE DeVry Summer School of Visual Education calls to mind the Eastman School of Photography —but unlike that, it is not a traveling school, and not designed chiefly for dealers. The Nela Park School of Lighting, (General Electric Company), is also comparable, but here again the dealer is emphasized. The common elements in these three schools are their commercial origins and the presenta tion of a technical material closely allied to educa tion. However, the DeVry School addressed its ap peal almost exclusively to the users of the materia rather than the sellers.

As this was rather a unique experiment in th way of cooperative effort between a commercial firm

and educators, it may be of some interest to the visual education public to get a characterization from one who was present. Twenty-five students assembled. While several were from as far east as Pennsylvania and West Virginia, most of them were from Illinois and nearby states. These were mostly educators and ministers, and included Directors of Visual Education in city and state distribution centers, as well as the teachers themselves, who gave the lessons. Father Wilhelmi headed the Committee on Recommendations, who reported as follows:

Report of Committee on DeVry Summer School of Visual Education—Chicago, July 27-31, 1925.

1. The DeVry Corporation of Chicago have blazed the way in the field of Visual Education by conducting the first school of visual education of this character. Attending this school were representatives from various parts of the country and from various walks of life but all interested in the one subject of visual education and its progress thus far.

2. The men of this corporation who made possible this wonderful course in Visual Education were Messrs. H. A. DeVry, Pres; A. E. Gundelach, V. Pres.; A. P. Hollis, Conductor of Classes; J. W. Lang, F. Balkin and G. K. Weis. University men, editors, pedagogues and community leaders were also on the program. The committee appointed by Mr. Hollis at the end of the course to make a report on this summer school of education have this to say:—

Commendation

(a) The Course was intensely interesting as well as illuminating.

(b) It was of high pedagogical value for educators and community leaders.

(c) The demonstrations were very convincing as well as practical.

(d) The reports made by those actually engaged in the work of visual education were of unusual value.

(e) The round-table discussion by the students was perhaps one of the finest features of the course.

Recommendation

(a) The Course should be repeated next summer.

(b) The School should send out a complete program to all prospective students. It will be a real drawing card.

(c) A more suitable location for lectures would be in order, for example a hotel or nearby classroom.

(d) Arrange for all out of town students to stay at a certain hotel allowing special rates.

(e) The afternoon sessions—experiments and demonstrations etc. could be conducted at the factory.

(f) Probably more demonstrations of the classroom type as conducted by Mr. Hays would not be amiss.

(g) The DeVry Corporation would do well to send a representative to lecture and demonstrate at Teacher's Institutes conducted during the school term.

(h) More of the physical processes of vision as e. g. the eye, light the medium of vision, eye strain etc. to be taken into consideration.

(i) A discussion on fire laws, ordinances, operators etc.

(j) The students who attended this course should tabulate results obtained during the year and make a report at the next summer's session.

The one main objection to the course was that it was *too brief*, but the taste proved to be a real intellectual treat. More power to the DeVry Corporation!

Signed

Supt. W. B. Thurman, Buhl, Minn.
J. F. Barr, Dean College of Education, Drake Univ., Des Moines, Iowa.
C. O. Morris, Director of Safety, State Dept. of Mines, Charleston, W. Va.
J. R. Patterson, Director Collection of Visual Material, Chicago Pub. Library.
C. R. Crakes, Director Visual Education, Moline, Ill.
Principal Robert Corlett, Burlington, Iowa.
Father Raymond J. Wilhelmi, St. Clements Church, Chicago, Ill.

The program was as scholarly and practical as any produced thus far in this field. The addresses and demonstrations of Dudley Grant Hays, Director of Visual Education, Chicago Public Schools, Nelson L. Greene, Editor Educational Screen, F. D. McClusky, recently elected Director of Research, Purdue University, C. E. Egeler, Lighting Expert the Nela Park Division of the General Electric Company, and F. S. Wythe, Producer of a scholarly series of motion pictures on citizenship—alone justified the attendance of Visual Educationists from any distance; while the expert advice of Messrs. DeVry and Gundelach distributed all through the program illuminated many of the difficult points of projection. The school was ably managed by A. P. Hollis, an

experienced school man and writer on Visual Education.

An exceptional feature of school instruction was the factory tour of inspection conducted by Superintendent Weiss and his corps of assistants, who showed the extreme care and wonderful automatic tool equipment used in the construction of modern projection machines.

Exhibitions of worth while films were made every day in the projection rooms of the DeVry factory. These were mostly from the Educational Department of Pathe Exchange Inc., and consisted of Screen Studies in natural history, Chronicles of America photoplays, (Yale Press). Glimpses of the DeVry Library of Film Negatives, illustrating geographical and animal studies, were also thrown on the screen. The last afternoon was of unusual interest, being a personally conducted tour through a modern studio laboratory at the plant of the Rothacker Film Manufacturing Company.

A surprise feature of the week was the daily Round-table at which the student body gave descriptions of their own work and outlined plans for the future. One of these typical afternoons included very enlightening discussions of the Visual Education Department in the Public Schools of Moline, Illinois, by C. R. Crakes, the Director of the Visual Education. A very complete community use of films at the Howard Community Church utilizing the Howard Theatre in Chicago, by Rev. C. F. Dunham, Pastor of the Church. Rev Dunham is making a very thorough-going preparation for his work at the Howard Theatre. He is taking a course in photography, both still and movie at the New York Institute of Photography, and is preparing a series of lecture sermons, using both slides and films, relating to his European travels. Professor M. C. Kent, Science Instructor, Dunwoody Institute, Minneapolis, Minnesota, showed how little informed Educators are who claim that films do not at present exist suitable for science teaching. C. O. Morris, State Safety Director in the Department of Mines, West Virginia, described a new angle in motion picture instruction from the standpoint of safety work, while Father Wilhelmi showed that Catholic institutions were not one whit behind Protestants in the utilization of the new forces in education.

It was demonstrated that such a free school of Visual Education under expert auspices offers a wonderful opportunity for practical training in visual education and constitutes a land-mark in the movement. Personal expressions from the members who attended, without exception, enthusiastically endorsed the new school and expressed the hope that it would be made permanent.

Film Reviews for September

The Beloved Vagabond

CARLYLE BLACKWELL does an excellent piece of work, in this adaptation of W. J. Locke's famous novel, with the character of Gaston de Nerac — the man who is betrayed into giving up the girl he loves in order that her father may be assisted out of financial difficulties—he believing her love as unshakable as his own. She, however, is lead to believe her suitor had fled, and marries the betrayer. Gaston, the scarred soul, turns cynic, and in his lonely state finds strange companionship in the boy Augustus, son of the inebriate washwoman, from whom "over a gin and water" he buys the boy, renames him Astieot, and together they roam "the open roads of Vagabondia." After a time they take in the orphan girl Blanquette, and the three tour the countryside as a wandering troupe of musicians.

Here one day he meets the faithless Joanna — plays to her once in agony of soul, snaps his violin and never plays again. He seeks forgetfulness in drink, the easiest way, until Joanna at last learns the truth of the betrayal and seeks out Gaston. He struggles desperately to rejuvenate that self he had long since buried, but finds himself a hopeless alien in a world he had forgotten, and which had forgotten him. In the end he discovers that happiness awaits him with those who know him best — with Blanquette the minstrel girl, a woman now, ready to face life anew with him.

Those who read the novel during the days of its vogue as a popular classic will enjoy this worthy picturization. It is a story which, in content is suitable for mature audiences. Not recommended for church showing. 5 reels. Film Booking Offices.

(Reviews continued on page 422)

What to Look for Out of Doors This Month

Lucile V. Berg

"The leaves are fading; and on sea and shore
An Autumn sadness falls: the world grows wan;
And through the dusk the wind sweeps wearily on,
Sighing for summer days that are no more."

OVER the flowery meadows, where dew lent diamonds to the sunrise, there hangs a soft grey mist. Leaves of elm and hickory and birch are turning gold, and one by one come drifting down to earth —some in eddying whirls, and some come whispering down, while others drift so silently that dwellers on the forest floor are unaware of their falling.

THE spiders are busily making their egg-sacs, some hang theirs in a tangle of weeds and burdock—others tuck them snugly away under flat stones and flakes of bark, or under eaves and in the lofts of barns. And every russet sac and silvery envelope contains a cluster of pearls more lustrous than those the sea gives up.

Closed gentians glorify the unfrequented by-ways.

LIKE taverns in old fairy tales the goldenrod is hostelry to a most motley crowd—wild bees and honey bees, jeweled wasps and small black hornets, gold-green flies, plant lice and busy ants, beetles in burnished armor, belated butterflies, and skulking under leaves and hidden among the flowers crab spiders and insidious assassin bugs await the unwary. Prince, adventurer, dolt and villain all jostling one another at that sumptuous board.

The monarchs are gathering in great hosts upon the willows ready for their fall migration.

HOW the fields have changed! Where a few weeks ago there was a rippling sea of wind blown grain the house cat creeps through stubble in search of field mice, heretofore well hidden. Just above her the hawk sails in slow circles hoping to profit by her stalking by swooping down upon some little creature that she startles from its gleaning. The half grown rabbit sees its sinister shadow and instinctively knows that "freezing" will not hide it from those eyes, so in frantic fear it scrambles to the refuge of the weed grown ditch.

WILD doves teeter comically on the telegraph wires. Young woodpeckers, still lacking their red caps, follow their parents from post to post in search of food. The crows stalk silently in twos and threes about the shocks of corn. Gentle black-wings flutter about the shallow, weed choked streams, and great, brilliant dragonflies dart shuttle like above the browning meadows. What curious creatures they are! How strangely they make

their acquaintance with man and perch with insolent unconcern upon the anglers rod.

> "The dragonfly and I together
> Sail up the stream in pleasant weather,
> He at the stern all green and gold,
> And I at the oars our course to hold."

THE Silent Harvester has been at work all through the long hot summer days—fading flowers and tattered butterflies, bright winged birds and emerald bugs—little animals and those whose lives are spent, and those who barter Life for Love He gathers to Him. The deadly amanita flames crimson on the forest floor, and around it lies a circlet of flies like moths about a candle. The snail silvering down a mushroom was sought by thrush and blackbird. In His wake there follow the despised of the world—those scavangers whose work it is to rid the earth of the stubble left from that Reaping. The sun, like a glowing coal, goes down behind bands of purpling clouds, leaving Venus and Jupiter to grace the twilight sky.

Miscellaneous Notes

A RECENT bulletin from the Bureau of Visual Instruction of the Indiana University Extension Division announces the Second Annual State Poster Contest which is open to the grade and high schools in Indiana. This contest is conducted co-operatively by the Bureau of Visual Instruction and the Indiana State Parent-Teacher Association.

The contest proposes to stimulate an interest in simple works of art treating of subjects easily within the comprehension of students of the public schools; and also to obtain visual material for state-wide distribution that will appeal to the spirit of co-operation between school and home.

All the posters submitted in this contest become the property of the Bureau of Visual Instruction and this material is then made available to all the schools in the state. Awards are given for the three best posters submitted from the grade schools and also for the three best posters from the high schools.

University visual instruction centers are interested in the development of all forms of visualization. The state poster contest idea is an excellent method of getting the school authorities, patrons, and pupils interested in the value of visualization. Such activity causes them to realize more fully the value of all forms of visual aids. Such contests have been conducted in some of the states but there should be a more general use of the state poster contest.

Those interested in obtaining a copy of the poster contest bulletin which gives all rules and regulations of the contest may obtain it by writing the Bureau of Visual Instruction, Extension Division, Indiana University, Bloomington, Indiana.

THE Elements of the Automobile"—a course of eight lectures and film demonstrations constituted a part of the work offered by the Visual Instruction Service of the Iowa State College during the farm and home week at Ames this year. The Department of Trades and Industries co-operated with the Visual Instruction Service in this work.

Mr. Charles Roach, director of the Visual Instruction Service, reports that they are now distributing fifty exhibit panels which were prepared by their Engineering Extension Department. These panels deal with "Safety First" and "Fire Prevention."

Making "Movies" in North China

There are five organizations in North and Central China which are interested in the production of motion pictures. Of these two are American, the other three being the Commercial Press, Ltd. (Chinese), the British American Tobacco Co., and the Film-Ad

(Continued on page 414)

The Church and Pictures

Conducted by Rev. Frank E. Jensen

Editorial

THIS department will be actively helpful in the coming season. This activity will be exerted in the "What" and "How" of pictures in the program of the church. It is not so easy to provide the "What" as it is to suggest the "How." In the personally conducted film review of this issue there are pictures that some of our readers have used, but many others have not. To those who may have used them it might not be amiss to consider using them again, especially with the suggested service program provided with each picture.

The contributed article in this issue by Rev. H. F. Huse on "The Picture an Agency in Aggressive Church Work," is one that will repay careful reading. The subject is presented under four sub-heads of 1. The Church Needs the Picture. 2. The Picture in a Religious Service. 3. The Picture in the Social Work of the Church. 4. The Sermonic Usefulness of the Picture.

It is evident to all users of pictures in the church that the Church Picture Library is inadequate both as to quantity and quality. This condition will prevail so long as church people neglect to enter the field of selection and production of Church Films. The commercial picture factories are turning out more than 1,100 films for the coming season alone, and made from stories that have been reviewed by young men and young women, who a close critic states, "are incompetent in 99 cases out of 100, devoting eight hours a day to reclining in an easy chair perusing books, scenarios, originals and other material that is brought to their attention, managing to make a fairly good profit for Bill Wrigley's Chewing Gum Company, but so far as finding a good story is concerned, which means the ultimate entertainment of the masses that pay for it, they are *non compos mentis.*" These films will be ground out in more than 15000 theaters in America. Such a product is not for use in the church, however, so the church must make the most of a bad situation as regards a picture library, awaiting the day when Church people will provide the money to secure spiritually minded directors with spiritually minded actors to produce an adequate supply of pictures in every way suited to the use of the church. In the meantime this department will make diligent search for pictures that are or can be made acceptable to the church.

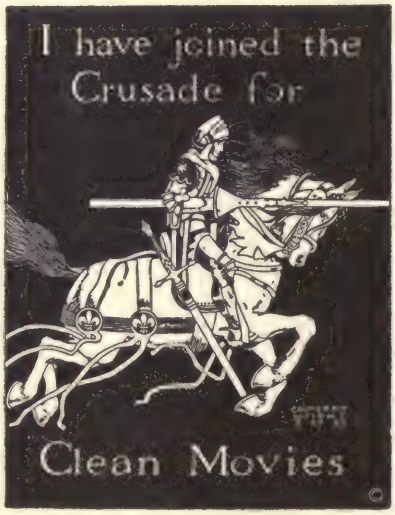
The Federal Motion Picture Council in America was incorporated at Albany, N. Y. on June 24, 1925. Its official slogan is: "To Mobilize for Wholesome Motion Pictures." Its official watchword is: "Only a centralized authority can effectively regulate the centralized motion picture industry." We commend to our readers the fuller statement with reference to this organization, which is given below.

Some Reasons for "The Federal Motion Picture Council in America, Inc."

JAMES MACRAE

THE Federal Motion Picture Council in America has been recognized by the state of New York to be entitled to corporate existence. It was granted its charter at Albany on June 24, 1925. It is a living, responsible, virile organization vested with power to press forward in its God-given task to gather a great and mighty host of crusaders from near and far, each declaring, "I HAVE JOINED THE CRUSADE FOR CLEAN MOVIES."

Reason 1. There is need of having the Motion Picture Industry regulated by law. Six states have censorship laws. The Industry is bent on having these laws repealed. Until Federal regulation comes state censorship is a help. The F. M. P. C. in A. will do its part in preventing the repeal of such laws. The F. M. P. C. in A. gave aid to the Governor of Connecticut against the injunction proceedings brought by the Motion Picture Industry in trying to prevent the enforcement of the law passed by the last Legislature requiring the registration in that state of all films to be exhibited. The opening statement of the Brief reads: "As a friend of the Court (United States District Court) the Federal Motion Picture Council in America, Inc., desires to present reasons for denying the application of the plaintiffs for a temporary injunction to restrain the Governor of Connecticut and other officials of Connecticut from enforcing the law known as House Bill No. 1079, which requires the registration of every reel of motion pictures before it can be exhibited and authorizes the collection of what in effect is a license fee, which continues as long as the life of the reel, to be levied only upon that class of films which has been found to be most dangerous to the morals of children and adults." The F. M. P. C. in A. was called upon to enter this case to render needed help in the injunction proceedings instigated by the Motion Picture Industry.



Reason 2. It facilitates the better education of the masses, the more thorough organization of the forces, and the continued application of principles to be thus organized and incorporated. For three years national conferences have been held. The Fourth national conference will be held in Chicago, Ill., February 10, 11, 12, 1925. The Congress Hotel has been secured as the headquarters. A local Chicago committee of 25 representative men and women have been formed to arrange for the conference under the national committee. From September on an office will be established in or near the Congress Hotel. An office secretary will be in charge. Miss Alice M. Miller, recently the chief of the Chicago Board of Censorship will be the Field worker out of Chicago for the Federal Motion Picture Council in America, Inc.

Reason 3. There must be regulation of motion pictures at the source of production. Such regulation will have to do with the personnel as well as with the pictures.

In the matter of marriage the situation among many of the movie stars is startling. One movie star has been married five times and is said to be about to make the sixth venture. Even the Movie colony was said to be amazed at the large number of co-respondents her fifth "husband" named. Another movie star has had her third "husband" and she is not yet thirty years of age. It seems to be a well known fact that this star is not making pictures for art's sake, and now she has engaged as her business manager the former manager of the last champion prize-fighter. Another star has married for the fifth time, and now boasts of the fact that she has stayed with this "husband" for over a year. Remarkable, isn't it! Another star of the male type has taken his sixth "bride." Another of the male species married eight women and is reported to have killed the ninth. Another of the masculine gender died just before he was to have taken unto himself another "bride," which would have been his seventh. Another female star married five husbands and died "while yet married." Still another has tried out three "husbands." Another movie star has led five women into matrimonial contracts only to have each of them lead him to the divorce court to have them broken. In Paris is one star seeking her divorce from her star husband, and as soon as she is rid of her first, it is rumored, she has it all arranged to marry her dancing partner. We shall mention but one more who is suing his wife for divorce on the charge of "mental cruelty." Another citation we wish to make is in reference to the return of a movie star from a visit to Europe. She failed to declare the possession of a few "trinkets" she had collected abroad. Two of these "trinkets" were a 35 karat diamond, and a diamond bracelet. She tried to place the blame of her forgetfulness upon her maid, but her maid would not allow that. To redeem these "trinkets" she had to turn over to the U. S. Customs the neat sum of $57,000. Is that attempted "smuggling?"

Maybe we have just been reciting some of the actions of the movie stars in the pictures for the screen. But No! They are performances in real life by some of the stars whose names are well known but not mentioned.

Reason 4. In 1922 the big Movie Producers through Mr. Will Hays pledged "that the motion picture industry accepts the challenge in the demand of the American public for a higher quality of art and interest in its entertainment. The industry accepts the challenge in the demand of the American youth that its pictures shall give to them the right kind of entertainment and instruction. We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth be worthy of their value as the most potent factor in the country's future."

The facts show that things in the movie production are worse and not better. From censorship boards, and from investigations of pictures in movie houses, even where censorship has done what it could, the evidence is all against the producer who has failed woefully to improve the product. An investigation made recently by a superintendent of schools and his associates found that out of 404 pictures viewed in Chicago and vicinity only 35 had educational value. One hundred and seventeen films showed unfaithfulness in marriage, 38 glorified or condoned divorce, 140 depicted alcoholic drinks boldly taken, 82 showed girls smoking, 172 showed women immodestly dressed, 97 made indecent dancing a feature, and in the majority of the films the law, the police and the clergy were held up to ridicule.

In foreign countries the sentiment is strong against the "trashy sex themes." An investigator just returned from studying the motion picture market abroad says: "When the American Producers discontinue the sex and eternal

triangle theme and produce pictures with a tangible, uplifting story, the pictures will have a much better reception in foreign markets." Australia has increased the Film Import Tax 100% making the tax $60 on each reel. This tax applies to other countries besides America, but the import from other countries is small in comparison. Reports of a similar nature come from almost all portions of the world. Truly the Federal Motion Picture Council in America, Inc., has come into existence for a greatly needed, and laudable work. May each reader become a crusader for clean movies and gather many others until the nation's majority become mobilized for the accomplishment of the Council's objectives.

The Officers of the Federal Motion Picture Council in America are *President,* Rev. Chas. Scanlon; *Vice President,* Rev. Frank E. Jensen; *Second Vice President,* Miss Minnie E. Kennedy; *Third Vice President,* Mrs. Robbins Gilman; *Recording Secretary,* Miss Maude M. Aldrich; *Treasurer,* Mr. Chas. F. Chase; *General Secretary,* Rev. Wm. Sheafe Chase; *General Secretary's Office,* 477 Bedford Ave., Brooklyn, N. Y.

The Picture an Agency in Aggressive Church Work

H. F. HUSE

Pastor, United Baptist Chur ch, Dover-Foxcroft, Maine

TO ANY one with imagination, sentiment and appreciation there are three things that can never, it seems to me, lose their fascinating and compelling interest. One is the gradual emergence of the photograph immersed in its chemical bath. A second is the printed page, clean and clear-cut, as it is taken fresh from the press. The third is the picture, still or motion, as it appears in the darkened auditorium on the snow-white screen —clear, distinct, beautiful.

I like the pictures. I don't wonder that from six to ten million people—some claim as many as twenty million—go to see them every night in the year. The motion picture to me seems one of the most wonderful of the countless wonderful things in this wonderful age of ours. I cannot understand why so many of the churches are so slow in coming forward to make use of this great agency in the varied program of the church.

The Church Needs the Picture

The church needs the picture, and the picture needs the church. Before the church, however, can make the largest and most effective use of the picture, churchmen are needed to create pictures that the churches can use without embarrassment or reproach. It is not possible for men of the world with no religious knowledge experience, vision or purpose to create the kind of a picture the churches need. I can think of nothing that might be done to enable the churches to reach the masses of the people who are at present untouched than for the great denominations to federate their resources and talents to produce suitable films—under the direction of a churchman skilled in motion-picture production and there are a number of such men—for the churches. Such films will be in demand in increasing numbers as the days come and go. As Dr. William Sheafe Chase has suggested, there is an opportunity right here for some philanthropist to render a service of lasting value to the churches and the country by making possible, through endowment, the creation of just such a library of religious films.

In this town the United Baptist Church has a fine parish house for social uses. Among other things there was installed in September 1919, at an expense of $800, a first-class

motion-picture equipment. The use of the motion picture has been in connection with our Parish House. On this account the use of the motion picture on Sunday has been limited. Our church auditorium, however, has a fine stereopticon. But be it stereopticon slide or motion picture, both are needed for the church that would do aggressive work in these times.

The Picture In a Religious Service

The picture is an aid in getting people out to worship who otherwise would not come. Recently, at a union meeting in connection with the Near East Relief work, Dr. Moulton, President of the Bangor Theological Seminary, gave an address and showed stereopticon pictures. The pictures brought out double the number that otherwise would have been present in the summertime at the close of a most beautiful day. The pictures along with the address resulted in an offering of one hundred dollars for this most Christ-like philanthropy.

At the Parish House I always have had the same experience whenever we have used the motion picture. At a motion picture of "Jerusalem the Holy City," the attendance was just double what it would ordinarily have been.

No preacher is so foolish as to think that the picture is a substitute for the sermon, or that it can ever supplant the sermon. But by means of the picture the religious message can be brought home to people again and again in lasting impressions that otherwise are impossible. I once showed our missionary picture entitled "Gospel Work among the Monos." In a preliminary address I told about our work in general among the Indians. I told the story of Eaglehorn, the Croix de Guerre Indian who fell at Chateau-Thierry. I told of our Baptist work among the Indians from the time of Roger Williams to the present and then said, "Now, by means of the picture, we shall visit California and see with our own eyes our missionaries and what they are doing. We shall see the Mono Indians who are coming to walk the 'Jesus Road'." During the picture our pianist played gospel hymns. At the close of the picture there appears on the screen "Dawn," with the missionary standing on a high hill looking out toward the rising sun which floods the landscape with glory—symbol of the rising Sun of Righteousness on the Monos. Just at this point our pianist broke in with "Unfold Ye Portals Everlasting." The next day one of my men said "No talker about the gospel work among those Indians could have made us see it and know it as did those pictures."

The secret of the success of the picture on Sunday would seem to me to be more its occasional than its continous use. But the right and judicious use of the picture furnishes a solution of the Sunday night service, giving it variety and interest, increasing the attendance, and as Dr. Carl S. Patton of Los Angeles so truly says—"transforming that service from a burden to a delight."

The Picture in the Social Work of the Church

The church that is aggressive in its work needs the picture for its social work. Nothing is more important than the entertainment of a people. Unless young people as well as others shall find the right kind of recreation *between* sundays, not much progress can be made in their religious welfare *on* Sundays. Sometimes the wrong kind of film at the commercial picture-house can do more harm than a month of Sundays can correct. Indeed, the wrong kind of picture has in thousands of lives worked mischief that probably never will be corrected. Mme. Sara Bernhardt once said that the motion-picture industry could become an art, "but for the present moment it serves as a school for vice, thievery and assassination." The number of young women who have been thrust in to these downward paths through the influence of the bad picture is legion. The fires that have been set, the

robberies that have been committed, the immoralities that have been practiced through the suggestiveness of the vicious picture are many indeed, as the record of the courts shows.

But it is sometimes said that "the church cannot compete with the world in the matter of amusement." In a certain sense perhaps this is true. But more often is it true that the church makes no serious attempt to solve the entertainment problem of young people. Experience shows that the church which best fullfils its mission is the church which supplants what is bad by what is good and which, instead of harping to people upon what they must *not* do, sets before them in a positive program things that they can do and that are worth while doing.

A church is under obligations to do what it can to provide a wholesome social life and entertainment activities for the people of its membership and within the radius of its influence. In this particular there is no greater aid to a church than a first-class motion picture equipment and a worthy picture program. Pictures shown in the Parish House of my church have satisfied the normal interest of our boys and girls in the screen, and have made it much easier for the parents of our community to keep their children from the demoralizing influences of the commercial picture-house.

Last fall and winter twenty social gatherings for young people were held at the Parish House. Through the fine co-operation of the Y. M. C. A., pictures of an industrial and educational character were shown. Following the pictures festivities with music were enjoyed, games were played, refreshments were served and a general good time was entered into by one and all.

These gatherings have attracted anywhere from 100 to 175 young people of high school and academy age. Whenever we have shown a feature film we have put it on at four o'clock in the afternoon for the special benefit of the pupils in the grade schools, and then again at night for the general public.

Sermonic Usefulness of the Picture

Films that are made from the great books not only bring to people their distinctive messages, but furnish to the preacher splendid illustrative material for his evening sermons. The Council Scene in "The Courtship of Miles Standish," for instance, is one never to be forgotten:

"Near them was standing an Indian, in attitude stern and defiant,
Naked down to the waist, and grim and ferocious in aspect;
While on the table before them was lying, unopened, a Bible,
Ponderous, bound in leather, brass-studded, printed in Holland,
And beside it, outstretched, the skin of a rattlesnake glittered,
Filled, like a quiver, with arrows; a signal and challenge of warfare,
Brought by the Indian, and speaking with arrowy tongues of defiance.
This Miles Standish beheld, as he entered, and heard them debating."

In the picture, when the red man throws down the rattlesnake skin, the arrows wrapped in it fall out upon the Bible, whereupon the Elder of Plymouth reaches over and with reverent hand sweeps them, with their defiling touch, from the book. Christianity seeks a warless world in which the implements of war shall be swept away, in which swords shall become plowshares and spears pruning-hooks.

The Lack of an Essential Element

We once showed at the Parish House a film entitled "The Old Oaken Bucket." It tells the story of a man wealthy and well along in years who breaks away from the crowded city to visit his old home among the hills. In memory he lives his life over again. In commenting on the picture the following Sunday, I said in an address that it seemed almost tragic in revisiting the scenes of his

childhood there should have been no fond recollection of " the church in the wildwood, The little brown church in the vale." Had churchmen made that picture, they would certainly have brought in the home church, as one of the inevitable memories of almost any man's childhood. Because the commercial picture, in its effort to please everybody and offend none, misrepresents, neutralizes or eliminates altogether all church elements, films made by churchmen for the churches are needed to give representation, with fine sentiment and vigor, of all for which the church stands.

One could dwell indefinitely upon the sermonic usefulness of the pictures to the preacher. Picture illustrations are most effective. One can see and feel the quickened interest on the part of the congregation as they are used.

I once showed a motion picture on "The Life of Christ." It was a noble portrayal—vivid, realistic, the very soul of reverence. Immediately following the last scene in the picture of the crucifixion there appeared in big, bold letters the two words, "The End." I thought, "What if that cross were the end! A shudder ran through my being as I thought what a dreadful thing, what a tragedy, what a world calamity is unbelief! No! Thank God that cross was *not* the end! After the cross came the empty tomb. The gospel we preach is of One who conquered sin, death and the grave. It is the gospel of a risen and ascended Lord of Life and Glory. The religious message is a message of life, and life more abundant. In getting this message across the church needs and is justified in using the religious picture as an agency that can help to give it reality and power. The church that shows the right kind of pictures in its religious services and social programs serves the community in a most commendable way, honors itself in so doing, and at the same time is loyal to its religious mission.

Personally Conducted Church Film Review

The Lord's Prayer—One reel on the interesting incidents connected with the giving of the Lord's Prayer. It is based upon the Gospels of Matthew and Luke. The principal passage of Scripture are Matthew 6:7–13; Luke 9:18, 28–29; 11:1–4. The scene is in the mountain. Christ and His disciples are seen descending. They come to a beautiful spot part way down. Christ then takes His leave and departs into the distance where He kneels in prayer alone. The disciples become restive and John is chosen and sent to Jesus with the request that the disciples be taught to pray. Jesus returns to the group of disciples with John. He then proceeds to discourse on prayer, finally giving to them what we now commonly name The Lord's Prayer as recorded in Matthew 6:9–13. Before they separate Jesus commissions His disciples to "Go into all the world, etc." With His uplifted hands of blessing they depart. The picture is both impressive and instructive. It is especially helpful in aiding one to visualize the Christ and His disciples. Each individual in the picture is brought out singly as well as in the group. One is made to feel that Jesus and His disciples have been present, and that to pray is one of the great essentials of the Christian life. (*Pilgrim Photoplay Exchange, Chicago.*)

(A Suggested Service Furnished)

By Their Fruits—Two reels on the commandment, "Thou Shalt Not Steal." The central figure in the story is a promising yet "smart" young man, the only son of a widowed mother, the affianced of a sensible and attractive girl. He is in the employ of a successful, high principled, observing business man. In money matters the young man is comparatively honest, but in matters of hotel towels, restaurant dishes, oranges, apples, etc.,

on fruit stands, and his employer's time and postage he is anything but honest. By his pilfering habits in these matters he is manifesting the fruits that are gradually undermining the confidence of mother, sweetheart and employer. One day a large sum of money disappears from the office safe. Investigation is made. Just before this happens a young man of questionable character calls at the office and converses with the young man. The employer forbids his employe such office callers. When detectives from headquarters arrive all are searched for the money. Guilt is fastened on the young man because of his known habits and evil associates. He is arrested. Both his mother and sweetheart fear that he is the guilty one because of what they have seen of his pilfering habits. While in jail, awaiting trial, he has time to review the situation. He comes to realize that people are judged "By their fruits." The money that was thought to be stolen is discovered by the employer's wife at their home in the little cart of their small child who, while in the office, innocently took the money as old paper while playing rag-man. The employer hastens to the young man in jail, who is given his freedom and restored to his position, his home and his sweetheart. He is forever cured of his evil habit of pilfering or petty stealing. (*World Educational Film Co., Chicago.*)

A Suggested Service for this Film

Opening Hymn—Arise my Soul, Stretch every Nerve.

Reading of Psalm—Psalm 119, Sections 1 and 2.

Hymn—My Soul be on Thy Guard.

Scripture Reading—Proverbs 16:1–25.

Solo or Quartet—Yield Not to Temptation.

Sermon—Leviticus 19:11—"Ye shall not steal, neither deal falsely, neither lie one to another."

The picture then follows. (The Ten Commandments or other suitable slide may be projected between reels.)

Prayer. Announcements. Offering.

Closing Hymn—Take my Life and let it be Consecrated Lord to Thee.

Benediction.

Miscellaneous Notes

(Concluded from page 406)

Company (British). All specialize in screen news weeklies, animated cartoons, and educational films. The Commercial Press, Ltd., is the only one of the five producers which has made dramatic pictures to date and even this company is now turning to educational films and scenics.

Four professional camera men are permanently attached to these organizations, and each has a more or less complete developing and printing laboratory. Motion picture supplies, including films, are at present purchased almost entirely from the United States, with the major exception of cameras, and apparatus, which have been imported direct from France.

Russia Looking at German Pictures

Motion pictures for Russia are at present secured from Berlin where Russian purchases are made under the direction of the official government trade monopoly "Vnieshtorg" Russische Handelsvertrehtung, Lindenstrasse 68, Berlin. This institution also censors all films destined for Russia, Assistant Trade Commissioner Elbert Baldwin, Warsaw, informs the Commerce Department.

Market for Motion Pictures in Greece

There are about twelve motion picture theaters in Athens, eight of these give high-class performances and the other four specialize in popular serial films. The capacity of these theaters is anywhere from 650 to 900 seats. American motion pictures predominate but there is also a considerable showing of Italian, French, and German pictures.

The Film Councils of America

Mrs. Charles E. Merriam, *President*

F. Dean McClusky, *Vice-President* 6041 University Ave., Chicago Melba T. Baldwin, *Secretary*

This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

Editorial

THE Film Councils are entering upon their second year, quietly proceeding with the work they started out to do. They are endeavoring to co-operate with every one and with every organization interested in procuring clean and wholesome pictures, whether that person or that organization wishes to work thru our organization or not.

Three Councils are organized and doing splendid work in Chicago. Several states are organized and many small communities. Tennessee is doing especially fine work under the leadership of Miss Mary Caldwell of Chattanooga.

We have not tried to force the idea. It will be the stronger for having grown in a healthy way. People are quickly grasping the idea that no cause can be won without an organization. That the forces of righteousness must unite if they wish to defeat the forces of evil, which are always united and are *always* at work. And better yet, they are grasping the idea that the organization *must* originate with the *people*, with the great masses that suffer—and not with the forces that cause the suffering. They are not being so easily fooled today as they were a few years ago, into joining a "National Board of Review," or a "Better Films Committee," or a "Committee on Public Relations," promoted by the Industry which throws them out as a "sop to the censors." They have fooled so many prominent people into coming to "play in their own back yard," while they did the mischief out in the movie theatres. It is *our job now* to get out into the *movie theater* and play no more in their back yard.

The great question before the American public today is whether we believe in a democracy or in CZAR rule. Whether we will any longer sit back and let the selfish interests dictate to us, or whether as citizens of a democracy we will fight for our own rights in that democracy. And the first demand that we have a right to make in a democracy is that our boys and girls have the right to a decent environment, to decent recreation.

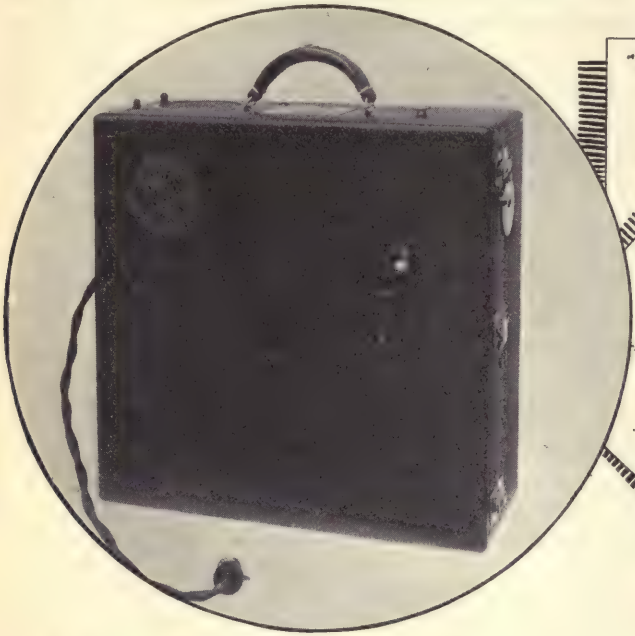
If we believe in a democracy, then we must believe that nothing will be done to correct this evil, until we the people demand that it be done. We can not wait—as the people of Russia used to wait—for the "little father," the Czar—to do it for us. Our particular "Czar" is not thinking of the people who suffer, but of the interests he serves.

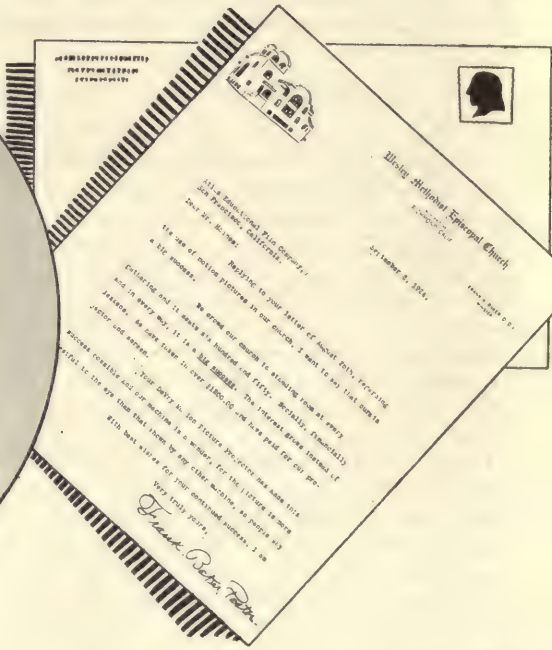
The proudest achievement of our short career has been the co-operation that the Film Councils are able to give to the Federal Motion Picture Council in America, recently incorporated. Your president is one of the board of directors. It is our aim that the two organizations shall work hand in hand. Our job is the organization of the local community, while theirs is the shaping of national opinion and action. This organization grew out of the three national conferences which have been held in Washington for the past three years. One of their resolutions, passed at the last conference, read "That the time for talk has passed and the time for action has come." The conference for next year is to be held in Chicago, and your national president is one of the local committee in charge. Every member of the Film Councils is earnestly requested to do all in his or her power to further this fourth National Motion Picture Conference. It will be held at the Congress Hotel, February 10 to 12 inclusive. The best speakers available, from all parts of the country will be on the program. The problem will be attacked from the economic, the psychologic, and the pathologic standpoints.

There is nothing which will further our cause more effectively than the presence of hosts of people, gathered together from all parts of the country as a protest to the filming of unsuitable, indecent and criminal pictures. Please make it *your* duty to tell all your friends and importune them to tell all their friends to be present. Many people say they are interested in the problem and the necessity for action, but do not know what to do. This is something *every one* can do.

1. Ask as many organizations as you can to endorse the conference and send us their names.

STANDING ROOM ONLY




Wesley Methodist Episcopal Church

Dear Mr. Holmes:

Replying to your letter of August 20th, referring to the use of motion pictures in our church, I want to say that our [illegible] a big success.

We crowd our church to standing room at every gathering and it seats six hundred and fifty. Socially, financially and in every way, it is a big success. The interest grows instead of lessens. We have taken in over $1800.00 and have paid for our projector and screen.

Your DeVry Motion Picture Projector has made this success possible and our machine is a wonder, for the picture is more [illegible] to the eye than that shown by any other machine, so people say with best wishes for your continued success, I am

Very truly yours,

Frank Better Pastor

"The Interest grows instead of lessens"

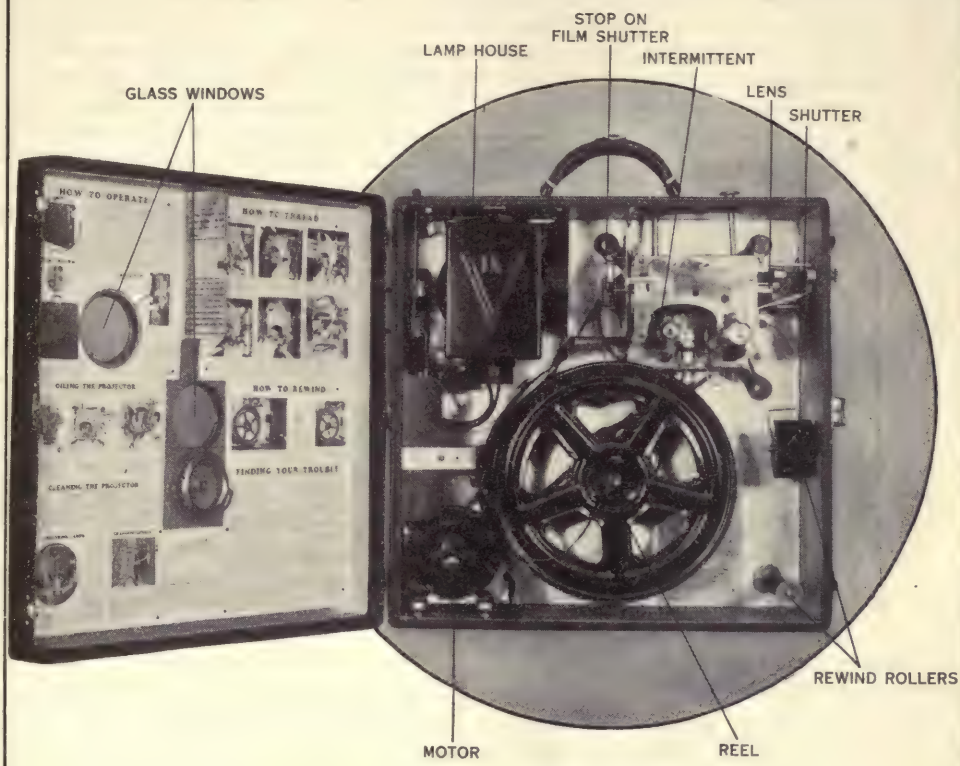
Read the Rest of the Letter Above

Another letter tells us of an increase of more than 300% in evening attendance in one church.

The film problem has been solved. Let us send you free a booklet of successful plans for making your projector pay not only for itself but all your film bills, and leave a substantial profit besides.

The DeVry Portable is the Standard Motion Picture Projector of the World, for schools and churches. Write for free literature.

DeVRY CORPORATION **1191 CENTER ST., CHICAGO**



INTERIOR DeVRY PORTABLE MOTION PICTURE PROJECTOR

The Greatest Value in the World Today

IN PORTABLE PROJECTION

Powerful new lamps combined with the DeVry Perfected Optical System provide ample illumination for all school and church projection.

No harder finer steel nor better workmanship could be put in any mechanism.

The Professional Projector for the Amateur.

DeVRY CORPORATION 1191 CENTER ST., CHICAGO

2. Get some interested organization to send you as a delegate if possible so that you can carry back the message to many people.

3. Help us to advertise the conference by word of mouth so far as possible. Remember that it is sometimes difficult to get the newspapers to print the voice of the people concerning the evil motion pictures. There may be two reasons for this. One may be the ads which the theatres give the papers each day. The other may be that Will Hays' "right bower" is Courtland Smith, formerly head of the American Press Association, incidentally a brother-in-law of Arthur Brisbane. (See the "Romantic History of the Motion Picture" in March 1925 number of Photoplay magazine.)

4. Help us to raise the money for conference expenses by the sale of the Crusader Stamps at one cent each. These are very neat stamps on the order of the Red Cross stamps, in our national colors, with the picture of the crusader, and the words "I have joined the crusade for clean movies." We prefer to sell one stamp to thousands of people, rather than to have a few people contribute the necessary funds. Send for these stamps and see how many *you* can sell. No one can refuse to buy one at least, and most people will want to take many more. Ask them to use them on their letters and spread the message. *Just one cent each.*

5. Write or come to headquarters at the Congress Hotel, Chicago, after Sept. 1st. Miss Alice Miller, head of the Chicago Censorship Board has been granted a leave of absence from the city to put the conference over for us. Because of her experience she is especially capable of doing this piece of work. She is willing to speak before any organization in any of the neighboring states at any time. She may be able to stir up interest for you and help you to convince others that something must be done. Help her to make these contacts.

This is *definite, constructive* work that *you* can do for us. Again, will you please help, not us, but the boys and girls of America?

MRS. CHARLES E. MERRIAM

Film Council Recommendations for September

For the Family from High School Age Up.

Douglas Fairbanks in "Don Q" (United Artists) —This picture seemed to have been prepared for the most part to give Mr. Fairbanks a chance to show off his new tricks, and these are decidedly tricks to win the heart of a *man.* Youngsters would not be interested in it. It is the story of a conceited American, who goes to Spain, the land of his ancestors, shows off what he can do with a whip, is finally accused of a murder, but vindicates himself, with the aid of his father "the greatest man in America." It is thoroughly clean and far above the average put out today and *you may* like it. You will want to see it anyway.

Sally of the Sawdust. (D. W. Griffith)—This is adapted from a musical comedy, Poppy, with W. C. Fields, the stage comedian taking the comic part, and he puts over the story. It is a circus story.

When Baxter Butted In, with Matt Moore—An amusing comedy that achieves a notable degree of realism.

Douglas MacLean in "Introduce Me"—The mountain climbing is the big stunt. Younger children would be bored by the story and too excited by the stunts.

For adult members of the family.

The Little French Girl.—It is better than the book, leaving out the suggestive parts. But it is very bad to show it to the youth and cause them to read the book, which is not good for them to read. They might otherwise not be tempted to read it. That is the harm of filming a questionable book, even tho' the bad parts are left out. If shown to an adult audience *only,* this film is endorsed.

Films Reviewed but not endorsed.

Larry Semon in "The Wizard of Oz"—This is a tragic moment, when the book which is loved by children can not be endorsed as a motion picture. I took my small boy of seven with me, naturally thinking that he would have a chance to enjoy himself. Surely it must have been made for children. He was so bored that I was obliged to leave before the end. As the Chicago Tribune headed their review: "The Wizard of Oz is butchered to make a Semon photoplay." But the reviewer added that the children seemed to enjoy it even tho the reviewer did not. I do not agree with that. I was not the only mother who could not keep the children to the end. I spoke with the one near

me who also had to leave, and she said the children did not like it. Some of the older boys who will laugh at any fight, did seem to enjoy the many fights that fill the picture. It is *not* the book. Montgomery and Stone did it so beautifully on the stage, that it *can* be done right. Is it simply stupidity on the part of the movie producers? They will probably use it as evidence that clean pictures do not pay. They murder a story and expect us to spend good money to witness the murder. Besides being clean, a picture must be interesting, and fairly intelligent. And children, as well as adults, resent the butchering of their favorite books.

The Reckless Sex.—Their own ad read: "A story of gun-runners on the Mexican border and an actress whose reckless indiscretion placed her in a tight squeeze and then got her a millionaire husband. Fights and thrills such as you have never seen before."

Bad Company.—Again quoting their own ad: "Night Life on Broadway amongst the Gold Hunters. Is Love Greater than Honor and a Good Name? The woman he was about to wed was found to be the common law wife of another. In the nifty-fifties, the notorious platinum snatcher was throwing a party, with unlooked for results. Here is romance of N. Y.'s fast lifers and the entangling web they spin for their victims."

Tom Mix in "Riders of the Purple Sage"—Plot—shooting for revenge.

Lady of the Night.—Daughter of underworld, graduating from reform school, and the judge's daughter are both played by Norma Shearer. They are both in love with same man, and hereby hangs the tale.

This picture was very evidently an ad for Whiz Foot Powder. I do not know the article, but I certainly never would be tempted to use it. It does hurt one to pay good money for an ad. They should pay *us* for seeing it. Please notice how many films are merely ads for certain products. If the manufacturer pays for the ad, why can't they afford to open wide the theatre doors and let us see the films free? Many local news papers are circulated free in that way. Why not free movies?

But worse than being an ad for foot powder, it was a boost for the crook. A man has a patent to open safes. He goes to the bankers to sell it. His friend remonstrates with him, and says: "The bankers will steal it from you, go to the crooks. They will pay you well for it."

And our great nation, worrying as it is over the crime wave, will allow this suggestion to go out to our boys. The bankers are said by the producer of this picture to be thieves, while the crook is lauded. And yet those bankers probably do not believe in censorship, and probably finance many theatres which will house this picture.

The Talker—According to their ad: "The wife who Talks and Talks and Talks—Talks about Free Love 'Till She Loses Her Husband."

The Heart of A Siren—A letter to the Chicago Tribune said "This is the sort of a picture that fills me with disgust, and puts a blot on the fair name of my neighborhood theatre,—When they (Conway Tearle and Barbar La Marr) stoop to the delineation of such vilely immoral scenes as the above they should be boycotted by the movie fans. A 10-year-old sat near me explaining it to an 8-year-old and the pity of it was she had it about straight."

What Others Say

RECENTLY Chas. Bailey Renshaw, English author, sent to the New York *Herald Tribune*, this criticism, which also came out in the London *Daily Express*: "A mightily salacious and sinister film named 'Flaming Youth,' based on a disgusting American novel, has been released today. The story in the words of one of the film exhibitors concerns a 'girl who thought love too wonderful to be fettered by marriage.' The tone of the film is worse than immoral, it is non-moral. 'Flaming Youth' will assuredly hasten the day, now happily not distant, when there will be a revulsion of public feeling against the flood of unpalatable American pictures, the most pestiferous affliction this country has ever endured. British people are now saying, 'No wonder American youths murder for sport and then are punished by mere imprisonment.'" Then Mr. Renshaw requests the New York *Herald Tribune*, "In the name of Anglo-Saxon decency and Anglo-American friendship, I beseech you to use your great influence to prevent the exportation of films, which I know, are far from being a true picture of American life."

Col. Joy asks who is to decide when a book or picture is bad. He said some ministers defend "Flaming Youth." What is the matter with Col. Joy that he asks such a question, in this connection. In view of this question is it safe to enter "Open Door" with Col. Joy as a door keeper, usher and director?

After Col. Joy's remark on "Flaming Youth" this might be added. He also said, "Who is to decide what is right and what is wrong?" A prominent minister in New York makes a most satisfactory answer. "There are three sides to every question; your side, my side, and the *right-side*. The *right-side* is the side that is best for the individual, best for the community and best for all concerned."

AMERICA was represented in Tsuruga by the "movies." We went to the cinema theatre one evening and saw the comic adventures of a policeman in Chinatown, San Francisco, and another American play showing all sorts of extravagant adventures connected with the "evil eye," evidently made on the coast of California. After these absurdities came a Japanese play, which so far as we could see was of a dignified character. Two interpreters or speakers followed the pictures with dialogue and explanations, one to give the male, the other (in squeaky tones) the female voice. We felt very indignant that American life should be so misrepresented abroad and thought that some concerted effort should be made in this country to send worthy and characteristics films to Japan and elsewhere. Apparently the purely commercial interests cannot be trusted in these matters, and thus great opportunities are lost and great harm is done.— Prof. T. D. A. Cockerell, in *The Scientific Monthly*.

AT the English-speaking luncheon given by the English-speaking Union, Lord Lee of Fareham, the rich soldier-statesman who gave Chequers Court to the nation as a country home for her badly paid Prime Ministers . . . warned the English-speaking people against the American Cinemas:

"I associated with what I think was representative social American when I was there, but I have never met in the course of my travels in America with the circumstances shown in American films as indicative of social life. It is a fact that, in almost savage countries, American films which are supposed to represent American social life are used in the most evil way by Bolsheviks and other propagandists. I found this true even in India, where I heard it said in the bazaars: 'Is this the way the Sahibs live when they are at home?' "—*Time*, June 1925.

RECENTLY I sat with a censorship board. They were reviewing the "Marriage-Whirl" (First National). I do not know what they thought of the picture, but I agree heartily with *Time* for July 20, 1925, which says:—"Corinne Griffith has taken so many thousands on the barb of her attraction that it is doubtless idle to intimate that this adventure (The Marriage Whirl) is one of the worst of photoplays. It is a story of the younger generation, married and very fond of gin. Great parties in expensive country houses and great scowls on the faces of the stern fathers. Nita Naldi, slimmer these days, is very wicked."

I consider that this picture violates all pledges ever taken for "pictures of the highest possible moral and artistic standard." According to the pledges of February 1924 and June 1924, surely this picture could not have been made; if made, could not be distributed; if distributed, could not be exhibited; and yet Mr. Hays has thrown wide the "Open Door" and is inviting us all in. Why should anyone want to enter the "Open Door" with pictures such as "The Marriage Whirl" still being made after more than three years of these pledges.

MARY R. CALDWELL,
President Tennessee Film Councils

Modern Youth—Will It Land Right Side Up?

LUTHER BURBANK

WE are glad to quote at length the reflections of that fine American, Luther Burbank, as given in "The Dearborn Independent." His comments on the movies and their effect on young minds afford rich food for thought.

THE young people of today are so different from the generations that preceded them that we may well search our minds in an effort to discover the causes and forsee the results.

Boys and girls a little younger are hypnotized by the movies. Why? Because they are eager for thrills. The picture that has the most thrills draws the most young people. The more persons there are shot, cut in two in sawmills, dropped out of airplanes, run over by railway trains or forced to jump from the upper stories of burning buildings the better the youngsters like it. All too frequently they see pictures that present problems, situations and occasions that the young might better not see, and as they sit in silence one may wonder how much of it they understand and what they are thinking about.

Thrills Burn out the Nerves

MOTION pictures might have done a great deal of good for the young, but as far as I am aware they have not yet done them any good. That

is because a crowd of unprincipled persons have gained control of the movies and use them solely to get money.

A thrill of one sort or another being about the easiest thing to get across to a young person's brain, plenty of thrills have been put in. And they are bad for children—bad for everybody.

Each thrill, as it travels along our delicate nerves, is like an overload of current on an electric wire. Load a wire too heavily and it melts, perhaps setting fire to the house. Load nerves too heavily with thrills and they burn out.

We were never intended to live on thrills—and we can't do it. We can only die on them if we keep them up long enough. A good many of the young people of today are preparing early graves for themselves.

Now what are these and many other similar activities doing to the young people? They are doing just what a poor cook does to the food he serves when he spices it to highly. Good food tastes flat after one has fed too long on condiments. Home life seems flat after young people have had too many dances, too many movies, too much excitement, too many thrills.

Real life does not flow along like the movies. Real life rises to great heights only upon rare occasions. Usually it is like a broad stream flowing to the sea.

The artificial life that has been made for the young has a Niagara every block, with perhaps two boiler explosions and a murder in between—at the movies.

No wonder real life seems dull.

"Real Life" Has Its Dull Moments

NO WONDER young people are restless and do not care to stay at home.

Yet in a little while, all of these young people will have to face real life and deal with it. The young women will go to housekeeping and the young men will go to work to prepare a home, probably not so good at first as the parental home that they considered so dull.

But it will be "dull" because it will be real; no movies, no dances, no thrills, just life as human beings are ultimately required to live it.

How well are the young people of today likely to be able to adapt themselves to what must soon inevitably be their new surroundings? It all depends upon how expert they are in turning a square corner at high speed. They will not be able to turn it easily unless they suddenly develop resources within themselves that are sufficient for their own entertainment. One of the glaring defects of the youth of today is its utter reliance upon the outside world for the joys and satisfactions of life.

Young people can no longer entertain themselves. They must be entertained by others.

That is why they do not want to spend their evenings at home.

They want the movies or their friends to entertain them.

As far as enjoyment is concerned there are no longer any "self-starters."

No young person can be contented or happy unless the impulse to be so comes from outside himself.

Forty years ago each country boy was a host in himself. He needed nobody to entertain him. He could think of plenty to do because he had to think or do nothing. Thinking is more or less painful. All the country boys that ever lived would have preferred to obtain their pleasures without thinking if they could have been obtained that way.

But it requires no thinking to watch a movie. The movie thinks for those who see it.

The young people of today are losing much that is of the highest value by depending upon others for their happiness and failing to use their own resources. *They are cultivating dependence instead of independence.* Great men and women are not made by such training.

"What to Be When I Grow Up"

LOOK at our young men. They reach 20, and some of them more, without knowing what they want to do in the world. In this age there are more kinds of interesting occupations than ever before, but it is a rare thing to find a young man who has been strongly attracted by any of them. He may have a vague idea that he would like to do this or that, but he does not know. He flounders about because he cannot find himself.

Why can't he find himself? Why has none of the unprecedented number of interesting occupations attracted him? First, because he has been living in such a whirl of artificial excitement that he has *seen* nothing. The real world has not attracted him because the lure of the artificial world has been so strong. Second, because the real world looks flat and uninteresting after one has lived so much in the *fake world* of thrills. Bread tastes flat after cake. Third, because he has neither taken the time to *think* nor develop the *capacity* to think.

One thing is certain—*the young men who do not prepare for life will have to take life unprepared.*

A good many of the young men of today who look forward to pleasant lives are going to find the years after 30 pretty dusty unless they look out.

But perhaps they will "come to" in a rush in the

twenties and find themselves. I don't know. Nobody knows. The world of young people, as we see it today, is an entirely new world to all of us. Nobody ever before saw anything like it.

Partly because of reason, partly because of a faith that goes beyond my understanding, I believe the young people of today will in some way solve the problems that will soon confront them and come out all right. The facts in their case look somewhat dark, but *after a long life I have learned to suspect facts that look too dark.* A good many times something is the matter with such facts. They may be true as far as they go, but they may not be complete. Perhaps we do not sufficiently understand the latent powers of the young who are so beset by the clamor and whirl of the present age. Great allowance must always be made for the common sense of human nature. Without some common sense *we* should never have been able to go as far as we have gone.

Certainly no other generation within my knowledge ever had so much need for common sense as the young people will have who are, so soon, to take over the world's affair's and carry with them, for a time, human destiny. They will need an unusual amount of common sense because, according to all past standards, they know very little about real life. They can't know much about it because they have spent their youth in a world of thrills and artificiality.

School Department (Continued)

(Continued from page 404)

In the Wake of the Storm (1 reel) International Harvester Company—A dramatic story of how relief was sent to the stricken districts laid waste in the devastating storm of March 18, 1925, which swept across Indiana and Illinois, taking almost a thousand lives and levelling towns in some of the best farming districts of both states. Some excellent scenes give one an idea of the cyclone's work—and after securing medical aid, and supplies immediately needed, the large problem of reconstruction had to be faced. This was chiefly a question, as the film states it, of "putting these homeless people back on their land again to carry on the year's work," and helping them to plant a crop whose returns would rebuild their homes.

The Indiana Farm Bureau Relief appealed to the International Harvester Company for a loan of farm machinery to take the place of the twisted and broken mass of wreckage which the storm had left—and immediately 30 tractors and plows were despatched to the stricken districts. Subsequent scenes show the tractor at work, turning over the storm-swept soil. Later, 12 more tractors were sent to a neighboring region, making in all the equivalent of 1,000 horses for field work. The gratifying results are seen in the picture —fields planted with the new crop and the prospects of a returned prosperity evident.

The film is loaned free of charge on application to the company or its agents.

Under the Spreading Buttonwood Tree (1 reel) Visugraphic Pictures, 247 Park Avenue, New York—An intriguing title for a picture about the New York Stock Exchange —justified by the legend that once upon a time there stood such a tree in the heart of New York, on the spot where now towers a market whose transactions reach to the far corners of the world.

The first section of the reel shows some of the landmarks of lower New York—St. Paul's and the familiar churchyard, the Sub-Treasury and the Exchange itself. The remainder is a series of fascinating views of the interior of the stock exchange, which take one through the story of a typical day. Scenes on the floor, with trading at its height, close-ups of the posts where stocks are assigned to be bought and sold, the bond market in an adjoining room and the huge anunciator's board where numbers flash as the trading proceeds, until at the stroke of three o'clock, trading stops, and clerks leave for the clearing house with reports of the day's transactions.

A reel without a dull moment in it, revealing something of the system with which the large business of the exchange is carried on—

Use Pictures to Make Teaching More Interesting

The Projector is 5 feet behind the screen. The screen shown is our No. 3, size 36 x 45 inches.

THE TRANS-LUX AIR-COOLED OPAQUE PROJECTOR

PUTS ANY PICTURE

On The Trans-Lux Daylight Screen

You Need it in Your School, BECAUSE,

It brings any picture, or other opaque object immediately before the whole class at one time in daylight. It does not scorch or burn. ¶ It avoids closed stuffy darkened rooms. ¶ There is no limit to the photographs, magazine illustrations, and other opaque objects that can be projected on the screen. ¶ We now have a record of more than a million pictures suitable as teaching aids. ¶ An attachment makes it possible to use lantern slides. ¶ It limits the expense of visual instruction, both in TIME and MONEY to a minimum. ¶ Visual Instruction is now possible in any classroom in the school.

Are you interested in getting this equipment for your schools? Fill out and mail the attached coupon, at once.

TRANS-LUX DAYLIGHT PICTURE SCREEN CORP.
36 West 44th Street, New York, N. Y.

Trans-Lux Daylight Picture Screen Corporation **S. B. J.**
36 West 44th Street, New York City

Gentlemen:-

I am interested in the Trans-Lux Opaque Projector, Model A, and would like to have it demonstrated, if you can arrange for it.

Please send, without obligation, complete descriptive literature.

Name..... *Address*.....

School Position.....

and serving to illuminate a subject about which there is a great deal of popular interest, and a widespread popular ignorance. The picture is suitable for High School instruction, or general audience use.

Men and Management (3 reels) National Cash Register Company—A practical example of the workings of the principles of visual instruction as applied to the elimination of the waste in industry—for which the genius and insight of John H. Patterson were responsible.

The failure of capital, labor and management to co-operate, was costing the National Cash Register Company a sum running into five figures, when in 1894, Mr. Patterson began a series of constructive measures to correct the conditions. His training school for employees was shown, largely through visual instruction with slides and models, actual conditions and how they might be corrected.

The film illustrates some of the causes of waste, and outlines the methods used to eliminate them. For example, working hours were adjusted for the benefit of women workers, a physician's office was installed, various other constructive measures inaugurated, and in 1896 was built "America's first daylight factory."

The film shows some of the improvements which took place as a result of the "suggestion system" by which the employees were given the opportunity to make suggestions for the improvement of the factory, cash prizes being awarded every six months for the best suggestion.

As part of the program of co-operation, the undesirable, unsightly neighborhood near the factory was improved and made attractive for employees. The people of the neighborhood were organized and instructed, as has been outlines in the above film.

The results at the end of twenty-five years of successful application of industrial education, management and personnel work, certainly can leave no doubt as to their worth, and the work has broadened tremendously in its scope, as the film demonstrates, until it bears little resemblance to the early efforts, except that the method is much the same. The apprentice system has been inaugurated, the Progress Club organized to discuss problems of the business, bulletin boards and the pages of two publications keep the employees informed of the company's activities, films are shown regularly as part of the noon-hour activities for employees, night school courses have been organized for workers—and here again visual instruction with films replaces largely the early demonstrations with slides. The marked effect throughout has been to stimulate production, by showing where leaks occur, and how they may be avoided.

The film is an exceedingly practical lesson in business management, showing methods of actual procedure, and the concrete results obtained. Loaned free of charge.

Produced by Rothacker.

Civilization's Fabric (2 reels) Converse & Co., 88 Worth Street, New York City—The production and milling of cotton, which now supplies "nearly three-fourths of our clothing needs." The cotton blossom and the various stages from green to ripened boll, are beautifully photographed. Cotton pickers in the field, a load of cotton at the gin, the transformation which takes place during ginning, the baling and shipping—all lead to pictures of the New England cotton mill. Here the film shows the opening of the bales and the various processes of picking, carding, combing, drawing, roving, etc., which transform fiber into thread. Spinning and weaving follow—and both processes are exceedingly well shown. Pictures are allowed to tell the story, and titles are few. An especially fine close view, for example, shows the shuttle passing back and forth between the sets of warp threads, and the action of the reed, pressing the threads back firmly.

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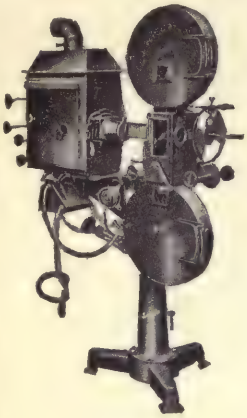

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A little touch of action at the end shows Grandma in the days of her youth choosing the well-known fabric which she still recognizes in the store of today, by the feel and quality of the cloth.

The subject is well organized for instruction with domestic science classes, of convenient length, and sufficiently detailed to give a clear idea of the steps involved.

How to Beautify Your Community (2 reels) National Cash Register Company, Dayton, Ohio—Not only does the subject show how a community may be beautified, but it demonstrates how a community actually *has* been beautified. It is the story of what happened to "Slidertown"—the typical undesirable run-down section which is characteristic of so many cities—and transformed it into the present South Park in Dayton, Ohio, near the plant of the National Cash Register Company.

The transformation first took place in the factory buildings, and an association was formed to improve conditions in the community. Pictures played an important part in teaching people of the neighborhood the simpler principles of landscape gardening, and the interest of the children was aroused through school projects. Prizes were offered for the best yards and the best window boxes—and the film shows in interesting fashion some of the results of the campaign in the attractive home surroundings which began to appear. "Before and after" views show more effectively than could description, the transformation from ugliness to beauty.

"Clean-Up Week" became a regular spring event, and the community co-operating, clears up the unsightly dumps and rubbish heaps. Other parts of the city are led to follow the

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With variety completely overshadowed. Tea, coffee, cocoa and various spices, from the plantation to the table.

"The Kindly Fruits of the Earth", "From Hoof to Market" and "America's Granary" were the first three in this remarkable series. In addition to those already produced there will be pictures dealing with "Clothing", "Housing", "Transportation", "The History of Communication" etc. A teachers' aid pamphlet is issued with each reel. These pictures are particularly suited to schools and non-theatrical use because of their educational value and interest. They are typical of the interesting, instructive character of the Pathe Motion Pictures which have been specially produced to further the success of visual instruction.

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example of South Park, the Rotary Club responds with a project all its own—and so the good work goes on.

The film outlines the practical steps by which the people of any community may beautify their neighborhood, and it demonstrates what actually happened in one particular community after it had carried out the directions in the film.

A picture quite out of the ordinary, and one which will be of decided interest to any community group. Loaned free of charge.

Produced by Rothacker.

The Apple of New England (1 reel) National Motion Picture Bureau—The ancestry of the present-day New England product is traced back to the wild apple—a native of this section, from which some of the finest apples have been produced by cutting and grafting. The process of fitting the cutting from the "tame" tree into the groove in the wild tree is nicely shown—the result being that the strength of the wild tree goes into the fruit of the tame.

There are some good pictures of apple trees in blossom and fruit, a deal of romancing in the picture, but also some good scenes of picking and packing the product.

The old-fashioned apple pie of New England is famous—and then the reel proceeds to show the making of apple pies as done now-a-days in the bakeries of the Waldorf system restaurants—with paring machines first, then hand slicing and the making of the pastry, weighing of the apples, and putting the assembled pies in the big ovens.

A rather rambling subject, treating a little of several branches of industry.

The Farm Electric (1 reel) Visugraphic Pictures, 247 Park Avenue, New York—The purpose of the reel, to show modern methods of rural electrification, is entertainingly presented in the story of Jack Horton, home from his agricultural school for Thanksgiving,

who sees clearly that his father must be relieved of some of the farm drudgery. "What you need is the right kind of help," says the son. "No hands to be had—every boy goes to the city," retorts the father.

But a pamphlet with the title, "The Farm Electric" illustrates how machinery may be made to do dozens of irksome farm tasks. The necessary current can be secured from a feed line, and the father consents to a trial. Shortly the new motor and equipment arrive, and are put to work sawing and chopping wood, shredding fodder, and saving time and labor in threshing. The electric clipper is an aid in keeping dairy cows free from dust and germs; the electric lights in the chicken house lengthen feeding hours of the hens and so increase egg production, and in the farmer's workshop as well as in the house, the back-breaking chores become simple tasks—and with a radio set installed, the isolation of the long evenings "has been lifted forever."

A subject which will be particularly apropos for rural audiences, but is sufficiently attractive to gain the attention and interest of any group.

The Flying Bandit (1 reel) Picture Service Corporation—A mixture of comedy animation and dramatic action, designed to depict the diabolical plottings of the fly tribe against humans. The animated drawings are done with amusing effect—Mother Fly explaining to her daughters the life cycle of their kind, and Father Fly instructing the younger generation in methods of best carrying the deadly germs. Miss Jersey Skeeter is responsible for some of the most amusing apects of the action—and she it is who brings the news of the dangerous "bug man."

The scene shifts to the home of Mr. and Mrs. King and the baby, who are playing a losing game with a house more thoroughly infested with flies than one would believe possible. The ordinary remedies fail—but the druggist promises to come to the rescue by sending up a brand new bug killer. In the meantime, scenes show chemists at work on the product—and Miss Skeeter in distress carries the dread news that an enemy menaces their existence.

The bug powder arrives on the scene of action, the directions are followed to the utter consternation of the fly tribe, and the delight of the King family. All this without an inkling as to what the magic box contains—which heightens the suspense. It is finally discovered to be *Flit*, put out by the Standard Oil Company. A good advertising film.

The Romance of Cloth (1 reel) National Motion Picture Bureau—The footage of the reel is divided between two subjects, "From Cotton to Cloth," and "From Wool to Cloth"—each giving a brief summary of the processes of textile manufacturing. The former shows a quick glimpse of picking, ginning and shipping of the cotton, and follows through its manufacture into cloth at the Pacific Mills in Lawrence, Mass. Only a few of the many steps in the process can be shown, obviously, but the film does illustrate well if briefly, the formation of the cotton into thick strands— the first step in making thread—and the weaving process. The sequence is too rapid to be truly instructive—and this section of the reel also attempts a glimpse of the print mills and the processes of bleaching, mercerizing, design engraving, printing, starching, etc.

The second section, "From Wool to Cloth" begins the story with the scouring of the wool and the carding, which are well shown, especially in the close-ups which give good views of the wool strand as it comes from the machine, and the interior workings of the rollers in the machine through which the wool passes. The combing is also well photographed in close-up.

In other cases, however, the brief views are not explained, and to one unfamiliar with the various steps in the manufacture, the result is apt to be confusing and meaningless. Weaving is again shown in interesting close-up. Finishing and wrapping of the bolts complete the story.

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Bringers of Light (1 reel) Atlas—One is inclined to be interested immediately in a reel picturing the building of a product so universally used as a Mazda lamp, and yet about whose manufacture most of its users are apt to be so little acquainted.

The reel was made for the National Lamp Works of the General Electric Company, located at Nela Park, Cleveland, where many developments in the art of lamp making have originated.

The various parts of the unassembled lamp are first displayed, and then the reel proceeds to illustrate the processes involved in the manufacture of each, beginning with the first step—the blowing of the glass bulb. This is accomplished by a most ingeniously constructed machine which does the work of 100 glass blowers. Views that are excellently photographed show the mechanical arm dipping into molten glass, the mold closing around the glass, which is then shaped by air pressure. By way of interesting contrast to this efficient present-day device for blowing bulbs, the old "hand and mouth" method is illustrated.

The making of the lamp base comes next—and is well shown in close-up. Then follows what is perhaps as interesting a revelation as any portion of the reel—the preparation of the tungsten filament, from the pouring of the powder into a mold, its compression by hydraulic pressure until it becomes a bar, to the passing through it of a high electric current which heats it almost to the melting point and gives it the appearance and quality of steel. The coarse tungsten wire is then drawn through a series of some fifty dies until it becomes the finest of filaments. The miscroscopic job of coiling some of this filament is done by machine, and then the process of preparing the glass, "flange" and the placing of the hooks to support the filament are pictured.

So far the making of a lamp is a machine job, as is also the inserting of the tiny hooks, but the filament itself must be wound by hand, and the process is most interestingly shown.

The sealing of the filament in the bulb and drawing out the air, followed by the cementing of the base—again machine processes—complete the manufacture and the lamps are ready for testing, inspecting and packing.

The photography in the reel is excellent, and the close-ups nicely chosen to show to best advantage the exact process to be illustrated. A subject which will be instructive and of more than usual interest to any audience.

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for September

THE LAST LAUGH (Universal)

A GERMAN production featuring Emil Jannings in a remarkable character study. Mr. Jannings puts before our eyes an extraordinary portrait—that of the old doorman of a great hotel. The pride of his heart is his big, gold-braided, brass-buttoned coat; his absorbing interest is the impressive appearance he makes. When he becomes too feeble to lift the heavy baggage, his beautiful coat is taken from him and he is sent downstairs to the washroom to do janitor service. Fearing to tell his family of his disgrace, he steals the coat and cap, and wears them home as usual. In the morning he checks them at the railway station before going down to his basement drudgery. But his pitiful little deception is short-lived. His wife learns of his degradation when she comes to bring his lunch, and that night the family receive him coldly. Broken-hearted, he returns to the hotel, restores the cherished coat and cap, and totters down to his basement, where he sinks down in a corner in an apathy of misery.

Here comes the sole written title of the whole picture, announcing that the author, instead of allowing his character to decay in

Emil Jannings as the Doorman—one of the greatest character roles on the screen to date

the place where he was disgraced,—as would have been the inevitable ending in life—has been kind to the old man and written a second act for him. The doorman inherits the wealth of an eccentric foreigner, and achieves the last laugh by dining in splendor in the same hotel which witnessed his downfall.

Aside from the powerful performance of Jannings, the picture is notable for fine technical work, simplicity, and the imaginative quality of many of the scenes. In actual projection of mood and thought without the aid of the spoken word, it appears to be enormously in advance of American productions.

DANGEROUS INNOCENCE (Universal)

The noble young British major returns to India after five years of trying to forget the beautiful lady who neglected to tell him she was married until after he lost his heart to her. On the same boat travels the beautiful lady's young daughter who falls in love with the major. And there you have enough of a plot for a picture. Heading the cast are Eugene O'Brien, always good for a heart throb or two, especially in a British uniform, and Laura La Plante who is pretty and natural. Jean Hersholt, Hedda Hopper, and William Humphries are also present.

NOT ONE TO SPARE (Hodkinson)

There is an old poem about two brothers, one rich and childless, the other poor, but with a family of seven. The rich brother offers some of his wealth in return for just one of the children, but after thinking it over, Farmer John and his wife decide that they can't spare even one. Not a world beater in point of literary or dramatic excellence, but a quiet, pleasant little interlude, simply presented, and well acted, with Ethel Wales dominant as the mother.

THE DEVIL'S CARGO (Paramount)

Many a picture would go flop if it weren't for such folks as Wallace Beery and Raymond Hatton. This one has both of 'em, so you can be sure of a few bright spots. It seems that when Sacramento was a new town, some of the people in it were not any too respectable, so the Vigilantes rounded them up, loaded them on to a steamer, and started them toward San Francisco. Pauline Starke as a gambler's daughter does good work; Buster Collier as a sanctimonious young editor from Boston, not so good. However, there is plenty of action.

A CAFE IN CAIRO (Producers Distributing Corporation)

Intrigue and mystery in the Far East, and—needless to say—romance. Priscilla Dean plays Naida, a white dancing girl who believes herself the daughter of an Arab chief. Enter the adventurous American with the important document, which he carelessly leaves in the one place from which it can be most easily stolen. It's a whirlwind plot, with no especial need for good acting, which is probably why nobody in the cast offers any. Robert Ellis supports the star.

KISS ME AGAIN (Warner Brothers)

Score one for Ernst Lubitsch again! He seems to be the only person who can take a little bit of trite material and transform it through sheer brilliance of direction into a thoroughly delightful entertainment. This is nothing more nor less than the familiar story of the busy husband, the bored wife, and the fascinating stranger; but Lubitsch's skill gives it a piquant quality that fully offsets its slimness of plot. Marie Prevost, Clara Bow, Monte Blue, and John Roche give excellent performances.

THE LOST WORLD (First National)

It's a bit difficult to classify this picture. I suppose it's one of those proverbial square pegs, for it doesn't fit into any of the neat round holes we have on hand for most pictures. It is based on Conan Doyle's story of a scientific explorer who found, in a remote part of the earth, a region still inhabited by prehistoric animals. The story part of the picture is negligible, but the scenes which reproduce these huge animals—make them

live, breathe, fight, bleed, and run away—constitute a truly remarkable piece of scientific laboratory work. As a matter of fact, it is said that some seven or eight years were consumed in the development of the process. The photography falls down occasionally, for the relative sizes of the big animals and the little human beings vary; but slight faults are readily forgiven for the sake of the unusual character of the picture, and also for the sake of the smashing climax, in which a runaway brontosaurus careens madly through London streets leaving ruin behind it. Wallace Beery heads the cast in the serio-comic role of the scientist. Bessie Love, Lewis Stone, Lloyd Hughes, Arthur Hoyt, and Bull Montana are also present.

OLD HOME WEEK (Paramount)

The town celebrates Homecoming, and Thomas Meighan, the one native son who hasn't distinguished himself, comes back unobtrusively, strikes a bit of luck, exposes the villains, becomes the village hero, and wins the girl. As usual, Mr. Meighan is aided and abetted by Lila Lee and Lawrence Wheat. George Ade wrote the story.

THE BOOMERANG (B. P. Schulberg)

What this starts out to be is the story of a young doctor without any patients, who opens a fake sanitorium, employing a pretty head nurse for the patients to fall in love with. The "boomerang" gets in its deadly work when he falls in love with the nurse himself. But so much foolishness is dragged in that you lose track of the main idea, and are pretty thoroughly bored by the time the show is over. Anita Stewart and Bert Lytell head the cast.

THE MONSTER (Metro-Goldwyn)

A thoroughly unpleasant picture, with nothing good in it but Johnny Arthur's performance of an amateur detective, and that's not worth enduring about eight reels of horrors for. It is the tale of a madman with scientific leanings, who gets control of a sanitorium and terrorizes everybody in the cast. Lon Chaney is featured as the madman.

ISN'T LIFE WONDERFUL (United Artists)

A simple theme, simply treated, but carrying a genuine message. It follows the fortunes of a Polish refuge family in Germany after the war, and there's much in it to make you weep and some to make you chuckle. You may follow passively the family's effort to subsist on a few turnips, the dreadful illness of the son, and of the grandmother, and the struggle of the lovers to collect a store of potatoes so there will be enough food ahead to warrant their getting married. But on that lucky day when a wealthy tourist makes the younger son a present of some liverwurst, and the older son digs the first of his crop of potatoes, and the neighbor's speckled hen lays an egg for the grandmother!—why, you can no more help joining in the delight of the family over that wonderful meal than if it had been your own. It's like a piece of personal good fortune. There is a time or two—especially the ending—when the thing becomes a little too Pollyanna for one's mental digestion, but happily, such moments are short-lived, and if you're at all human, you'll leave the theater feeling that perhaps life *is* pretty wonderful after all, and that you'd do well to be satisfied with what you've got. Carol Dempster and Neil Hamilton do unusual work in the principal parts, and Lupino Lane adds a bit of comedy.

PRETTY LADIES (Metro-Goldwyn)

The very human love story of a Follies headliner and the drummer in the orchestra, placed against the gorgeous background of the theater. We all know the chorus lady by heart, but this gives us a slightly different angle. As I said, it's human. Zasu Pitts does effective work as the good hearted comedienne—the homely girl who is never invited to parties after the show. She is not one of the pretty ladies, and it doesn't give her much satisfaction to be referred to as "the salt of the earth." Eventually, however, she has her

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romance, and—there's no moral to the story. Tom Moore as the drummer and Lillyan Tashman as the disturbing element give good support. It is directed by Monta Bell, a comparative newcomer, upon whom it will be just as well to keep an eye.

DICK TURPIN (Fox)

Tom Mix takes a header into the costume drama with fair results. Aside from the fact that Mr. Mix doesn't seem to take naturally to lace ruffles and feathered hats, the picture is quite satisfying. There is plenty of thrills and romance, and some comedy, all of which are sufficient to take your mind off your troubles for an hour.

ADVENTURE (Paramount)

The South Seas once more. Thrills and romance supplied by Pauline Stark and Tom Moore; thrills and comedy by that incomparable pair, Wallace Beery and Raymond Hatton; Walter McGrail present for purpose of plot complication. Worth seeing.

A MAN MUST LIVE (Paramount)

A newspaper story for Richard Dix, featuring the struggle of the reporter to resist the temptation to sell for money a story which must disgrace his best friend. Not overly interesting.

PROUD FLESH (Metro-Goldwyn)

The haughty lady is tamed—this time by a plumber. Well produced, with Spanish settings, and unusually pleasing performances by Eleanor Boardman, Pat O'Malley, and Harrison Ford — particularly the latter. Adroitly titled, and directed by King Vidor, who doesn't take it too seriously.

MY SON (First National)

Nazimova approximates some of her best work in this well directed picture of mother love. The setting—a Portuguese fishing village—is effective. Jack Pickford does nice work as the son, and Constance Bennett plays cleverly the knowing city youngster who leads the Portugese lad astray—or nearly.

THE LITTLE FRENCH GIRL (Paramount)

Notable chiefly for smooth continuity and quietness of action. The picture follows the book closely, but, inevitably, is lacking in character detail. Alice Joyce plays Madame Vervier with charm and restraint. Neil Hamilton is next in order with a satisfactory performance as Giles. Mary Brian, although she gives an adequate characterization of Alix, hardly fulfills expectations.

DECLASSE (First National)

The top crust of British society, with Corrinne Griffith as its very lovely center. It differs from the play in its silly happy ending, but outside of that and a few crudities in the matter of social deportment, that evidently escaped the director, it is fairly satisfactory.

SOUL FIRE (First National)

A dramatic story which enables Richard Barthelmess to do some emotional acting. He plays Eric Fayne, a composer, who must live his own drama before he can express it in his music. The director has chosen to present the story as the theme of a symphony as it is

played by the orchestra, each movement representing one phase of the composers experiences. The resulting division is a bit mechanical. Bessie Love is charming as a South Sea maiden.

HIS SUPREME MOMENT (First National)

Aside from the difficulty of deciding just which *is* his supreme moment, this may be classed as fair entertainment, its merit lying in the good work of the cast rather than in the story. Ronald Colman, as a struggling engineer, loves Blanche Sweet who is a successful actress. Plot complications arise over their apparent inability to adapt their lives to each other's needs. Certain stage scenes are beautifully worked out in color.

THE NIGHT CLUB (Paramount)

Not much plot here, nor any evident reason for the title, but as an excuse for Raymond Griffith to perform at his very funniest, it is quite acceptable. The fun centers around the hero's attempts to die for his lady love. Vera Reynolds is the lady, and Louise Fazenda and Wallace Beery contribute generously to the comedy scenes.

TOO MANY KISSES (Paramount)

Richard Dix, as an amorous youth who can't stay out of trouble, is shipped to Spain by a disgusted father. Naturally he adores the first Spanish senorita he lays eyes on. Very light, but good enough of its kind. Frances Howard plays the heroine, and William Powell makes a most attractive villian.

THE WAY OF A GIRL (Metro-Goldwyn)

A bright little satire on the routine movie plot which involves the principals in all sorts of impossible situations and brings them out whole. Some clever trick photography makes the story appear to progress as the author writes it—the hero and heroine capering in miniature upon his typewriter. Eleanor Boardman and Matt Moore get away with this very nicely.

THE FIGHTING AMERICAN (Universal)

A somewhat inane picture with Pat O'Malley as the college boy who is expelled by his school and disowned by his father. He follows a pretty girl to China and runs into a revolution, but comes out on top—see title. There is one situation, however, that the other producers seem so far to have overlooked, and which puts this picture in a class all by itself. It's this: just as the villain is about to sweep the girl into his wicked embrace, he notices that she is wearing somebody's fraternity pin. He pauses, digs in his pocket, and produces the mate to it! As he couldn't possibly be both a villain and a member of that particular frat, the dirty work is called off, and all is well with the plot. Good, isn't it?

FRIENDLY ENEMIES (Producers Distributing Corporation)

Weber and Fields, surrounded by a good cast, and given careful direction and production, have made a picture that merits your attention even though it harks back, after ten years, to the war. Perhaps it is just as well, however, that we can view it through the softening perspective of those years, dealing as it does with the viewpoint and attitude of the German-American, and dwelling upon the pathos of his divided allegiance. In the cast are Lucille Lee Stewart, Virginia Brown Faire, Stewart Holmes, Jack Mulhall, and Eugenie Besserer, who as the wife, gives one of the finest performances I have ever seen.

Production Notes—September 1925

GENERALLY speaking, we seem to be headed for a season of comedies and westerns. Paramount leads off with the announcement that as far as they are concerned, the heavy sex drama is "out." With the exception of Valentino's **Cobra**—which was made for Paramount release before this policy was determined on—this company will concentrate on Westerns, out-of-door stories, historical dramas, and light comedies. Harold Lloyd, Douglas McLean, and Raymond Griffith are now working under the Paramount

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banner. **James Cruze's historical picture of the west, the story of the pony express, is being taken at Sacramento, California, and Cheyenne, Wyoming, and features Betty Compson, Ricardo Cortez, Ernest Torrence, and Wallace Beery. **Zane Grey's **The Vanishing American** is laid in the heart of the great Navajo Indian reservation north of Flagstaff, Arizona, with Lois Wilson and Richard Dix in the leading parts. ****The Golden Princess** starring Betty Bronson deals with gold rush days in California. **Irvin Willat's **The Ancient Highway,** featuring Jack Holt and Florence Vidor, has the logging industry as its basis, and is being taken partly in Oregon. ****The Wanderer,** due for release in the fall, is a spectacular version of the story of the prodigal son, with William Collier, Jr., Ernest Torrence, Kathlyn Williams, Greta Nissen, and others. **Joseph Conrad's **Lord Jim** is to be directed by Victor Fleming with Percy Marmont in the title part. **Pola Negri will do Joseph Hergesheimer's **Flower of the Night** under Paul Bern's direction. **Adolphe Menjou is at work on **The Grand Duchess** and **The Waiter,** to be followed by **The King on Main Street.** ****The Best People** will be directed by Sidney Olcott. **Now ready for release are **The Coast of Folly** with Gloria Swanson, **Wild Horse Mesa** a western, and **Not So Long Ago,** a costume play with Betty Bronson.

Costume pictures are holding their own, with those already mentioned besides the long awaited **Ben Hur** in which Metro-Goldwyn are featuring Ramon Novarro, and **The Lights of Old New York** laid on the early seventies and starring Marion Davies. **What is expected to be the greatest war picture ever made is **The Big Parade** directed by King Vidor and starring John Gilbert. **Other Metro-Goldwyn productions in prospect are **The Tower of Lies** with Lon Chaney, **An Exchange of Wives** with Eleanor Boardman, Renee Adoree, Creighton Hale, and Lew Cody, **The Midshipman** with Ramon Novarro, **A Little Bit of Broadway** with Pauline Starke, **The Masked Bride,** a European picture with Mae Murray, and several others.

First National is in the midst of production of **The Viennese Medley** an Austrian war story featuring Anna Q. Nilsson, and Conway Tearle. ****The Sea Woman** with Blanche Sweet, Edna Ferber's **Classified** with Corinne Griffith, and Israel Zangwill's **We Moderns** with Colleen Moore are also in production.

C. B. DeMille's first independent production is an elaborated version of **The Road to Yesterday,** featuring Joseph Schildkraut, Jetta Goudal, Vera Reynolds, Casson Ferguson, and William Boyd.

Douglas Fairbanks has begun work on his pirate picture, tentatively called **The Black Pirate,** and Mary Pickford is at work on her second picture under William Beaudine's direction **Scraps.** **Rudolph Schildkraut is making **His People** a story of the Ghetto for Universal. **John Barrymore is at work on **The Sea Beast** adapted from "Moby Dick" for Warner Brothers, and on its completion will make a second picture.

Reviewed Previously

(Films omitted for lack of space in the June issue, from the list of Films reviewed in this department during the past year.)

The Air Mail (Paramount)—A melodrama of the air lanes. Good entertainment.

Quo Vadis (First National)—A lavish Italian production featuring Emil Jannings. (*Film Council recommendation*—High School.)

How to Educate a Wife (Warner Brothers) Elinor Glynn tries comedy with only fair results.

Charley's Aunt (First National)—Neither new nor different, but undoubtedly funny. Syd Chaplin is featured. (*Film Council recommendation*—Family.)

Excuse Me (Metro-Goldwyn) Rupert Hughes' laughable Pullman farce brought up to date.

The Dressmaker from Paris (Paramount)—Leatrice Joy with a new bob and a fashion show. The story doesn't amount to much. (*Film recommendation*—High School)

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Among the Magazines

Conducted by the STAFF

QUOTING from the *Curtain*, a London magazine of the stage, *The Literary Digest* gives the following illuminating close-up of the methods of movie "art" under the title, **Inside the Movies:**

The wonder has often arisen why the famous actors and actress of the stage have, one by one, had their day on the silver sheet and called it that. Barely three or four can be counted who have turned from the stage to the movies and been contented there. Not even the great wealth open to some few favorites seems a sufficient lure. Perhaps one reason is out at last in the personal confessions of one who tho not an actor had a brief experience in the film drama, and kept his eyes open to observe its workings. Here may also be an answer as to why there is so mucb ground for complaint in the films we are served with. Mr. Sadakichi Hartmann, a well-known art writer and lecturer, while sojourning in California for reasons of health, was importuned, so he tells us, to take a part in the famous "Thief of Bagdad" film, starring Douglas Fairbanks.

Mr. Hartmann was chosen to do the part of a Chinese prince and passed the tests successfully, even at the High Council, as he says, "apparently consisting of Chaplin, Mary Pickford, Fairbanks and Knoblauch." He was dressed in a Prince's clothes—"the only costume available was a dilapidated mandarin's coat that had seen much service, ordinary Chinese trousers and shoes, and a headgear such as some Chinese Pavlowa may wear." Then there were glued "two long horsehair append-

ages to my mustache." So came the routine. We find that acting in the movies means in the first place daily hours from nine to five. "To wait in some impossible costume, perchance in armor or half-naked, all day long to no other purpose but to obey the whims of some director, is an imposition." Everybody feels piqued, we are assured, but does as told. Mr. Hartmann had been engaged by Fairbanks "to take an interest in the scenario and to keep along the production." Mr. Hartmann proceeds:

"I was eager enough to make suggestions, but what can one do if they are met with indifference or even with slight antagonism? Fairbanks himself never failed to eulogize me in the presence of others. A dangerous procedure, apt to do more harm than good . . . After trying it repeatedly and noticing that nothing took effect unless I mentioned it to Fairbanks himself, I stopt all further comment."

Then we hear about the actors:

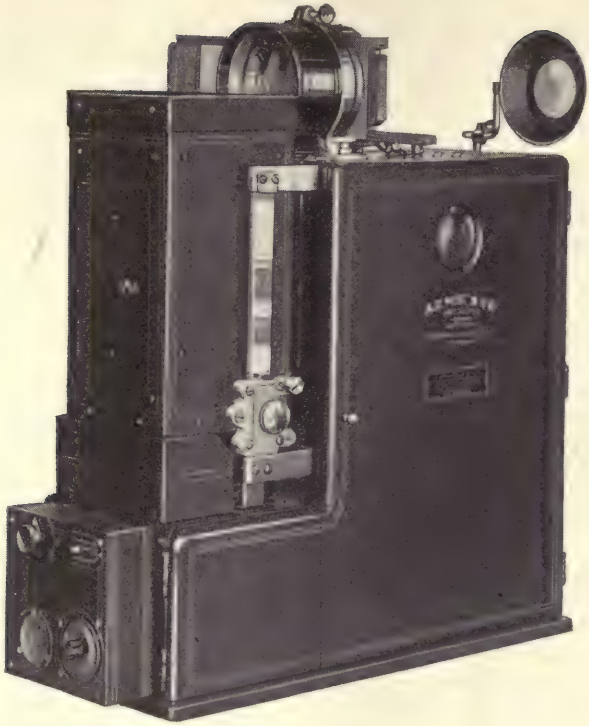
"There were plenty of conferences, but never any conference between performers, director and scenario writer. The actors in picture-production are reduced to mere marionettes. The director holds the strings and pulls them. You lift your leg, scratch your nose, roll your eyes, just as he sees fit. By the shades of David Garrick! Chaplin pointed out to me how subtle *he had made* Menjou's pantomime in 'A Woman of Paris.' Nothing of the sort. He had given Menjou merely some leeway to express himself. There are hundreds of motion-picture actors who could act if they were allowed to do so. As it is, they are hand-and-ankle-cuffed.

"I realize perfectly that the large bulk of acting material is of the automaton order. They can't and won't do anything without being screamed at. They leave their appearance to the costumier and make-up man, and the acting to the director. Perhaps the prevailing method has dulled them. As they are kept in complete ignorance as to the plot of the play, they have no idea of the characters they are representing. And apparently do not care to have any. More than once I have been asked by principals, already in costume, if I knew what sort of a character they were impersonating. All this is babykin stuff, and disastrous to true dramatic expression.

"Equally so is the actual method of taking pictures. It is like a remnant of the Inquisition with its torturing wiles, the rack, thumbscrew and the spiked virgin. To take the same incident 7, 12, 27 times in one session can not result in spontaneous work. That is why most performers look like corpses on the screen. Fortunate for them that the public is so fond of morgues. It is mostly pure guesswork with the director as well as the photographer. They take a scene over and over again until all possibilities are exhausted, to be on the safe side, as, after all, one of the many exposures must be good. Even the clumsiest swordsmith sometimes makes a fine sword. True, photography is a most unreliable vehicle. Still there should be a limit to haphazard experimentation. At present producers boast of having taken a scene a hundred times, instead of weeping over their incompetence. Three or four times should be ample if they really knew what they were about. And as far as the performers are concerned, well, they are supposed to have no feeling. Patience and endurance are considered more necessary then histrionic ability. Don't they get well paid? Let them earn their money. They are handled like a defeated nation after a war, the producers almost kill the goose which is supposed to lay the golden egg.

"I found the work not only unsympathetic but entirely too strenuous for my physical condition. I had come to Los Angeles as an invalid. Somehow the climate of Southern California did me a lot of good. When I entered the studio I felt better than I had for years, so the venture was excusable on my part. Still, the idea of a man suffering from a weird combination of asthma and T. B. to act in the movies for any length of time is preposterous. A person with wobbly legs can not dance a jig. Neither Fairbanks nor I did take this into consideration. We gambled and lost. After three weeks of fairly steady work under the diabolical lights and out-of-doors exposed to the even more perverse reflectors, I succumbed and was forced to send in my resignation."

Mr. Hartmann has some things to say about costuming and the consequent inconvenience of wearing somebody's else clothes:



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CHICAGO, ILLINOIS

"The atmosphere seemed to be charged with malice and destruction. I was not aware of it until I tried on my new costume. What is this, I wanted to know, something to advertise linoleum? Imagine a costume made entirely of painted oilcloth, absolutely air tight, with no less than seven felt-lined aprons of oilcloth from the waist down. It weighed at least forty pounds, and encumbered all natural action. As it was the only costume available I had to wear it. At the very last moment I cut a lot of airholes into it and had all superfluous oilcloth removed. It still remained a veritable hothouse encasement. And one warm day I almost gave way to a heat prostration, which no doubt was the vague intention of its makers. This was the first attempt of rendering me *hors-de-combat.*

"Thereupon one of the barbers of Bagdad came to me with the kind design of shaving my head. What for? No Chinese prince ever had his head shaved. Well, it was suggested higher up. Oh, that's their little game (now my temper was up)? They know that my hat measure is 7⅜, and so they calmly proceeded to make me one hat entirely too large and another at 6¾, so that it hurts me every moment I wear it. And now you want me to accommodate the hatmakers, cover up their mistakes by shaving my head, and in that way make me run the risk of contracting a catarrh for the rest of my existence. Do I look like a greenhorn, *landsmann?* And thus I made my second escape from dilettanti desperadoes.

"And now for the third adventure. The art department held the opinion that a pair of boots with a one-foot high sole would exactly meet my requirements, as it would spoil the peculiarity of my walk (one of the reasons why I was engaged), and because it would offer generous opportunities for me to slip and fall and break my ankle, the body of the boot being limp and without any support whatsoever. Besides they were too narrow across the instep, so I returned them to be changed. In the course of six weeks (before 'shooting') they were twice sent back to me without having been altered. Then they insisted on my going down town to have measurements taken over again. And finally when I had wriggled into them ready for work, the director most graciously decided that he did not care for that kind of shoes. This is downright idiocy. Only profane language could express it more adequately. Think of any factory or institution being run in such slipshod manner. The motion-picture industry, however, seems to thrive on this absence of executive ability."

THE following paragraph from "*Vivid Visualization*" a monthly circular published by the Department of Visual Education of the Atlanta public schools is worth reprinting. It suggests a solution to the problem of obtaining operators for projection equipment. The suggestion for an operators' club is splendid.

"Most of the motion picture operators whom we trained for last semester in the elementary schools are now promoted into your custody (Junior High School Principals). Why not call for a meeting of all these boys who have a license or are entitled to one and schedule your school with operators for any day's run, from among these who are trained. You may be able to arrange it so that you do not need to take any operator from his classes, by using each boy or a pair of boys during their off periods. It might even be feasible to form an operators' club or at least to place all these operators under the direction of some faculty member who could borrow a projector and film most any day and require each one to demonstrate his ability before you place him on your approved list of available operators."

THOSE whose eyes are sensitive and who suffer from eyestrain or headache at the movies should avoid sitting too near the screen, says *Hygeia*, the health magazine published by the American Medical Association, in the April issue.

If one's vision is good, the farther one sits from the screen the less the eyes will be strained by any unsteadiness or imperfection in the showing of the picture or by the strong light.

All who have been obliged to sit in the front seats must have noticed that the glare is more tiring, and that any lack of steadiness

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is exaggerated, requiring more constant adjustment of the eyes and thus producing greater muscle fatigue.

Bad ventilation is no doubt a contributing factor in the causation of "movie headache." It may also contribute to other symptoms of eyestrain by its generally depressing effect. Eyestrain deserves more consideration in the case of children, because of the plastic condition of the tissues of the growing child and the danger of the production or increase of nearsightedness.

All children who have red eyes or complain of headaches during or after attendance upon the movies should have a careful examination of the eyes. Inquiry will probably develop the fact that some symptoms of eyestrain occur after much reading, motoring or exposure to any strong light. If glasses are needed for any purpose they should be worn at the movies and it is a good plan to close the eyes if the picture is unsteady or shown so rapidly as to cause distress.

There is much room for improvement of conditions even in our best theatres. It has been demonstrated that darkness such as we usually find in the movie theatre is not necessary to the successful showing of the pictures. The front part of the theatre near the screen should be dark. If the light was increased gradually from the front to the back part of the theatre it would be much easier for the observers and the visual result would be just as satisfactory.

While such lighting is more difficult of accomplishment as the theaters are now arranged, it can be done.

AN ARTICLE by James Ashmore Creilman, **How to Stay Out of the Movies,** in the April issue of the *Bookman,* is an enlightening exposition of the steps involved in a screen dramatization of an original author's work. In the beginning, the plot was called "the idea." The director was allowed one reel of film, a camera man and a time limit to

work out his idea. But as celluloid grew cheaper and pictures longer, the more radical directors began to sketch their ideas on a cuff or envelope—the form of the first scenario. This became more complicated and "the idea" became "the story," which was a thing apart from the scenario. "Scenario" became a common term, so the professional element found a new expression "the continuity", which means the same thing. Mr. Creilman further explains: "today a smarter phraseology divides the continuity into 'the treatment'—a detailed synopsis in which the original story is recast for screen production with the episodes and business indicated—and 'the breakdown', which splits this recast version into 360 or more individual scenes with the captions, camera angles, and locations described and numbered in most technical language. The larger studios buy a story from an author and a treatment writer develops the dramatic structure of the piece. Then the breakdown man rewrites it into closeups, long shots, etc. The result is the continuity or scenario."

The best continuity writers endeavor to handle all phases of the adaptation because results too often prove that too many on the job accomplish nothing at all. Their work consists of inventing picture business, terse witty title writing and the building of a good dramatic structure, all subject to the hypercritical eye of the staff on the one side and the original author on the other. It is evident that they earn their salaries, which range from $200 a week to $100,000 a year, depending on the standing of the company and the continuity writer.

The procedure in continuity writing involves reading the original story, first, with an eye open to its best points and the author's angle, and then with a care for weaknesses such as character inconsistencies, counter plots that wander, censorable scenes, etc. The temperament of the star has to be taken into consideration also. In fact, a great amount of diplomacy is needed to please all concerned. After the story is read, the continuity man must plot a treatment of which there are two schools—the narrative and dramatic. "The narrative writer," explains Mr. Creilman, "marches straight ahead from the start of his story, without great regard to form or final destination, always, however, making sure that the road is interesting. Most novelists and short story writers use the narrative technique. It is a much more flexible and less difficult medium than dramatic writing. Consequently there is ever present the temptation to progress easily from situation to situation after the manner of a pulp paper magazine melodrama and to depend upon purely physical action rather than complete the characterization logically and convincingly. The dramatic form of treatment requires structural foundation of a play and is much more compact than the narrative style. Its parts interlock. The story mounts, as a rule, to a single big scene, with typical stage denouement followed by a quick finish or 'tag.' The dramatic script lends a greater polish, higher emotional content, a more vital characterization and a stronger climactic scene."

He goes on to say that long sequences are better for emotional stories, as numerous short sequences make the effect choppy; that sometimes parallel action is good for contrast but sometimes breaks the emotional thread, and that, above all, the writer must get the sympathy of the audience with the hero and heroine. His advice to continuity writers is to dictate their treatment, so as to enable them to visualize the scenes, and to make their events *seem* logical. As a reward to these hard-worked writers, Mr. Creilman promises some such appreciation as the following: "The new superproduction combines the best efforts of a great director and a great star. Mr. Bogenshuts has long been known for his excellent direction but in this production he has handled the story still more admirably. His smooth construction, his trenchant dia-

(Concluded on page 448)

Here It Is!

(A Trade Directory for the Visual Field)

FILMS

Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.

Bakelite Corporation
247 Park Ave., New York City
(See advertisement on page 441)

Bosworth, DeFrenes & Felton
Distributors of "A Trip Through Filmland"
60 N. State St., Wilkes-Barre, Pa.

Carlyle Ellis 220 West 42nd St., New York City

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 390)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 416–417)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Back Cover)

Film Booking Offices of America
723 Seventh Ave., New York City
(See advertisement on page 385)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 388)

Monogram Pictures Corporation
512 Fifth Ave., New York City
(See advertisement on page 442)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 427)

Pictorial Clubs, Inc.
350 Madison Ave., New York City
(See advertisement on page 429)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Rowland Rogers Productions
71 W. 23rd St., New York City

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 435)

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

MOTION PICTURE CAMERAS

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 416-17)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 439)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 416–417)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City
(See advertisement on page 426)

Safety Projector Co. Duluth, Minn.

Chas. M. Stebbins Picture Supply Co.
1818 Wyandotte St., Kansas City, Mo.

United Cinema Co.
120 W. 41st St., New York City

World Educational Film Co.
404 Englewood Ave., Chicago, Ill

PUBLICATIONS

Educational Aid Society
(College and Private School Directory)
110 N. Wabash Ave., Chicago, Ill

Journal of Geography
2249 Calumet Ave., Chicago, Ill
(See advertsement Inside Back Cover)

G. & C. Merriam Co., Springfield, Mass
(See advertisement on Inside Back Cover)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Charles Leo Fitz, Inc. Mayville, Wis
(See advertisement on page 437)

Keystone View Co. Meadville, Pa
(See advertisement on page 425)

Pannill Screen Co. Petersburg, Va

Raven Screen Corporation
345 West 39th St., New York City
(See advertisement on page 433)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 423)

If you would like to see your name and address in HERE IT IS write THE EDUCATIONAL SCREEN

SLIDES and FILM SLIDES

Geography Supply Bureau
314 College Ave., Ithaca, N. Y.

Keystone View Co. Meadville, Pa.
(See advertisement on page 425)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 435)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 386)

Victor Animatograph Co. Davenport, Iowa

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 448)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 416–417)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 435)

Pilgrim Photoplay and Book Exchange
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STEREOGRAPHS and STEREOSCOPES

Keystone View Co. Meadville, Pa.
(See advertisement on page 425)

Among the Producers

Contributions from the FIELD

Industrial Films as Advertising and Educational Mediums (II)

JOHN E. WEBBER *Publicity Man, Eastman Kodak Co.*

(Concluded from the June issue)

THE surface of the technical field has scarce been scratched and opportunities of all kinds await scenario writers to apply the imaginative and interpretative art of the theatre to industrial subjects.

Even the "star" system, with all the personal glamor attaching to it, might be invoked, if the industry itself cannot be induced to furnish the desired contact. What more agreeable companion, for instance, for a stroll through Wrigley's than our own genial Will Rogers, a wad in each cheek, discoursing amiably on chewing gum flavors as he goes. Stage romances have been contrived to culminate in the stoke hold of a liner. Why not have a screen favorite wander open-eyed and dreamy through one of our great iron industries and at the end, in one of our sinewy puddlers, find that embodiment of brawn and hairy skin, which drama would sometimes persuade us is her ideal. These are free tips not only to industry but to scenario writers, whose arrangement and re-arrangement of our emotional problems must at sometime reach the point of exhaustion.

Even music may in time come to be written for the accompaniment of industrial scenarios,—music that shall epitomize and interpret something of industry's epic qualities,—just as Jonas Lie for instance, has done on canvas. Another free tip to composers whose ear so far has caught of industry's music only the smithy's anvil in some far off forest glade.

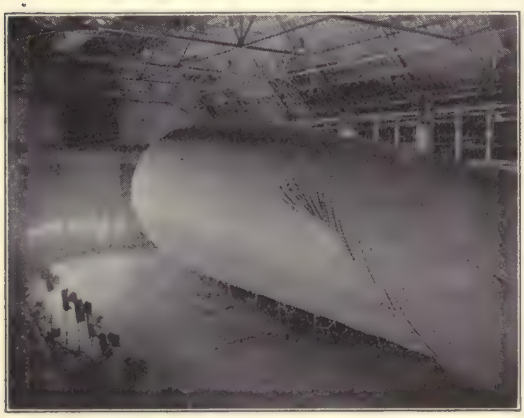
Theatre distribution is for obvious reasons a goal to be desired for the industrial picture. Theatre audiences, running into millions daily, are representative of all classes of citizens and, among a large proportion, with the thirst for entertainment is combined also a receptive attitude toward technical knowledge. A theatre showing also carries large publicity opportunities both in and out of

the theatre. A film measuring up to theatre standards qualifies for newspaper and magazine publicity with all the interest that attaches to theatre news. It may even qualify for a place in the critic's column over his own authoritative signature.

The publicity that flowed fore and aft from "A Trip Through Filmland," for instance, if measured in agate lines would reveal amazing results. And every stick carried with its comment on the picture, the story of the manufacturer's relation historically and industrially, to the product. "Striking Tires" and other industrial film efforts would probably tell stories of similar publicity achievements.

Non-Theatrical Distribution

Educational distribution, becoming more and more organized, also offers another rich field to industrial films. Schools, colleges,



From the popular industrial movie "Rubber in Industry."

churches, technical societies, clubs, scout bodies and other organizations for the dissemination of knowledge, reached in this way, provide audiences that run into millions. In the public schools of the United States alone, for instance, thirty-one million pupils, and another ten million reached through other educational agencies, is the conservative estimate from authoritative educational sources.

And these are *selected* audiences, come with a hunger for information unmixed with any other emotions. These conditions also free the film from elements of popular appeal which a theatre showing imposes. All the elements of interest, even excitement, are in the process itself, in the visualization of the chemical and physical changes wrought, in

Battery of nitrating machines for giving cotton "acid" treatment from "A Trip Through Filmland."

the miracle-performing machinery, in the gradual transformation of crude materials into the finished product and the technical skill that goes into that transformation. It is technical education visualized and made plain beyond the possibilities of textbook instruction. These audiences are also highly receptive to impressions at this formative period of their development and along with technical knowledge are imparted a favorable attitude toward the informing industry and a strong inclination toward its product. In other words the industry is "sold" to these buyers of the future.

Inside Publicity

Industrial films are also a valuable means of spreading technical and general knowledge of the industry within the organization itself. The component parts of a large manufacturing organization, are too remote from one

another for the rank and file to get anything like a comprehensive view of the industry to which they belong and of the processes to which they contribute. The film gives them the industry in proper perspective and enables workers in its remotest corners to see their particular work in its relation to the whole and its importance thereby to the product. Blind alleys are opened up, an obscure task takes on a new significance, and an intelligent interest replaces mechanical routine.

Industrial films also do valuable missionary work among dealers and salesmen, and many are made for this sole purpose. A technical knowledge of their wares arms distributing forces with selling and talking points and gives them a faith in the product not easily shaken by rival claims.

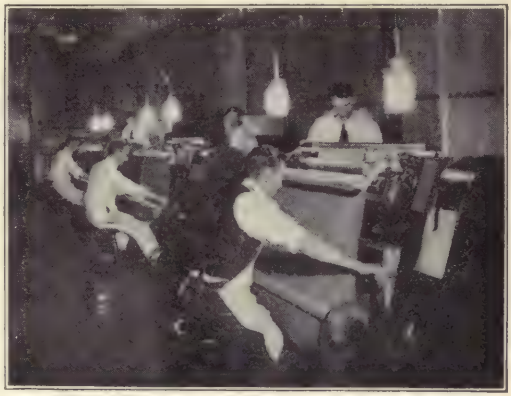
This is all important "inside" publicity,—a tilling of the soil wherein the manufacturer's faith in his product, which the public must ultimately share, first takes root.

Industrial Film Producers

The making of industrial films for theatrical and even non-theatrical purposes,—is obviously a field requiring special training

Coating film with the sensitized emulsion from "A Trip Through Filmland."

knowledge of technical processes; an eye for essentials in the process story; a keen sense of its dramatic possibilities and what is and experience. It calls for at least general known in our business vocabulary as a "selling" viewpoint. Whether or not the product has a story that can be told in pictures is the question the producer must answer. To see its story possibilities, express it in the form



Slitting rolls of film into standard width from "A Trip Through Filmland."

of a scenario, direct the actors and shoot the scenes are his task.

His "lot" is the industry itself, his studio the workrooms, his actors the workers themselves, untrained in the acting art, even the art of "looking natural." Photographic problems too, problems of lighting, arrangement, background etc., are special and must be solved on the spot as they arise. Studio facilities are conspicuously absent from this field of production.

So specialized is this field that of the 200 odd non-theatrical producers listed in the "1001" blue book, less than half a dozen give exclusive attention to industry.

There are perhaps another half dozen who specialize in short reels,—known as "half minute" pictures of industrial subjects. These are principally advertising pictures made for theatre distribution in the smaller towns where such arrangements can be made with local theatre owners or managers.

These various activities suggest that industry is gradually rising to the educational opportunities the screen offers. The broadest

gesture, so far made perhaps is that of the Canadian Pacific Railway which is using the screen for purposes of colonization along its lines and to develop tourist trade over them. Milk distribution, traffic, sanitation, and so on, also suggest its application to problems on a community scale. In fact, there is growing evidence that for extensive or intensive cultivation the industrial screen may in time come to eclipse all other mediums.

Finding the Facts of Visual Education

(Concluded from page 397)

Wisconsin, the University of Utah and Iowa State College.

It will be interesting to follow the future trend of visual education to see whether or not the present popularity of entertainment subjects in the non-theatrical field will be replaced by an interest in more serious educative films. Certainly the entertainment and drama will hold their present appeal as long as films continue to be projected in large auditoriums before large groups of children. Producers need to co-operate with university bureaus in a serious study of this question in order to anticipate future demands in the field. That there will be future demands is indicated by the tremendous growth in the size of film libraries in educational institutions.

The next article in this series will discuss and analyze methods used by bureaus of visual education to distribute visual materials.

Among the Magazines

(Concluded from page 443)

logue, strikes home with a new force. The small touches of business supplied by his star were worthy of her fine art. The original author is to be congratulated on a masterful plot. Now and then a false note was contributed by a hastily written scenario—as for example the vulgar and entirely uncalled-for cabaret scene—but that is to be expected."

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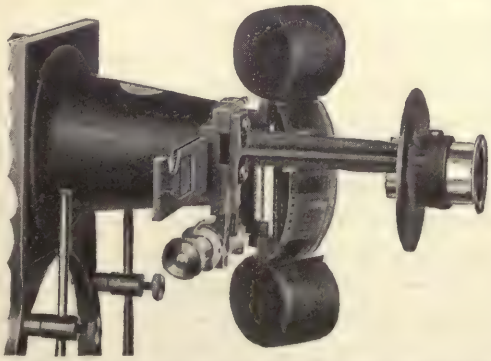

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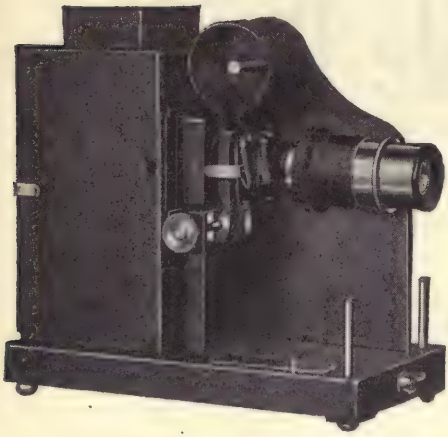

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THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, *Editor*

HERBERT E. SLAUGHT, *President* MARIE E. GOODENOUGH, *Associate Editor* FREDERICK J. LANE, *Treasurer*

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THE EDUCATIONAL SCREEN
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Vol. IV, No. 8 October, 1925

Editorial Section

IT does us a lot of good to have advertisers tell us—as they do more and more frequently nowadays—of the "splendid results" they get from their advertisements and from our reviews of their productions (when these reviews are favorable). They write it, phone it. come into the office and say it to our face.

It all means two things, at least. First, the public is not only *interested* but is *active* in visual work. The buying of equipment is well started, and the process will be long. Vast quantities of material will be needed before the school, church and club fields can be called "developed." Second, this public believes in The Educational Screen, trusts what appears in its pages, and acts upon it.

The largest circulating Public Library in the United States told us the other day that they regard this magazine as their "textbook on the visual field." On the strength of what has appeared in our pages during three and a half years, that Library is instituting a "visual education department" for public service. We are to have the pleasure of telling in a later issue what Library it is, and full details of the service it is rendering.

This sort of confidence—from a great field that has had its confidence often and rudely shaken in the past—is the primary reward we have sought through nearly four years of hard work and little play. To win back that confidence was the first and vital step toward bigger things. Once won, we find it is the best kind of thanks for what our sceptical friends at the beginning airily assured us was a "thankless task." Said friends smiled condescendingly—in 1922—at the simple policy announced on the first page of our first issue, as follows:

"The purpose of The Educational Screen is single and emphatic. This magazine intends to get at the truth about visual education—in all its phases and in its broadest aspects—and serve it up in a form palatable to thinking Americans."

But, sceptical smiles notwithstanding, the little policy seems to have worked well in the past. We suspect it will work as well in the future, and we propose to continue it.

THE Normal Schools of the country with a few shining exceptions, give practically no attention to visual instruction. This is illogical almost to the point of absurdity.

Elementary and High Schools have been equipping themselves with visual materials for years past, and never so rapidly as right now. The Normal Schools continue complacently to send them teachers utterly ignorant of the use of these materials. To the progressive schools, therefore, Normal graduates are a handicap, not an asset, in the development of these modern methods.

In other words the Normal Schools are falling behind the educational procession. How far behind will they be before they awake to this new phase of their duties? As the visual movement goes on, Normal graduates will seem more and more antiquated in the eyes of progressive principals and superintendents.

Conservatism is a primary characteristic of all educational institutions but the Normal Schools take the prize. It is their misfortune now, and will be a greater one later. Every Normal School should offer courses in visual methods *now*. It is easier to keep up than to catch up.

WE are able at last to announce what we believe will be a notable service to the cause, namely, a Bibliography of the more

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significant writings in the visual field to date. It is an attempt to winnow the mass of stuff that has been poured forth on the subject through a "beginning period" when relatively little was really known—separate the wheat from the chaff—and thereby afford a basis for more worth while contributions in the future to the literature of visual education. Such a bibliography has long been needed, as repeated requests to us for data of this kind clearly show.

It is the work of Dr. Joseph J. Weber and his collaborators. The first installments of the Bibliography will appear in the November issue and others will follow in succeeding issues. The title of the work and Dr. Weber's Foreword are given below.

A Selected and Partially Annotated Bibliography on the Use of Visual Aids in Education

By JOSEPH J. WEBER

Foreword.—The following bibliography of several hundred references was compiled from a list of approximately two thousand books, pamphlets, and magazine articles. Of the fifteen hundred or more magazine articles, a large proportion appeared in periodicals which have long since suspended publication. Because of the relative unavailability of these references, then, only a few have been included; and they are given mainly, with the suggestion that they be revised and published in standard periodicals as soon as practicable so that their contents may be preserved.

The individual references were selected in accordance with three standards, in addition to that of availability. The standards are (1) scientific content, (2) practical value, and (3) representative balance. Is the reference easily obtained? Does it embody scientific truth? Does it offer practical suggestions for the use of visual aids? Is the entire bibilography a comprehensive whole, that is, does it include references on each of the various visual aids or the many different problems involved? An attempt was also made to select from the standpoint of recency, so that the bibliography reflects the most modern thoughts, theories, experiences and practices. And throughout the selection, the aim was constantly to secure reasonable brevity.

The bibilography is divided into two parts, *books and pamphlets* in the first part and *magazine articles* in the second. The references themselves are divided into two classes, those with annotations and those without them. The presence of an annotation signifies that the reference stands high in scientific content, practical value, or representative balance. The remaining references are given with the expectation that they will prove of value to educators with highly specialized problems. The intention originally was to omit them entirely; but it probably not advisable to select a bibliography too arbitrarily.

Acknowledgments are due the United States Bureau of Education, the Visual Instruction Association of America, Professor J. V. Ankeney, and a number of my own students for sources and co-operation in compiling this bibliography.

Who is to Pay for Visual Education?

J. Edgar Dransfield

Principal, School No 3, West New York, N. J.

ONE hears a great deal concerning who is to pay for Broadcasting. But one hears practically nothing concerning who is to pay for visual education, particularly the motion picture side of this field.

Broadcasting is a popular method of education (?). Hardly a household exists without a receiving set of some kind. Many households have equipment which cost more than enough to equip one of the community's schools with the necessary tools to conduct a well organized visual instruction course. Yet outside of a few of the larger cities it is practically impossible to secure the funds necessary to organize visual instruction on even a small scale.

The idea of using motion pictures in the classroom is still looked upon as a fad by a large proportion of the public. They class it as something more to make the school workless and to take time from the three "R s." "We never had any of that stuff when we went to school. We had to work," is the greeting one receives all too often. To mention an appropriation for films in a small city or town is almost useless. And it is reasonably so. For a small community to attempt to form an adequate library of purely educational films alone would be prohibitive in cost. It would be financially impossible to build the proper storage facilities. It could not organize a department to assume proper responsibility for this work, and for it to rent sufficient films from year to year would be equivalent to renting its text-books each year instead of buying them outright.

Many industrial and geographical films may be secured at a small cost but this is but one side of the problem. Historical, scientific and animated films for mathematics and language are scarce and to be gotten only at considerable expense.

If the Chronicles of America or Abrahar Lincoln, etc. are of value to certain of ou population, are they not equally good for all If they are available to a portion of ou school children, should they not be availabl to all? Under the present conditions, thi does not hold true. The large educationa unit can supply these aids with but a minimur of burden on its large population. Th smaller unit cannot bear the expense.

Then there is the recreational side to b considered. Our theatres are feeding th populace with a lot of salacious, excitin material, much of which is not representativ of true life situations, nor is it wholesome t the immature mind. One finds many theatre advertising pictures for children—Alice i Wonderland, Black Beauty, Thru the Lookin Glass, the Blue Bird, Rebecca of Sunnybroo Farm, Treasure Island and such. But to often they are interspersed with slap-stic comedies and almost lewd dramas. One ca make agreements with theatres to put o special pictures for children and have specia performances but one cannot control the entir program, with the result that it is quite ofte necessary to withdraw active support. On cannot hold too much against the theatrica manager for after all he is not an educato per se but a business investor and he *mus* draw the crowds.

But here are pictures that our childre *should* see. They should be presented to ther as a matter of right, not as a means of acquir ing school funds or in competition with th theatre but as a counteracting agent and as correlary to their school reading.

Who is to pay for this? Education is state function and, we are coming to believe a national function. We are beginning t realize that there should be an equality o opportunity for all children at least in a stat

unit; that education should not bear harder on one section of this unit than on another. If this be so, it seems that the state should organize the field of visual instruction so that all may share alike. Either the state educational department, the state library or the state museum should build up a library of visual material for use thruout the state. The state unit would have the necessary funds to make this unit thoro and complete. It could hire the necessary help to select, edit and distribute the material and the expense would fall on all, equally and without burden.

In New Jersey the State Museum has entered the field. It started small but is growing rapidly. It is not balanced, however. One can secure nothing recreational nor any historical material. The organization is excellent. One has but to keep his requisitions moving steadily to the Museum and the material comes to the school with clocklike regularity. The burden to the local community consists solely of transportation charges which are negligible as compared with what an organization of such material in that community would cost. If the state definitely organized such a unit and added the hundreds of films, pictures, slides and exhibits necessary, the little organization necessary in the community could easily be handled by its present staff without the expense of a separate department. Whether New Jersey is committed to such an organization or not I do not know but it has started well and I believe that this method of handling visual material would be a vital step toward the solution of this vexing problem.

Carrying Good Pictures to the Children (I)

WILLIAM A. RICE

SOMEONE has said that "when you are travelling, the main thing is to arrive." With us, as we look back over the efforts of the last four years to develop a system that would reach over 30,000 children each month with good, clean educational pictures, the main thing seems to have been to get a start.

As we have no means of knowing whether there is anyone else doing a similar kind of work, either as an employee of a School Board, or independently, as we are doing, we have ventured to set down the main facts of this plan. By so doing, we hope to hear from those who are already accomplishing something in this field, or to offer assistance to those who might like to attempt a similar idea in their own locality.

As we got our start from, and have subsequently been closely associated with the Saint Paul Institute, a word as to what it is, and what it does, is in order. It is an organization that any citizen of Saint Paul is welcome to join. By payment of a membership fee of $5.00, and annual dues of $5.00 after joining, one can attend more than forty high class entertainments each season. The Institute occupies three floors along one side of the Municipal Auditorium Building. One floor is devoted to a museum, one to the offices and an art gallery, and on the third floor is a room that will seat 200 children, where every Saturday during the school months, free Motion Pictures are shown to any who wish to come. Sometimes the pictures have to be shown twice.

Mrs. Marion Rasmussen, at present Acting Director of the Institute, has had under her supervision for the last five seasons this special kind of community work. Mr. D. A. Leonard, at present with the Extension Department of the State University of Minnesota, had charge of getting the films and showing them, and in some instances he took the entire outfit to some church or school and repeated the showing there. The Victor Animatograph Machine, using the narrow gauge

films, was used, partly because it was easily taken from place to place, partly because all films are non-inflammable and do not come under the State Laws governing the showing of pictures without a booth.

About four years ago the writer of this article was looking for some pictures for a Community Center he was interested in, and was directed to Mr. Leonard. As he was looking for someone to take over the work, so that he himself might take up the work of the University, it was not long until the change was effected. Since then either the writer or Mrs. Rice has shown these pictures practically every Saturday between October first and May first.

A library of these films was purchased from a private exchange, and there are still something like one hundred fifty reels on hand. The first year we operated, the President and Secretary of every Mothers Club in Saint Paul was invited to a reception at the Institute, and then we presented to them a plan whereby we would put on three of the educational programs at their respective schools for only $30, or $10 per run. About thirty of them took advantage of this offer, and having secured the consent of the Superintendent of Schools, Professor Hartwell, these programs were shown at the close of school, and each lasted about one hour.

By the time this was concluded the necessity for a larger variety of pictures, and a larger machine was apparent, and also the need of extending the field of our activities to Minneapolis. It took several months to get the machine we wanted, that is, to investigate the various models and determine on the kind we wished to use. It took still longer to get access to the schools of Minneapolis because of their different method of handling a matter of that sort. But during the spring term of 1924 we did manage to show in about a dozen of the schools there. We used both the large and small machines, and were compelled to confine our subjects on the large machine to such as could be found on non-inflammable stock, standard size.

During the season of 1924-25 we showed in 42 schools of Minneapolis, 10 in Saint Paul, and about six Parochial schools. As the average attendance at these showings (averaging about one each month for five months in most of the schools,) we estimate that over 30,000 children saw our pictures.

This year we have set a mark of fifty schools taking eight programs and fifty churches taking five. One set will be shown in the afternoon in the schools, an entirely different type of picture in the churches in the evening. We have not attempted church showings to any great extent up until this year, being too fully occupied with our efforts to enlist the schools. This will require three operators showing on the same day most of the time, as school days are badly interfered with by numerous holidays, and averaging not over seventeen days in most months.

Only a very few of the schools attempt to seat their children on chairs. Usually we show in the gymnasium, where there is a good, clean hardwood floor, rather hard on the upper side especially. But as our programs last only a little over an hour and we let the children stand up and change position when half through they usually complain of the brevity of the programs rather than the length, so we are not inclined to think they are uncomfortable. Dispensing with chairs saves a great deal of work for the janitor, it is quicker and easier for the children to get in and out, and there is hardly any noise such as would arise from squeaky chairs or scraping them on the floor.

In the afternoon of the day we are to come, each teacher collects five or ten cents (depending usually on size of entire school) from all children who desire to attend. At ten minutes before dismissal all children are excused who do not expect to stay. The teacher then accompanies her group to the room where we show, and each room has its place, with

smaller children towards the front. We have the machine on a table placed just far enough back to make a picture that will cover the curtain. Many schools installed curtains after we began coming, and they vary somewhat in size. We carry an eleven foot square curtain, where there is none at the school or church, as that is a large enough picture for any ordinary room.

We talk right along with practically all of our pictures in the schools, because there are so many small children who cannot read titles fast enough. We paraphrase all titles, and anticipate for the children what to look for, especially in all educational films. It is this feature that has been especially recommended by the Principals. We usually get reports from the Principal the next time as to the reaction of the children towards any particular picture, and it is evident that a large percentage of all teachers review the subjects in their classrooms the following day.

Not all the grade teachers remain for the program, and there is nothing compulsory as to that. The Principal usually is present the entire time, but in a large measure we ourselves handle the matter of discipline, which is, of course, necessary when 600 or 800 children are seated all about you, with tongues just ready to wag about what they are seeing. And we do not discourage them from commenting to their neighbors in an undertone, as it fastens the entire picture in their minds much better and shows also that they are interested. If they are inclined to become too hilarious during the comedy, with which we always plan to close the program, or during an exciting part of a feature story, we simply stop the machine, and let them quiet down and get control of themselves without scolding them, simply reminding them that we will not be allowed to come again by the Principal if they cannot keep within the bounds of reason. In fact, every Principal has told her children that one great purpose and object of having such a program is to enable the children to learn to appreciate something without going beyond the bounds of reason in giving expression to their emotions, and also to teach them to handle themselves in a crowd where everything is so easily contagious. The children also learn to appreciate pictures of a different type than they usually see at the family theatres, and to get just as much real enjoyment from something that instructs, as from exciting western pictures or slap-stick comedy.

This coming year we will run an educational program one time, and alternate with a story program the next. Thus they will know just the kind of material they may expect to see and not be disappointed, and will be expected to patronize the one as well as the other.

We DO NOT urge any school or church to take too many programs in a season. This is a repeat business and can be overdone. Women can learn to operate the machines and conduct the entire program just as well, and often better, than men, so it offers still another field for women to enter. We charge the same rate to every school, large or small. Churches are on a different rating, but we try and treat them all as near alike as possible. It saves lots of trouble and explaining.

Now if it happens that there is anyone of our readers living in a city large enough so that there are enough schools to keep one person fairly busy, we would be glad to help start such a program by selling them a Victor machine and then renting our small films, the same way we started. We have enough material to last any one city for two years, that is about fifteen or twenty suitable programs, and the film rental will not be high. As there is no danger from fire, and usually no city ordinance to interfere with your work, one can learn a great deal about operating and handling the entire business before taking up with the larger and more complicated machines. It is not a bad idea to get experience driving an auto by first learning how to run a Ford.

There is now plenty of material available on "non-flam" stock for the standard size machine, so that need not worry or deter anyone. We have the feeling that the idea of "carrying good pictures to the children," and to the churches has arrived, and if we could get 1000 schools in this country to agree to take a series of eight programs a season, it would not require over 100 first class films (not 100 subjects, but reels) to supply the entire demand. For what would be good for one would almost surely suit the other.

Our plan is one whereby the patronage of every group assists every other one in the circle, so that the actual expense is less than half what individual efforts would cost for the same results without such co-operation.

In a subsequent article we will discuss the actual mechanics of how to put on the show, some of the sources of film supply, the general character of our educational programs, and the type of feature stories we have shown and expect to show.

Second Article in the November Issue

Object Teaching by the U. S. Department of Agriculture

F. LAMSON–SCRIBNER

THE use of exhibits in teaching important facts and in propaganda work of all kinds, is becoming more and more common and their value for these purposes is now well recognized. In line with this object method of publicity and instruction, the United States Department of Agriculture has developed a system of exhibits to picture its many activities. Each individual exhibit is so designed as to illustrate some phase of the Department's work in field or laboratory, and when all are brought together in orderly arrangement, the whole scheme of the Department's operations is visualized in a way to invite attention and stimulate interest.

Wherever displayed, these exhibits have been greeted with expressions of appreciation, and many viewing them for the first time have been filled with surprise and admiration at the variety and extent of the work being carried on by the Department. Teachers have brought their pupils day after day to see these exhibits, and they have gone home with note books full of information for future reference or study. Visitors from foreign countries have been drawn to them time and time again, spending hours copying data from the labels or making notes and sketches of the objects themselves. Even the casual sightseer has generally found in them something to interest him—some striking object, or perhaps only the unique character of the display as a whole.

The Department's exhibits may be regarded as institutes of visual education and a careful study of their many elements will carry one over a wide field of useful knowledge. They illustrate facts, in a dignified way; contain no amusement features and nothing of a spectacular nature. They deal with important affairs and the necessities of life, and aid in the development of better agricultural conditions, thereby ministering to the well-being and comfort of mankind.

Since the organization of the exhibit work, the Department has participated in all the larger expositions held in commemoration of great international events, and has taken a prominent part in many minor expositions, such as those held in connection with dry farming congresses, corn shows and various State and local fairs. Specialized expositions held in connection with good roads conventions, poultry and dairy conventions, electrical exhibits and food shows have been given their share of attention by displays from single bureaus.

Among the Magazines and Books

Conducted by the STAFF

AN editorial in *Theatre Magazine* for August bears the title, **Has the Movie Worm Turned?** The writer makes initial reference to the opinion expressed by Lord Newton in a recent speech in the English House of Lords (deprecating the hold that American films have obtained on the British public to the practical exclusion of the native product), in which he says that "American motion pictures are mostly rubbish"—an opinion with which (the editorial thinks) many Americans will heartily agree. Yet the average producer goes on making the average picture of material calculated to appeal to the masses and not the cultured few.

But a gleam of hope is seen in these signs, which the editorial writer observes on every hand—"the movie fan himself is growing tired of a too steady diet of screen hokum. The most mediocre mind finally tires of mediocrity. Even a Babbitt gets bored with bromides. The silver screen has fed so many million reels of buncombe to the public that it is inevitable that the public should become surfeited. It is just beginning to penetrate to the movie fan's mind that the screen "plays" are mostly twaddle. A casual observance of the reaction of the movie audience will prove this. There are raucous laughter and humorous comments directed at the absurd screen heroes, their thrilling and impossible escapades, the inevitable denouement."

And what seems to us really significant:

"The man who is really hurting the movies and giving them a bad name is not the leading picture producer, many of whose big features are triumphs of the camera presenting a moving, human story in an inspirational, artistic way, but the smaller, irresponsible manufacturer who, for mere greed of profit, is turning out by the thousands worthless reels of sickly sentiment, vulgar clowning, sexual passion, violence and crime which, exhibited all over the country in the cheaper houses, constitute today almost the only mental diet of our teeming millions."

UNDER the title, **The High Art of Low Comedy,** Robert E. Sherwood pays his tribute to Charles Chaplin and his newest film *The Gold Rush* in *Vanity Fair* for August. He makes the interesting proposition that in comedy—and notably in Chaplin's comedy—the movies most nearly reach the status of a new art. He declares that the so-called "photoplays"—heart dramas, society dramas, epic dramas and other trash—are not truly "moving pictures."

"You have seen Miss Corinne Griffith defending her honor against Mr. Lew Cody in his rooms at the Albany, or Mr. Rudolph Valentino leading the Arab horsemen across the burning sands, or little Miss Baby Peggy bringing Daddy and Mumsie together in tearful reconciliation, or Mr. Conway Tearle, as Sergeant O'Malley of the Mounted, getting his man—but in these instances you have not seen real moving pictures. You have seen a cheap, celluloid imitation of some scene or situation that originated on the stage or on the printed page.

"When the movies declare themselves independent of all other forms of expression, they approximate an art; this has been done most notably by the comedians, who express their own ideas, in their own manner and in the medium that they know best. They don't take their material second-hand from Broadway or from Grub Street.

"I am not announcing that I have discovered Charlie Chaplin; that important feat has already been accomplished by almost every literary Columbus—from Gilbert Seldes to Minnie Maddern Fiske (and, incidentally, by the general public, some twelve years before). But I do believe that the movie producers themselves have yet to discover the secret of Chaplin's art; they have yet to realize that he, and the other comedians, have given the moving picture an identity of its own. They have used the camera as an artist would use his pen or a painter his brush; they have made it an instrument of creation.

"There are, of course, exceptions. In Germany they have caught the idea, and have made such pictures as *The Cabinet of Dr. Caligari* and *The Last Laugh.* Douglas Fairbanks has done much the same thing in *The Thief of Bagdad* and *Don Q.* James Cruze did it once in a picture called *One Glorious Day.* But the great majority of the movie moguls have been content to go on, dealing in damaged goods because that, at the moment, seems the most profitable thing to do."

Chaplin is, to Sherwood, "the living refutation of the absurd doctrine that art is unprofitable from the box-office standpoint . . . For Charlie Chaplin is an artist . . . and his pictures are incredibly profitable."

"Instead of buying stories that have been successful as novels and plays, and therefore possess proved

circulation value, he creates his own ideas from his own mind. Instead of producing a definite number of pictures on schedule each year (so that they may be sold to exhibitors in bunches, like so many Lily Cups), he works when he feels like it and doesn't bother to release a picture until he believes that it is complete."

"Charlie Chaplin has produced *The Gold Rush* as a sort of symbolical autobiography. He has dramatized himself—just as he has dramatized himself in every picture he has ever made. It is the story of a stampede in the Klondike, with an enormous mob of eager prospectors storming the heights of Chilnook Pass in a wild scramble for gold. With the procession, and yet utterly detached from it, is a lonely figure in a derby hat and a burlap Inverness cape, who carries a bamboo cane to aid him in his perilous climb up the icy slopes.

"He would like to mix with the others, but they will have none of him; they are too busy, too anxious to get down to business, to bother with him. So he must go his way alone. He finds the gold, but the dance-hall girl of his heart jilts him—and he is compelled to return home with nothing but vast wealth to show for his efforts.

"Thus does Charlie Chaplin take his sardonic fling at the world which has been generous to him, but never sympathetic; and the world, as usual, will roar with laughter at his antics and will pay several million dollars into the theatres where *The Gold Rush* is shown.

"Chaplin says that his next picture will be called *Pierrot;* this too, will presumably be a symbolical autobiography. For the great Charlot is introspective to a painful degree, and whenever he starts a new comedy he does so with the promise, 'This is to be my great work. In this I shall bare the soul of Charlie Chaplin.' He does so, invariably—and because the soul of Chaplin is the soul of genius, his comedies are notable and distinguished. For with all his instinct for Russian grimness, his nebulous whimsicality, his blind groping for an illusive ideal, with all this goes the basic knowledge that a policeman's posterior is the funniest property known to man—and that, when a well directed toe or a lighted candle is applied to this nether locality, people will laugh."

In touching upon Chaplin's influence over the other comedians, Buster Keaton and Harold Lloyd, Sherwood points out that they, too, approach each picture as an individual creation; "they never promise that it will be done on schedule time, or in any particular length or according to any preconceived form. It seems to me that both Lloyd and Keaton are artists; and they are so not merely because they are clever, but because they are sincere and, above all, because they are free.

"It has come about, then, that the movies have touched the highest art through the lowest forms. Where they have failed miserably (except in a few isolated instances) to achieve any genuine tragedy or sentiment or fantasy or even melodrama, they have lifted crude, slap-stick humor to heights that it has never known before. The eminence of Aeschylus, Sophocles, Shakespeare, Moliere and Ibsen has not been seriously shaken by anyone in Hollywood as yet, but there is no humorist, from Aristophanes down, who must not bow to Charlie Chaplin."

THE opposite viewpoint on Chaplin's art is suggested in **Hamlet Gets Them All**—an editorial in the Chicago Tribune of August 26th. The writer recalls the days when Chaplin was out of the comprehension of higher critical judgment—"he belonged to the rain barrel, the loose board and the busted suspender button. He was so regarded when he produced *The Champion, The Night Out, Easy Street, The Floor Walker,* etc. It was when *The Kid* was shown that about the first mention of Chaplin as a great artist was heard. When the *Woman of Paris* was produced under his direction higher criticism unbent a little more and it was wondered if the movies were not taking a place among the arts. Now, with *The Gold Rush,* this is virtually conceded. The critics who never saw *The Night Out* or *Easy Street* find that Chaplin is a great artist.

"We suspect that this is the beginning of the end. The *Gold Rush* is a good play, but it shows Chaplin in a definite direction away from the inspiration and the manner of his earlier successes. He is seeking tears quite as much as laughs . . . Hamlet is the ambition of nearly every gifted comedian and has spoiled a number of them."

IN THE *American Magazine* for September, an article entitled **A Drop of Water is His Movie Studio** describes the work of Louis H. Tolhurst and reviews the remarkable career of this young scientist who from his schooldays has been absorbed in microscopy, which developed into an extraordinary series of achievements with the microscope and the camera. Many of the film studies which he has made—*The Ant, The Bee, The Spider, The Ant Lion, The Fly, In a Drop of Water*— have been referred to in these pages.

In this interview with Tolhurst, by John Monk Saunders, the former tells the interesting story of his struggle to get his hobby known among the exhibitors

who had the idea "the public ain't interested in bugs; it wants entertainment." To which Tolhurst replies:

"On one point, the exhibitor was perfectly right. People pay to be entertained, *not* educated. The public isn't zealous to increase its stock of knowledge, but it *is* eager to be amused. The minute a picture sets out to preach, it dies.

"Consequently, I photographed the lives of the bee, the ant, the spider, and the butterfly, with the elements of drama foremost. You can educate a movie audience but you mustn't let folks suspect that they are learning anything."

In speaking of his career as a producer of microscopic pictures, Mr. Tolhurst says, "The idea of presenting the intimate life of insects on the motion picture screen came to me one afternoon in a classroom at high school. The instructor was showing magnified images of insect still life on a stereopticon screen, and lecturing on insect anatomy.

"It seemed to me a dull and colorless way of presenting such a fascinating subject. I thought how wonderful it would be if, instead of the lifeless specimens, we could see the magnified insect in real life!

"That idea went careering around inside my head and it refused to depart. It was one of those thoughts that simply will not go away until you do something about it.

"But how was I to accomplish such a thing? How to hold, and to light, and to photograph insects without interfering with their normal actions? It would take never-ending inventiveness."

Tolhurst, as the world knows, met these problems of photographing living, moving microscopic life by a series of his own inventions, doubling the speed of his shutter to catch the quick action of his tiny subjects, perfecting a "cool light" which would not frizzle them—as would the blazing lights of the ordinary movie studio—and improving his focusing apparatus to a point where he could make adjustments of one ten-thousandth part of an inch.

Mr. Saunders describes the method of procedure thus:

"Tolhurst, for instance, takes a drop of water, puts it on the polished surface of a glass slide and fits another glass plate upon it. The two slides are pressed flatly together and the drop of water is squeezed into an invisible film of moisture. It seems incredible that space could exist between two thin sheets of crystal pressed flush against each other.

"Yet Tolhurst photographed what the microscope saw, and there, between the plates, were gigantic monsters swimming up and down as gayly as trout in a stream."

The difficulty of marketing his product was the haunting fear which shadowed Tolhurst's years of experiment.

"But one man to whom Tolhurst showed his picture *The Bee* caught fire. He was Sol Lesser, president of Principal Pictures Corporation. He listened to the eager young scientist, accompanied him to his laboratory, and looked over everything that he had done. He came away convinced that here was something new, something important, something worth-while in motion pictures. And something worth fighting for.

But Sol Lesser, a showman, fully understood the difficulties in getting such pictures before the public. He would have to overcome country-wide indifference to educational pictures. It was up to him to present them in such a way that people would want to come to see them, that exhibitors would want to show them.

After all, there was a long battle ahead, and it would have been very easy for Sol Lesser to sidestep it and to let some other showman risk his money on it. But Lesser took up the cudgels for young Tolhurst. He made it possible for him to complete twelve short pictures ranging from *The Ant* to *Little People of the Sea,* which was called the *Secrets of Life* series and was released by Educational Films Exchange, Inc."

IN THE August issue of Catholic School Interests A. P. Hollis has a concise and informative article on **Where to Procure Films for the Classroom Projector.** It gives specific information on sources for educational films of a wide range of subject-matter. It is particularly valuable as reference for Catholic Schools and Institutions using motion-pictures, as the article is written largely from that standpoint.

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The Educational Screen

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What to Look for Out of Doors This Month

LUCILE V. BERG

"So have I seen a clear October pool,
Cold, liquid topaz, set within the sere
Gold of the woodland, tremorless and cool,
Reflecting all the heart-break of the year."

LIKE the last beams of sunlight that sift through cloud-rifts in the hush before a storm, the still, golden haze of Indian Summer foretells the coming of winter. And as if to add weight to this prophecy the roseate hues of the Pine Grossbeak gleam like smouldering fires against the dull green of the Northern pine woods, where he finds seeds and berries aplenty to satisfy his appetite. No scant fare pleases him—always you will find him eating, and ever silent. The ruby crowned kinglet has passed through on his way South; but the golden crowned kinglet and the winter wren are here to stay until warm weather again drives them northward into Canada. Even a few northern shrikes may be seen in the half-bare

Royal purple as might grace a monarch's robe

hawthornes, and occasionally a flock of satiny feathered waxwings settles on a berry laden bush to rest awhile and eat before they fly whispering away above the tree tops. At night the wild geese honk a greeting as they pass high over head on their southward journey. Just before dawn the smaller migrants in passing call a low, sorrowful wail

Airy as gossamer the milkweed seeds float off

of farewell to the resident birds asleep in the tree tops.

BROWN cat-tails sway above the marsh floating their tufted seeds away on every passing breeze. Great balls of Russian thistle go tumbling down the streets with every gust of wind, and leaves go dancing in whirling eddies around the corners. 'Tis small wonder the mullein puts forth so long a spike of flowers,—break open some seed pods on the long brown stalk—instead of seeds out fall small pupae or sleeping snout-beetles. Often you may open the pods up eight or nine inches of stalk before finding a single seed. The dark green rosettes of the thistle and primrose, and the velvet rosette of the mullein are flattened to the earth ready to be leaf-covered before the snow falls.

INSECT life above ground has practically come to a standstill, but in the houses and below the frost line it continues, though in a less degree. The bristle-tails, small silvery

scaled insects, busy themselves around the baseboards and scuttle about the book shelves in search of bits of food or starch and paste. The brown striped cricket has taken up his abode under the radiator where he will fiddle cheerfully through the winter. Life in the ant colony continues without interruption, but all activities are confined to the nest. In some nests the workers are busy caring for the little corn-root aphids which they have carried down into the ground with them and placed tenderly upon succulent roots, that they may have honey-dew this winter.

OCTOBER sunsets are streaked with all colors of a drift-wood fire; and where the flare of color fades into the paling azure sky Venus hangs like a lustrous gem in her perfect setting. Jupiter is somewhat South and East of Venus where the blue is deeper. As night approaches dawn the Swan and the Water Carrier are sinking in the West while Orion and the Pleiades rise majestically in the East.

Notes and News

CONDUCTED BY THE STAFF

Another Film Epic by a Man who Knows How

Robert J. Flaherty made "Nanook of the North," one of the great educational films achieved so far. He is just finishing up another film which aims to present the "everyday life story" of the natives of the South Seas. This picture should do for the South Sea islander what "Nanook" did for the Eskimo, and, unless Flaherty's hand has lost its cunning, it will. After nearly a year of work under numerous handicaps, the report comes back of splendid progress. Some of Flaherty's own words make interesting reading.

Flaherty writes from his headquarters at Safune, a village in Savaii, one of the most remote islands of the Samoan group. He describes briefly the laboratory in which he is developing his daily "takes:" "Half a minute's walk from our cottage, through a forest of mangoes and cocoanuts, brings me to the laboratory which we built deep set among the trees. The branches of one breadfruit almost overspread it. Here is where we do most of our film work— the drying and the printing—invariably to the accompaniment of the staring eyes of children peeping through the doors and windows at every little thing I do, and on the alert to pick up any scrap of paper or waste bit of film I throw away.

"Facing the laboratory are the great mouths of two caves which wind underground to blind unknown ends. Into the gloomy depths of one mouth the villagers come now and then to bathe. The mouth of the other we have boarded up and fitted with a door and laid steps within which lead in a half-curve down to where we have placed a large platform over the cave's deep, cold, clear water. Here the film developing tanks are set, their tops just poking through the platform, so that the cave's cold water forms a jacket around them.

"I spend hours developing in the blackness of this cavern, and whilst in the feeble light of the red lamp I note the clock tick the minutes away the songs of my two Samoan helpers re-echo through the gloom. Natives squat waiting outside the cavern's door for us to file out with our dripping racks of film. They peer over our shoulders as we hold the frame up for inspection against the light of sky.

"Above the cave, over the spot where we work our black magic, are buried the dead

of long ago, and in and out of the cave fly little clouds of birds. Our occupation alarmed them and put them to confusion. The natives were filled with wonder, for the birds are the spirits of their dead."

Beside Flaherty's cottage a space was cleared in a grove of cocoanuts, and one of the first things done after the portable electric light plant was put in working order was to complete the equipment of the open air auditorium with a motion picture screen and projecting machine. Here motion picture shows are given from time to time, to the wonderment of the natives who come from miles around to see the feature films, comedies and travel pictures which Flaherty took along with him for the joint purpose of amusing the people and winning their favor and assistance in his work.

Every showing is preceded by a long and most formal ceremony consisting of the making of a bowl of kava (the native beverage used on formal occasions) and its presentation to the great white benefactor, and the presentation of greetings from the assembled chieftains. These greetings are translated by an English trader named David who has been on the island for twenty-seven years and is the sole white inhabitant. David's half-breed son, the only other resident who can speak English, acts as Flaherty's all-round helper and operates the projecting machine.

In this atmosphere of unquestioned friendship, saturated with punctilious ceremony, Flaherty found it difficult to select the leading characters for his picture. For the honor of being chosen leading woman there was intense competition engendered by the rivalry of the various villages whose chieftains were insistent that their respective village belles should have preference. The choice of the producer finally fell upon Taios, the tampo, or village virgin, of Sasina. One glance, Flaherty writes, was enough to establish her beyond doubt as the logical girl for the part. "Something unmistakable patrician," he says, "a finer cast of countenance, a daintiness of figure and features rare in a primitive, and an intelligence, a brightness, a mobility of expression, made us forget all other prospective models."

The selection of a leading man was complicated considerably by an unexpected shyness on the part of those approached, and it was not until David had brought to bear all of the persuasive eloquence at his command that the handsome young chieftain, Tunanga (in English, Flying Fox), was finally prevailed upon to play the part. The argument that was the final clincher was that he would be doing it for the glorification of his native land and people before countless millions in far-off countries.

Aurora Borealis Photographed

In making "Kivalina of the Ice Lands," Earl Rossman, who directed and photographed the production, secured what is said to be the first record of the Northern Lights in color. Three months were required to film the scenes and the director worked in temperatures ranging from 35 to 52 degrees below zero. His own account of his achievement marks a new achievement in recording natural phenomena:

"The dark days had come. It was midnight perpetually. During what should have been the day I slept. It was a strange world, in which the moon was out at noon and you went around carrying a lantern. For three months I worked on the Aurora Borealis pictures, going on the job at 9 at night and coming off at 4 in the morning. It was truly the most wonderful sight in the world—incredible, indescribable."

"Every crazy twist and color a futurist artist could conceive of was in the heavens. The whole mass of the Aurora was a blaze of gorgeous colors—swaying, moving, bending, breaking. One night you'd think that everything was going to be quiet and then the Aurora would wake up, hurling vast streamers of wonderful hues across the sky. First it would bend in a bow from east to west, then it would waver and break into tossing bolts. There is no display of color like it in the world. It is a mass of moving, pulsating beauty.

"I was able also to make a picture of the complete cycle of the sun's path in a day," said Rossman. "It ran from the rise of the sun through noon to sunset, afterglow and twilight. Yes, it's a queer life on the top of the world. From May 14th to August 24th we had twenty-hours of sunlight, while the sun circled the sky in the form of an ellipse. From November 22nd of last year to January 22nd of this year the sun was completely out; there were two hours of a dull twilight at noon and after that total darkness."

Pathe's New Department

PATHE announces the establishment of a new Department of Public Relations—which it calls "an innovation in the industry," and which has for its purpose the establishment of better understanding and closer relationship between the exhibitor and his patrons. The new department has as its director Miss Regge Doran, who has been working out the same idea in connection with the West Coast Theatres Inc. She plans to help the theatre manager form a contact with his neighborhood public which will enable him to take account of the likes and dislikes of his patrons, and so work toward "better pictures for larger audiences."

An especially interesting phase of Miss Doran's work on the Coast is in connection with children's matinees, of which she says (Pathe Sun, July 25th):

"This is only one very small part of the work of a Public Relations Department, but it is highly important, for it starts this personal contact that is so vital to the success of any undertaking that depends upon the public for its support. In addition, it aids in making an appreciative picture audience of the coming generation, and this is certainly important. Where are the picturegoers of tomorrow coming from? Aren't they the children of today? How can we create and maintain within them an appreciation for a love of pictures if we persistently ignore their wishes? They go to the theatres, it is true, but they are not interested in half they see. Perhaps they find it necessary to sit through an entire feature that bores them to death in order to see some comedy or other short subject that in reality has brought them to the theatre. That is not the way to make ardent picture patrons of them. Therefore, it is my contention that the wise exhibitor is the man who builds one or two programs a week with the children and the family as a whole in view, and it will be one of my duties to assist him in doing this.

"This also starts the habit of telling the theatre manager what you like and dislike. Don't make the mistake of thinking that he doesn't care whether you like his pictures or not. He does care—very much—for his success as a showman depends entirely upon his ability to please the public. It is very important to get women patrons into the habit of telling the manager when they like a bill and when they don't. They discuss food with their grocers and frocks with their dressmakers, why not discuss pictures with the theatre manager or some of his staff, and say what kind of pictures they like and what kind their children like and whether or not they care for an atmospheric prologue before the picture? Theatre managers are just folks, just like all the other servants of the public, and they can't always guess right. They are more than willing to please their patrons if they only know how."

Five Thousand Dollars Endowment Offered for Chair in Motion Picture Learning

Press reports recently gave prominence to the offer by Robert T. Kane of New York City to endow a chair in an American University to be devoted to the art of the screen, with a view to attracting college-trained men to the cinema industry. Mr. Kane has limited his list of colleges to Yale, Harvard, University of Pennsylvania, Princeton, University of California, University of Wisconsin, University of Chicago and Columbia.

Aside from the annual gift to cover instruction in college, Kane will arrange for expert camera men, directors, scenarists and players to co-operate in practical teaching. Each month he will send craftsmen to the classroom. His studio, he states, will be opened to the specializing students in order that they might, when possible, study picture making at first hand.

Kane hopes other producers will enter into the idea. Speaking of his plan and the motivating principle, he said:

"There is no other profession or business in the world, wherein the financial reward is so great as in ours. I can name at the moment eight young men earning on an average of $1,000 a week in New York studios, and not one of them would be able

to last a week if pitted against college trained, highly specialized and serious minded contemporaries. We must have creative thought and competent counsel. This is the only way of obtaining it.

"I have felt for years that we in the industry are paying genius prices to mediocrity. This must be curbed."

This is not the first gleam of interest which has been shown in the proposition of injecting intelligence into the movies. In comparison with Mr. Kane's offer, a recent despatch from Berlin is quoted in the press:

"The thorough, theoretical German mind is determined to make something of the cinema. The University of Liepzig has created a chair of cinematography and in Berlin the Lessing Technical School offers courses in film writing theory, film acting, film technique and the cultural significance of motion pictures. The lecturers are the best-known German actors and managers.

"Several German books on motion pictures have made their appearance. One is called 'The Art of the Film' and another 'The Culture Film Book.' The latter is a sort of encyclopedia of more than 400 pages, to which Chancellor Marx has written the preface.

"The importance of motion pictures as a means of propaganda is recognized by the union labor leaders. The General Association of German Trade Unions has just spent a large sum on the preparation of a film called 'Smiths,' which is propaganda for the eight-hour day."

Another Step Toward Stereoscopic Motion Pictures

A Paris despatch, quoted in the *Film Daily* declares—

"If a new invention of a young Rumanian engineer proves successful, an important development in projection may be realized. Demeter Daponte claims he has invented a stereoscopic method of projection which gives to the characters on the screen the mass and the relief which have not until recently been considered possible.

"The figures are no longer flat, but stand out, due to an optical illusion. At a recent meeting of the Academie, M. d'Arsonval presented a note on this subject, explaining the invention. He explained the stereoscope makes use of two photographs corresponding to the vision of the right and of the left eye, and when these photographs are regarded through the proper glasses an impression of relief is produced.

"Obviously there could not be thrown upon the screen two separate images unless the spectators wore glasses which would bring them together.

"The inventor, observing that it would be impracticable to impose such a method on the spectators, has had recourse to another device. He throws upon the screen, one upon the other, the two stereoscopic images. Naturally, the result was at first confused. To make this vague effect disappear, Daponte placed before each of the projectors a crystal disc which turned, and in turning gave various pulsations of light. Ingeniously he contrived that the right image should have a maximum of luminosity when the left image should have a minimum and vice versa.

"The general effect of light on the screen remains the same but each geometric point taken separately constantly varies. By dint of experiment he managed to make the image oscillate from right to left. The two eyes accommodate themselves to the perpetual variation and the blurred effect disappears, precisely as it disappears for a one-eyed man who sees in relief objects at different distances. The figures appear to have a profundity; they are seen in mass. Daponte has produced a single film which is the result of the combination of the two discs. It is claimed that when once the film is produced, all special apparatus is unnecessary."

Radio as an Asset to the Movies

An experiment conducted recently in Los Angeles makes interesting speculation as to what may be the ultimate uses of radio in combination with pictures. Fifteen theatres in Los Angeles projected a reel specially prepared and at the same time broadcast through their radio receiving sets talk by the principal actors in the picture in perfect synchronization.

"While the principals talked at the broadcasting station, the operator in each of these theaters donned headphones and cranked his machine in unison with the ticking of the metronome, all metronomes being calibrated in harmony with the master mechanism at KFI. The master film was also shown at the broadcasting station in order to give the players their cues when to talk, pause, laugh and inflect the voice."

"One important figure here expressed the opinion that the test was sufficient proof to him that radio films were a definite possibility and that one reel dramas with all action spoken might soon become a reality through the air."

Another sort of experiment was tried at about the same time on the other side of the Continent, when in New York City from the Century Theatre the Wagnerian musical score of "Siegfried" was broadcasted to Briarcliff Lodge for a special showing of this production.

This initial trial is the first step in an attempt to develop a practical method for supplying theatres in small towns with special musical scores played by a high grade orchestra in a big city first-run.

"The whole plan is held to be one of mechanical principles involving nothing but proper team work between a radio station, and the theatres which are to receive the synchronized orchestration. Any problems that may arise are said to be only those that confront any owner of a radio set. Ordinarily the director of the orchestra synchronizes his music to the film. Here the process is just reversed—the film is synchronized to the music. The benefit to the exhibitor apparently is that it gives him the radio to appeal to the radio fans, as well as exceptional music of big city orchestras not ordinarily secured even over the radio."

Motion Picture and Photo Exhibition, Berlin.

The following announcement has come to us of the first foreign Motion Picture and Photo Exhibition to be held abroad.

"The Berlin Motion Picture and Photo Exhibition from September 25th—October 4th will be the first exhibition of its kind ever held. All the different branches of the film industry will be represented and the interest roused in Germany and abroad in this venture is considerable. The space available in the large exhibition hall at Kaiserdamm, Berlin W., has been entirely booked up by the leading firms.

"The Berliner Messe-Amt which is arranging the exhibition in co-operation with the leading film and photographic associations is endeavoring to give the exhibition as life-like a character as possible. All apparatus and technical devices will be shown in operation and even the work in the dark rooms of film factories and laboratories will, by special tricks, be demonstrated to the spectators. A special feature of the exhibition will be a complete *film studio* which will be erected in the so-called Automobile Hall in the exhibition grounds and which will give an opportunity to approximately 4000 spectators to watch the making of a modern film in all its particulars and with all its secrets which are usually hidden from the view of the ordinary mortal. Several leading film companies are going to produce films here during the exhibition and the reels made during the day will be shown in the evening on the screen.

"Films of all descriptions will be shown in little model theatres and here, scientific, educational, slow motion and trick films will interest the visitor from abroad. The equipment of the model theatres will also attract the theatre owners.

"The photographic industry will be represented through all the leading firms in photographic articles, optical lenses and chemicals. As special attraction a historical exhibition will be shown giving a complete picture of the development of photography from the primitive Daguerre type to the most up to date art photo. The association of German amateur and professional photographers are arranging for special exhibits showing the high standard of art in modern photography.

"English speaking visitors will find it special convenience that the Foreign Department of the Berliner Messe-Amt, Berlin C 2, under the management of Mr. A. H. Farrell will be at their disposal with advice and information."

Foreign Production Notes

Announcement comes from Berlin that "the Ufa will make a film explaining the Freudian theory of psychoanalysis, but treated in a manner understandable by the layman. It will be called "The Mystery of the Soul." Dr. Freud will assist in the direction.

From Prague it is reported that The Meshrab-Russian Film Co. of Moscow will produce a picture called "The Mechanism of the Brain." It will be technical. Six eminent Russian professors will assist in the production which is being sponsored by the Institute for Experimental Medicine.

And Now Coogan Theatres!

Recent press reports feature the news that Jackie Coogan's money—some of it—is to be invested in building new theatres and mention a 3000 seat first-run house in Los Angeles as the first of a prospective chain. The *Cleveland*

(Concluded on page 498)

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for October

BEGGAR ON HORSEBACK (Paramount)

One of the most attractive comedies that has been screened in many a day. It is adapted from the play, and has to do with a struggling young composer whose great ambition is to write a symphony. But in the meantime, to keep from starving, he grinds out jazz orchestrations until he is a nervous wreck. His soul pupil, a rich and romantic lady, has set her cap for him, and his practical friends intimate that he might marry her, and have the money and leisure to finish his symphony. Troubled by the idea, he falls asleep, and dreams that he does marry her, and that he is endlessly pursued by the wealthy Gladys and all her curious relatives. The dream psychology is satisfyingly accurate. There is the confusing unreality that always attends a dream, as scene melts into scene without pause or reason. Familiar figures take on strange guises, trivial things assume enormous proportions, and everything is out of gear. From the time the bridegroom, attired in pajamas, bathrobe, and silk hat, and followd by a crowd of groomsmen with bouquets and flowing tulle veils, scampers with indecorous haste down the aisle of the church, till the moment when he wakes up with a bounce in his own armchair, the illusion is perfect. On the whole it is a clever satire, with some of our modern American shibboleths very neatly cartooned. Respon-

Edward Everett Horton as the harassed composer, Esther Ralston as his sweetheart, in the notable film, "The Beggar on Horseback"

sibility for the picture lies with James Cruze, the director, but credit must also go to his cast and his skillful cameraman. Edward Everett Horton is the harassed composer, Esther Ralston his sweetheart. The Cady family who people his dream so horrendously, are played by Gertrude Short, Ethel Wales, James Mason, and Erwin Connelly. The pantomime, "A Kiss in Xanadu," which is introduced into the dream, is charmingly done by Betty Compson and Theodore Kosloff.

THE RE-CREATION OF BRIAN KENT (Principal Pictures)

Exactly as Harold Bell Wright wrote it—more so, if possible—dealing with the downfall of a bank teller, and his redemption through the efforts of a kindly old school teacher. A satisfactory cast headed by Mary Carr, Helene Chadwick, Zasu Pitts, and Kenneth Harlan.

THE BRIDGE OF SIGHS (Warner Brothers)

A familiar plot which ambles along on the usual lines, permitting an innocent man to be unjustly accused of a crime because the father of the real culprit wishes to shield his son. This is the kind of story that gives the juvenile a chance to say to the girl, "Where have you been all my life?" Creighton Hale, Dorothy Mackaill, Alec Francis, and Ralph Lewis are in the cast.

THE MIDNIGHT EXPRESS (Columbia Pictures)

A regulation railroad thriller with a routine plot:—son of president works up from bottom under assumed name; villain sets fire to railroad bridge; hero vanquishes villain and flags train in nick of time; everybody happy. Elaine Hammerstein and William Haines are featured.

THE CROWDED HOUR (Paramount)

The story of an actress who nearly breaks up a home, but experiences a change of heart and doesn't. It works up to an interesting climax in the war, and offers Bebe Daniels an opportunity to do some emotional work rather well. Helen Lee Worthing is good as the wife, and Kenneth Harlan as the husband. T. Roy Barnes supplies the comedy relief.

SO THIS IS MARRIAGE (Metro-Goldwyn)

Here's the triangle again, with Lew Cody making the trouble between Eleanor Boardman and Conrad Nagel. But just when he has the lady all ready to tumble into his arms, he decides she's not the type, or something. So he sits down and tells her the story of David and Bathsheba, and points a moral. Whereupon the lady flits back to her husband, and Mr. Cody mops a relieved brow. The Bible story—rather too lengthy to sustain interest—is done in color. What the title has to do with the story, I don't know.

THE MAN WITHOUT A HEART (Principal Pictures)

A bachelor author attempts to straighten out his sister's marital difficulties and does everything wrong. Then, after he has conclusively proved himself the perfect dumbbell, the girl he has wrongly suspected all along as a homewrecker, has the poor judgment to fall in love with him. Jane Novak, Faire Binney, Kenneth Harlan, and David Powell made up the cast.

JUST A WOMAN (First National)

The not entirely convincing story of a woman and two men who managed very well as long as they were poor, but got into trouble after they made money. Conway Tearle is decidedly unfortunate in the role of a particularly aimless husband. Claire Windsor and Percy Marmont are not so badly off, for there seems at least to be some apparent reason for what they do.

THE SHOCK PUNCH (Paramount)

Richard Dix, they say, has in him all the makings of a comedian, and to prove it,

they've given him a humorous story about a young fellow who got himself a job as a structural steel worker without knowing what he was up against, and with no other qualification than a very healthy ability to look out for himself in a fight. All for a girl, of course. It really is funny and gets wildly thrilling when Mr. Dix performs sundry gymnastic feats in the air, and has a beautiful fight with the villainous Walter Long all over the superstructure of the building, finally finishing him off with the celebrated "shock punch." They've rather sliced up the original story, but if you didn't read it you won't mourn over that. Frances Howard is the girl.

I WANT MY MAN (First National)

A wartime romance, involving Milton Sills and Doris Kenyon, as a blinded veteran and the nurse he married out of gratitude. When the wife learns that his sight is to be restored, she divorces him so that he may go home and resume an old love affair. Then she calmly presents herself on the scene as a stranger whom he has never seen, and beats the other girl to his affections. Only fair. Others in the cast are May Allison and Harriette Hammond.

HOW BAXTER BUTTED IN (Warner Brothers)

Matt Moore covers himself with glory in the part of one of those timid plodders who would like to be a hero but never gets the chance. He is forever picturing himself as the last to leave the sinking ship or the first to plunge into the burning building, but really it is as much as he can do to face his employer and ask for a raise. And then, after plugging and plugging, and nearly killing himself with over work trying to support his dead brother's family, he is overwhelmed to discover that everybody knew he was a hero all the time. Dorothy Devore, Ward Crane, and Wilfred Lucas are included in the cast. Very well directed by William Beaudine who makes the most of every opportunity for a laugh, and cleverly aided by the titles which are very pat.

WELCOME HOME (Paramount)

The amazingly human quality which sets James Cruze's work apart from the usual thing, distinguishes this quite ordinary little story of the father who came to live with his son and his daughter-in-law, and became the innocent center of a domestic storm. One reviewer has said that it's almost too true to be funny, and as a matter of fact, it strikes uncannily near home on more than one occasion. There are few, I'm sure, who can't sympathize—with the son when father monopolizes the bathtub for an hour on Sunday morning and gets the precious Sunday paper all mixed up and soggy as well; or with the daughter-in-law when father sunnily drags in his cronies from the old men's home, to smoke up the apartment and eat the sandwiches and drink the lemonade that were intended for her club guests. Luke Cosgrave is memorable as the father, and Lois Wilson and Warner Baxter come close on his heels as the young couple. By all means see this.

SUN-UP (Metro-Goldwyn)

The mountaineers once more take their stand agin the gov'ment, with a resultant picture that is about as unreal and unconvincing as anything could be. Conrad Nagel plays a frowzy mountain boy, a part that does *not* fit him like an old shoe. Lucille La Verne as the mother smokes a ridiculous corncob pipe with a grim determination that suggests merely that she is being paid to do a very disagreeable job thoroughly. Pauline Starke adds the last touch by playing the mountain maiden with a Gloria Swanson finish.

ARE PARENTS PEOPLE? (Paramount)

Alice Duer Miller's very modern comedy tale of the divorce problem viewed from the standpoint of the daughter in the case, makes good picture material for Betty Bronson of "Peter Pan" fame. Actually Miss Bronson betters her performance of Peter by a considerable margin. She doesn't strain after effects as she seemed to do in her first picture, but has acquired a charming naturalness. Florence Vidor and Adolph Menjou handle the parts of the quarreling parents with quiet skill, and Lawrence Gray is acceptable in a small part. The direction of Malcolm St. Clair should have due credit for this nicely finished piece of work.

DRUSILLA WITH A MILLION (F.B.O.)

Exceedingly mellow as to drama, and reminiscent of dozens of past pictures, this has, nevertheless, its appeal, acquired mainly through the excellent acting of Mary Carr, the facial antics of a number of cute babies, and the incurable sympathy of any audience for the under dog, of whom several are provided. Briefly a millionaire disinherits his wild son in favor of an obscure inmate of an old ladies' home, and she proceeds to spend her million happily satisfying a lifelong want by adopting all the homeless babies she can find. The romance of the son, and efforts of his friends to set aside the will are involved in the plot. In spite of age and obvious hokum, the story is well done. Priscilla Bonner, Claire du Brey, Kenneth Harlan, and William Humphries complete the cast.

PATHS TO PARADISE (Paramount)

The charm of the unexpected enlivens this joyous adventure into Crookland. There is always a certain amount of fun to be got out of the combination of a clever crook and a dumb detective, but when the crook is Raymond Griffith and his accomplice is Betty Compson, you can count on a good time. The real fun centers in a chase after a stolen necklace, in which the two thieves are pursued by every motor cop of every county from San Francisco to San Diego and back again. But there are other high spots of comedy, as, for instance, the place where Griffith, stealing an entire safe under the nose of a detective, endeavors to avoid the beam of a flashlight held in the mouth of a playful pup.

THE WIZARD OF OZ (Chadwick Pictures)

Frank Baum's classic, dear to the hearts of all children, has been tortured by Larry Semon into a flip slapstick affair with the usual fat men falling into the usual troughs of sticky stuff, and such capable people as Mary Carr, Josef Swickard, and Bryant Washburn hovering uncomfortably around the edges. One can almost detect their blushes at being caught in such a predicament.

CORNERED (Warner Bros.)

A crook story based on the close resemblance of two girls, one an heiress, the other a thief. A plan to rob the heiress fails, and the crook is cornered and faced with the necessity of proving that she is the other girl. This she does to everybody else's satisfaction and her own amazement. Then the two girls turn out to be long lost sisters—of course. Marie Prevost doubles as both girls, and Rockcliffe Fellowes and Raymond Hatton —fine actors, both—are wasted on parts that anybody could play.

THE PAINTED FLAPPER (Chadwick)

As soon as the first flapper picture made a hit, everybody in the business concluded that they had better cash in on the idea while it flourished, so we had a perfect deluge of pictures of this type. But I think the end is in sight. This one is not so good as the best of them nor so bad as the worst, and it does have a brilliant lineup in the cast—James Kirkwood, Pauline Garon, Kathlyn Williams, Claire Adams, Crauford Kent, and Albert Roscoe—to mention only a few.

Official Department of
The Film Councils of America

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This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

"There is nothing that the truth, in the hands of true men, may not finally vanquish

THE above words were used during the funeral services for the late Victor F. Lawson, owner and publisher of the Daily News, the independent newspaper of Chicago. This paper has published a weekly list of our endorsed films for the past four years. It has meant a good deal to have a newspaper that dared to be independent of its advertising. (Will Hays made the statement in the presence of the writer that there were few newspapers in the country like it.) We are very grateful for having had a man like Mr. Lawson, and as a little tribute to the memory of a man who dared to be independent, and because the words quoted above are significant of the work we are trying to do, hereafter we will use this sentence to head our department.

IT is very interesting to watch the fight waging between the Czar of the movies and the state of Connecticut, because that state is taking drastic measures tending to bar the vicious films from that commonwealth. The Czar threatens a boycott, and says that no more films will go to Connecticut until that law is revoked. That is the way you would expect a Czar to talk to the people. Maybe the other forty-seven suffering states will find it expedient to follow Connecticut's example, and so easily remove the menace of the movies from their states. It is the simplest plan that has come to light yet. Just do a little regulating and the Czar will do the rest, and take movies away from your domain. Then the Industry will have something emphatic to say to its Czar to the following effect: "We want that market back, even if we have to make the kind of pictures the state will accept." Let us hasten that day. It may pay us to have a Czar after all.

WILL HAYS bemoans the fact that the Connecticut law provides for a one man censorship. How about the job of Czar of the Movies? According to reports, he is about to censor the trade journals. The exhibitors who read them evidently need protection more than our children do. Why don't they fight for "personal liberty," "free speech," etc?

IT is interesting to learn that Tamar Lane, editor and publisher of Film Mercury, is forming the Photoplay League, which, according to reports, aims to gather together a large body of intelligent photoplay lovers and to cater to their taste. According to the Press Notices "no one not a member of the League will be permitted to witness the Photoplay League programs, an arrangement which eliminates the obnoxious censorship interference, and no censors will be permitted to join the organization or even to view the programs as guests. This will make possible the filming of many notable classics of the

drama and of novels which are now barred from the screen." It does not intend to produce until later, according to report, so that it means that they wish to use the films which have already been produced and that censors have forbidden a showing in some states. Instead of catering to "intelligent" photoplay lovers, it sounds as if they were catering to minds who want the things that the community says are not good for the general public. And it sounds as if censors were some terrible green eyed monsters who were born that way.

How foolish and childlike to think that a police officer could not step into any theatre showing films and bar the film if it seemed wise for public safety. How foolish to say that this will eliminate "the obnoxious censorship interference." You might as well say that a vice resort could be run free from police interference if the resort catered to members only.

In 1924 our Chicago Board of Censors, which is under the supervision of our Chief of Police, deleted 1811 scenes of assault with guns with attempt to kill; 757 scenes of attacks on women or attempted rape; 173 scenes of horror as poking out eyes, cutting off ears etc; 34 train holdups; 37 scenes of dynamiting safes and bridges; 31 scenes of jail breaking; 929 scenes of nudity and many other similar scenes. These deletions were from 788 pictures only. Tell me, pray, what group of "intelligent photoplay lovers" is so anxious to see these scenes, which the "terrible censors" remove so that our boys and girls might have a better chance to grow up and be decent citizens?

A NEW YORK press clipping shows how very chummy the movie industry and the press are. It reports that an island near Florida, which was once a pirate's home, has been purchased by the president of the Motion Picture Producers and Distributors Association, the editor of the Review of Reviews, the head of Christie Comedies, and the president of the American Press Association. There's a combination to think about!

According to press notices, Van Vechten's "The Tattooed Countess" is to be filmed by Famous Players-Lasky, with Pola Negri in the title part. "Those who have read the book know it will be impossible to film it—neither the censors or the general public would approve of such a story filmed. So, apparently, a large sum has been paid to a popular author to use his name and the title of his book. What will be done to the plot and situations will probably be atrocious." (The Czar of Moviedom says that there is no danger of any producer associated with him, producing an indecent movie founded on an indecent book, because of the pledges they have made and their wonderful system of censoring their own plays.) But still they go merrily on.

Again quoting from press notices: "Elinor Glyn's next release will have the characteristic title of 'Four Flaming Days.' Oh, Bill Hays—how about your ban on suggestive titles?" (Please remember that most of these notices are quotations. The Film Councils are not alone in sensing the insincerity of the Czar and the industry he represents.)

Pola Negri is about to appear in "The Flower of the Night." According to Photoplay magazine: "Joseph Hergesheimer wrote a story for Pola Negri and suggested as the title 'The Wanton.' Presto, a brisk translation to the cinemese and we have 'Flower of Night'—the movie synonym. What a truly beautiful language is the Cinemese." We suppose this will be evidence to some people that the industry is "cleaning itself up"—by changing a title.

The Moving Picture Menace

ALMER PENNIWELL, *Evanston, Illinois*

IT is well to remember that in dealing with the moving picture business we are not dealing with an innocent little pastime but one of the largest financial trusts in the United States. The moving picture business is an industry with an investment of more than one billion dollars and an annual income of more than nine hundred million dollars.

One may safely say that the moving picture industry is the most significant in point of influence of all the industries. Here is an industry that is capitalizing the natural desire of children, youth, and adults for amusement and recreation. The question involved is not that of freedom of speech, but the regulation of a vast industry which has suddenly sprung up and which has behind it a shady history. It is an industry that has developed without ethical standards. It has been built up on broken contracts and violation of honor, and many of its chief promoters have been men dominated by enormous greed, men who have counted no means unworthy that would bring financial gain.

There are many serious faults in the system and these faults are so serious and significant as to call for investigation of the business by the United States Government. Among the faults may be named the process of unifying the producing and exhibiting ends of the business; the offering of discounts for pictures in groups, enabling the producers to work off their worst pictures; the "first run" protection method whereby the larger pictures cannot be shown for six months or a year after the initial showing, thus enabling one house to charge unpardonable prices, which in the case of one picture was reported to have brought in box-office receipts of over seven hundred thousand dollars; the boycott and black list to compel exhibitors to do the bidding of producers; the requiring of advance money to the producers—on June 26th, 1924, the amount of advance money in the hands of producers was reported to be five million, seven hundred thousand dollars. These are some of the faults of the system which, added to the lack of moral or ethical ideals in the type of pictures, produces a menace of great magnitude.

It is discouraging to realize that after three years of reputed supervision of the movie industry by Mr. Will Hays the moral character of pictures is certainly and rapidly degenerating. A recent conference of moving picture censors and others interested in better pictures reported agreement that pictures are steadily growing worse instead of better. Reports of censors, and surveys made in various parts of the country, are uniform in revealing the horrible character of the pictures which are daily shown to ten million children and youths. In 1924 the New York Censor Board made 3,780 eliminations and the Chicago Board made 5,193 eliminations. The New York Board cut out 1,318 scenes depicting crime. In the first six months of last year the Chicago Board cut out 2,200 crime scenes. The survey conducted in Minneapolis revealed that 20% of the pictures seen pictured marital infidelity, and 35% of them showed obscene, immoral, and profane features. Another survey of 404 pictures showed 117 cases of marital intrigue, 38 cases of divorce, 140 drinking scenes, 124 scenes in houses of ill-fame, and 113 attacks on women. Only 35 of the 404 were found unobjectionable. The Chicago Board in 778 pictures found 735 attacks on women. One could go on indefinitely enumerating statistics revealing the crude, immoral, and despicable character of pictures being shown daily. The chairman of one censor board told the writer that 85% of all the pictures viewed had elements which were dangerous for children and damaging to decent ideals.

One cannot go far in the study of present day moving pictures without feeling that this industry is one of the greatest menaces of the day. It is my personal opinion that it is a greater menace than slavery or liquor traffic, because every sacred ideal, those of home, church, school, and law, is being belittled daily before millions of people, half of them in the formative period of life.

There are those who believe that pictures are the strongest educational agency we have. When one considers that the pictures being shown are for the most part destructive of fine ideals and that the appeal is being made to not less than twenty-five million American children and youth, and that the appeal is being made seven days of the week, three hundred sixty-five days a year, the enormity of the menace becomes apparent. Educators, ministers, and judges throughout the land are alarmed at the influence exerted by moving pictures on our youth. Sad to say, but thus far true, not a very large percentage of parents have become alarmed.

Unless we are to lose the ideals which we hold dear and which have been fundamental in our American life, we must immediately arouse ourselves to a sense of the danger confronting us and demand that the United States Government shall regulate this industry by making it *clean and decent at the point of production.*

Film Council Recommendations For October

JUST here let us state that the Film Councils have never been interested in the kind of pictures that the *adult* sees. That is not our mission, and we can not emphasize it too much. Any one can turn to the newspapers and magazines to find out whether a picture is artistically good or well acted, or has a plot well worked out. Our mission has been and always will be to try to help the parent or teacher who is interested in suitable entertainment for the family group. We have tried to call attention to the fact that all films are not suitable for the whole family any more than all books are. We would not issue an adult list at all excepting that we sometimes find a noteworthy and widely advertised film which might "sound" as if suitable for the family. In such cases we wish merely to show that we have reviewed it and can endorse it for adults, but warn the parents and teachers that for various reasons we do not feel it is suitable for youth or child. For instance, we listed "The Little French Girl" because, from the title, one might easily think it was suitable for young people. So it was simply a warning not to be fooled by the title, if you had not read the book.

THE Film Councils of America recommend the following films for various family groups.

For the Family from High School Age Up

Not So Long Ago—with Betty Bronson. This is a story of early N. Y., or at least as early as grandmother's time when there were no horseless carriages. But that isn't very long ago. A little seamstress, Betty Bronson, falls in love with the son of the wealthy people who employ her. Her father is the inventor of a horseless wagon. It is a very pretty little love story, rather slow when compared to the jazzy, vampy tales of today, and our nerves had a chance to quiet down for a few moments. As Luther Burbank says, "Nerves wear out with thrills." We believe that even the tired young people may wish they lived in grandmother's time and will love this quaint picture.

The Lost World—This story of A. Conan Doyle's is most picturesquely filmed. To see the dinosaurs and other animals of former times moving on the screen is worthy of one's time and attention. A love story has been added, which hurts rather than helps the story. People are always indignant at the butchering of their pet stories, and we hope that more directors will learn from the lesson of Peter Pan. But otherwise, The Lost World is splendid.

A Son of His Father—This is a pleasing western. The story by Harold Bell Wright is of a man whose ranch is being foreclosed because the holder wishes to use the pass to carry contraband across. A love story is very nicely woven thru it.

For Adult Members of the Family

The Unholy Three—with Lon Chaney. This film has been spoken of in the highest of terms and is considered the thriller of the year. It is spoken of as a great comedy. It is wonderfully directed and acted, there is no question about that, and the theme is most unusual. But perhaps this reviewer had the disadvantage of seeing it with a Chicago audience which is so fed up on crime in daily life that they could not laugh at the antics of the three criminals. The reaction of the audience to the picture was more interesting than the picture itself, and that is saying a great deal. Some of them laughed when supposed to laugh, but more of them said "tut, tut, tut, tut, tut," if you know what that means. There was generally an ominous silence and we almost expected to see some one rise and protest. The only honest person in the picture besides the police was the most idiotic man imaginable. The clever people, the heroes, are all crooks. The idiotic honest man is to be hung for the crime of these others, and the only thing that saves him is the love of a girl. To adults bent on seeing an unusual film, fine acting and directing, this is commended. But to show it to immature minds seems unwise. The crooks do some clever work, with very funny methods, get away with murder even, and the innocent is sent to the gallows, and two of the crooks are great heroes.

When we awake to our full responsibility to youth, pictures such as this will be shown to adult audiences only.

The Gold Rush—with Charlie Chaplin. It is with great reluctance that this film cannot be named for the entire family. Were the picture six reels instead of ten, it might be different. There are naturally in a Chaplin film many clever moments, and were it cut down, the worthless and tiresome moments could be eliminated. Some of the comedy stunts are cheap and vulgar, and some are old as the hills. Some are real gems. Every one will naturally wish to see this for himself anyway and we suggest that parents see it before they let the family go.

Lightnin'—This picture, taken from Frank Bacon's memorable stage play is well directed and acted. The most striking part is the resemblance that the actor taking the part of Bill Jones bears to the late Frank Bacon. He does it well too. It follows the lines of the play as well as possible. If this is shown to youth, there are two scenes which might well be cut. The court scene is a travesty on the meting out of justice in our democracy and respect for the dignity of the law and the judges would suffer seriously. The sheriff is also made most ludicrous, and the audience is very glad that his victim is able to avoid him. This is a good example of the difference between showing a play to adults who pay $3.00 to see a famous actor play a difficult role, and the filming of the same to be shown to boys and girls in the formative period of life who might get their ideas of court proceedings and the kind of officers who preside from viewing it. Everything they see in life helps to make their future thoughts and actions. The scene where the judge makes a fool of himself in court over a gay widow and comes back to the bench with the imprint of her painted lips on his forehead should be cut. It would never happen in life. We must preserve the dignity of the law in the hearts of our boys and girls.

Films Reviewed but not Endorsed

The Desert Flower—with Colleen Moore. The story of the foreman of a railroad gang in the desert and his stepdaughter, played by Colleen. As she grows up into young womanhood, his horrid attentions drive her away to the dance hall. The woman cook who smokes a pipe and is generally coarse, tells her to go. Maggie says her mother taught her that there were two kinds of women, good and bad. The cook replies that the good women have to do all the work. (A girl behind the reviewer remarked that she guessed this was so. This is mentioned to show how some of our young people get their ideas today. That sentence made quite an impression on her young mind.) She joins the dance hall girls. They are in charge of a Mrs. Glory and the subtitle says "They call her Mrs. Glory but there is no ring on her third finger to substantiate it." There is every indication of the kind of girls she is with, but Colleen is so innocent-appearing that no one would think that she is earning her living in that way.

Her stepfather finally seeks her out and there is a horrible scene in her room, where he tries to conquer her.

Colleen Moore started out several years ago doing some splendid work in some splendid pictures. She will wreck her own career if she persists in pictures of this sort.

The Marriage Whirl—This is said to be J. Hartley Manners' stage play "The National Anthem." It is said that Mr. Manners' idea was that America's national anthem today was *jazz* (think of it!). According to press notices, "He thought syncopated music caused young couples to dance and drink and tear around like headless chickens and somehow become wedded in the whirl. The movie version has made the most of jazz and liquor and headless chicken whirls."

Passionate Youth—Another tedious jazz affair.

The Lucky Horseshoe—with Tom Mix. Tom Mix recently made the statement that he realized he was a hero to boys and therefore never smoked nor drank on the screen. But in this picture he plays the part of a Don Juan, and the subtitle gives you the gist of the theme. "If he loved a female, he did not care whether she was engaged, married or divorced, he went out and got her." It is a pity that Mix has strayed from the old time riding and dare devil stunts which the boys loved him for. They do not care for love stories. Why then introduce this kind of material? Rumor says that Mrs. Mix has left Tom, because of a wild party which terminated the making of this picture. We could easily imagine, with the kind of scenes used, the suggestive dancing on the table, that there might be a wild party at the time it was shot.

The minister who marries them after he dashes thru the window on Tony is the usual satire of a minister used on the screen. Mix tells him to "Shoot Away," and the submissive pastor unites

the pair after Mix has driven the fiance out at the point of a pistol.

The Wanderer—This is advertised in the N. Y. Times thus; "Wayward Youth," lured by a sinuous siren, leaves home and mother annd wastes his portion in gambling and dissipation. Dancing girls beguile him, etc. "This is the biblical story of the Prodigal Son done over to suit the tastes of our movie producers—not the public. One reviewer suggests that there is a limit to the adaptability of the Bible to snappy stories." The Bible story makes much of the return of the prodigal son. The film makes much more of the things which the prodigal son might have done in his absence. (How much more must we stand before the American public will rise up in its wrath and demand a halt. The whole world is watching us and begging that we do something. Join the movement now by joining in the big protest which will be made at the conference in Chicago Feb. 10 to 12. Write to the Federal Motion Picture Council at the Congress Hotel and find out what you can do.)

Hell's Highroad —(Cecil DeMille)—We were awaiting with interest the kind of picture that DeMille wanted to produce as an independent. We found out very quickly and it eliminates DeMille from the ranks of those who might wish to do clean pictures were they given a free rein.

The N. Y. Sun says of it: "It is a long Hell's Highroad and it has no turning. It stretches on and on and, since it started falsely fair, one plods steadily to its end, ever hoping that that first faint promise of something to transcend the banal will be fulfilled."

The N. Y. Times heads its article "An Eye-Full" and adds "There are parts which make one think that the censors were in a lenient mood when they viewed it. Less violence and a more delicate love story would have enhanced this picture."

The Merry Widow—(Von Stroheim)—The N. Y. Times says of this: "Mr. Von Stroheim evinces a tendency to what might be termed an Emil Zola—Elinor Glyn complex. He is strong for violent love. This picture is one of strong passions. There are points where it would have been better for Mr. Von Stroheim to have an iron hand over him."

Previously Recommended

HEREAFTER we shall repeat each month our recommended lists for the past few months, naming the month reviewed. Then the reader can turn to that month's Educational Screen for details of the picture.

For the Family from Ten Years Up

Seven Chances—with Buster Keaton—(June)
Looking for Sally—(Pathe)—(June)

For the Family from High School Age Up

Don "Q"—Douglas Fairbanks—(September)
Sally of the Sawdust—(September)
Introduce Me—with Douglas McLean—(September)
The Last Laugh—with Emil Jannings—(June)
Code of the West—(June)
The Dressmaker from Paris—(June)
Sally—with Colleen Moore—(June)
Madame Sans-Gene—with Gloria Swanson—(June)
Isn't Life Wonderful—Griffith—(May)
The Goose Hangs High—(May)
The Thundering Herd—(May)
Janice Meredith—with Marion Davies—(May)
The Rag Man—with Jackie Coogan—(May)
Two Shall be Born—(May)
Now or Never—with Harold Lloyd—(May)

For Adult Members of the Family

New Toys—with Richard Barthelmess—(June)
The Crowded Hour—(June)
School for Wives—(May)

What Others Say

Prof. Walter A. Maier of Concordia Seminary, St. Louis, in an address before 7000 Lutherans at Ocean Grove, N. J. said, "The immoral motion Picture is a slimy octopus that is winding its celludoid fangs about the growing generation."

Dr. William Rosenau, prominent Rabbi of Baltimore says, "Unless our tactics are changed, the movies must become the destroyers of all that humanity has valued as its greatest asset."

Archbishop Curley says, "The major impression made by the movies of today is that they are destructive rather than constructive. They treat of illegitimate love affairs, of triangular situations, or marital infidelity and of sex problems *ad nauseam*."

(Concluded on page 512)

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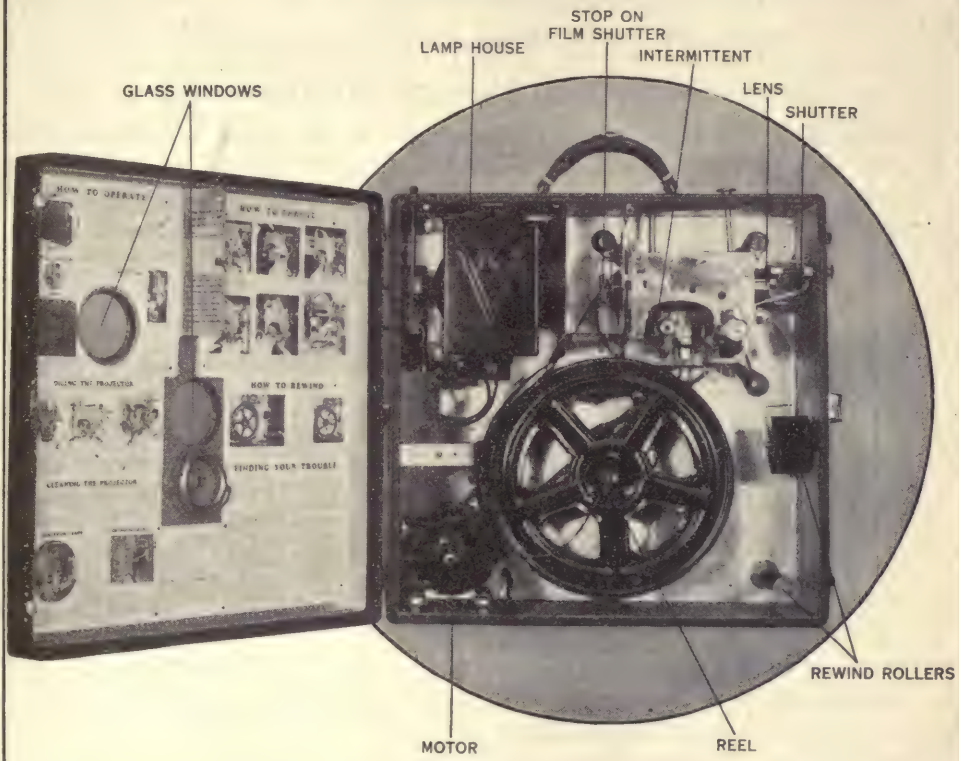

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The Church and Pictures

Conducted by Rev. Frank E. Jensen.

Why Use the Church to Advertise the Motion Picture Theatre?

THIS question has been revolving in the mind of the editor of this department since reading in Trade Magazines of different subtle methods successfully followed by the commercial motion picture people to secure the co-operation of ministers in exploiting their motion picture theatres and quasi-religious motion pictures. In the judgment of the writer the church is selling out her birthright and losing her opportunity of uniting with her services the great modern factor of attraction and appeal—motion pictures. The case in point is the following item taken from one of the leading Motion Picture Trade Journals, headed by the following title—"Church Used Cut on Ten Commandments." The item proceeds:—

"When C. T. Perrin of the Sterling Theatre, Greeley, Col., ran The Ten Commandments, two churches announced The Commandments as the text for sermons and one church, the First Presbyterian, borrowed a cut from the theatre with which to illustrate its advertisement. All of the advertisements were run on the same page by arrangement with the publisher, and the churches were well pleased with the attendance gained through this co-operation. This closed a campaign wherein the ministerial approval of the picture was featured on the front page of the newspaper."

"Church co-operation on this picture should be one hundred percent. Don't wait for the churches to come to you. Go after their pastors and start early enough to permit them to lay out a campaign that will parallel yours, giving you the benefit of their work while they equally profit from yours."

"Offer to carry screen announcements for any church making the decalogue the subject of a sermon (misprinted "screen") preceding the opening. Print the fact in your newspaper announcements. Help the ministers, and you'll help your business for many weeks to come. This is the perfect picture for church co-operation, and you lose part of what you are paying for unless you get it all."

I take it that neither of these churches referred to in the trade journal have inaugurated the use of motion pictures in connection with their church services. And yet, incidentally, what an argument for them to get busy at once and place the right kind of pictures in their regular church programs. It hardly seems possible that the church and theatre can co-operate, since one is purely for entertainment and profits, and the other is for edification and not-for-profits. Please note the real purpose in helping the ministers, as stated above:—"Help the ministers, and you'll help your business for many weeks to come." Incidentally ministers can draw the rightful deduction that after the quasi-religious attraction is withdrawn from the theatre, the church attendance will go back to where it was, or lower, but the theatre attendance, from the "boosting" of the ministers will continue to reap the benefit of the largely increased attendance by church people at their picture theatres. We fail to see where the church is being benefited by such so-called and misnamed co-operation as indicated in the clause:—"Help the ministers."

Ministers! The appeal goes out to you to learn how to help yourselves by adding to your church service program the practical use of suitable motion pictures, and thus build up permanently your own church work. The "Church and Pictures" Department of The Educational Screen it at the service of all ministers and churches. It will do its utmost not only to be a medium of exchange of ideas and methods, but will also offer constructive help in any way that will facilitate the right use of right pictures in the program of the church. This department asks for suggestions, courts criticisms, and especially is seeking for statements from such as have been and are using pictures successfully. The church film reviews and the suggested Service Programs are an indication of how we are seeking to render real help and reel-service to every reader of this magazine. Helps will also be furnished by the editor direct if you will write to him. (Address him at the office of the The Educational Screen.)

Why Keep the Sermon and the Picture Apart?

IT is reported that Rev. Robert W. Drawbridge of Pepperell, Mass., pastor of the community church of that place, holds a first-class projectionist's license, and also conducts "motion picture shows" " between sermons." It would seem that there is not a sufficient population to support a motion picture theatre and so this minister has, for several years run shows apart from the church services in the church building. It is reported that the best subjects are projected, including features, comedies, educational and news reels. Perhaps the circumstances warrant such a practice because of the inability of the community to otherwise see pictures.

On the face of it, however, do you not think that this is an unusual procedure, and one that cannot be carried on permanently without ultimately turning that community church into a mere community movie theatre? Does it not suggest that there should be a coming together of the representatives of the different churches in order to consider the question as to how the Church can take hold, develop and use the motion picture?

In the church's development of motion pictures the commercial idea, up to the present so prevalent, must be supplanted by the service idea. The church has been too long standing at the threshold. It is high time that it enter the open door, not only to use motion pictures, but also to secure a suitable church film library for its own advantage and for the good of mankind generally in the church's contacts.

Personally Conducted Church Film Reviews

As We Forgive—This is a beautiful and well acted two reel picture, based upon Paul's Epistle to Philemon. The story deals with Onesimus of old, and a young man in like situation to-day. Both through their misappropriation of funds to further their private investments prove faithless and unprofitable and come to grief, for, "The way of the transgressor is hard." This fundamental law of life is finely emphasized in the picture. Both men are brought to repentance in the hard path of retribution. Onesimus flees from his master, comes into contact with the Apostle Paul, and is converted to the Christian faith and life. His master Philemon has also accepted the faith under Paul, and this forms the whole background of the modern application of this beautiful story. On the basis of this story forgiveness and reinstatement is procured for the modern

young man who has paid for his misuse of funds with a prison sentence, is unable to retain a position after he serves his time, and drifts into a city mission called the "Come Back Club." The city missionary and the young man's former employer are fellow church members around which circumstance the incidents of the story are developed. There are also two maidens in the story, around which is built up the faithfulness and devotion of woman to the bethrothed, the sorrow that comes from wrong doing, and the sweet reconciliations that follow when the young men do right. The love scenes of Apphia and and Onesimus could be curtailed without any loss to the picture. (Pictorial Clubs, Inc., 808 S. Wabash Av., Chicago.)

A Suggested Service

Hymn.—A Charge to Keep I Have.

Psalm 51.

Gloria Patri.

Scripture Reading:—Paul's Epistle to Philemon.

Prayer.

Hymn.—I Lay my Sins on Jesus.

Sermon:—Luke 17:3.—If thy brother trespass against thee, rebuke him; and if he repent, forgive him.

Hymn.—Thou art the Way; to Thee alone from Sin and Death we Flee;

Picture Screen:—"As We Forgive." (Between reels a suitable slide may be shown, such as Jesus and the young man comforted by Him)

Announcements and offerings.

Anthem or duet:—"Jesus, Lover of My Soul."

Prayer and closing service.

Hymn.—What A Friend We Have In Jesus.

Benediction.

Climbing Life's Hill—Two reel picture on the elements in Christian character that make for a successful and happy life. There is a castle upon a far distant mountain that symbolizes success. To reach it requires difficult and arduous climbing. On the way the spirits of truth and sacrifice with love appear to guide and protect those seeking success, while the spirits of selfishness and procrastination also appear to defeat truth and sacrifice and lose success to the ambitious youth seeking it. The picture is well done and will prove very effective. *(Pilgrim Photoplay, Chicago.)* A suggested service provided.

My Shepherd—One reel on the Twenty-third Psalm. In the picture are the faithful shepherd, the large flock of sheep, the green pastures, the still waters, the sheepfold, the thieves that would steal and the wolf that would destroy. The various verses of the Psalm and the action suggested in each is very aptly presented in each detail. It provides very vividly the beautiful and comforting imagery of that gem among the Psalms. It makes a splendid application following a sermon on "The Lord is my Shepherd." *(World Educational Film Co., Chicago.)*

A Suggested Service for the Film

Opening Hymn—Now the Day is Over.

Reading of Psalm—Psalm 23.

Hymn—Savior, Like a Shepherd Lead Us.

Scripture—John 10:1–18.

Anthem—Gently, Lord, O Gently Lead Us.

Sermon—Isaiah 40:11—He shall feed his flock like a shepherd: he shall gather the lambs with his arm, and carry them in his bosom.

The picture then follows. (A few colored slides of Jesus the Good Shepherd can be worked in this connection.)

Prayer. Announcements. Offering.

Closing Hymn—Guide me, O Thou great Jehovah.

Benediction.

Neighbor Nelly—One reel, beautifully colored. The story of a growing girl. The beginning of the story shows her ten years of age. She has come to her neighbor

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where there is a lovely home surrounded by a beautiful garden. A devout old man, 85 years of age, with a wife "twice" his size, and three grown daughters constitute the family to whom Nelly is neighbor. The old man has taken a deep interest in this sweet, normal girl and they play together like two children. The old man at one time comes out of the kitchen with doughnuts and cookies which he shares with "neighbor Nelly." The doll instinct of the girl is directed to the baby that a nurse is wheeling near the home. Nelly takes the baby and entertains it. As the years go swiftly by Nelly is enjoying wholesome out door sports with her younger brother. This changes to association with another sister's brother as the sweetheart appears upon the scene, and the old man is forgotten by "neighbor Nelly." It is a sweet story that inspires all who see it with a desire to be pure and lovely in life, and to be surrounded by the beautiful in the really happy and worthwhile environments of life. The story can be used for an evening service, but is especially adaptable to be used at a social function of the church. *(World Educational Film Co., Chicago.)* A suggested service or entertainment program provided.

REVEREND Myron Ellsworth Hoyt, pastor of the Community Church, Augusta, Michigan is an ardent user of visual aids. He believes that pictures have an important place in school and general community development.

Reverend Hoyt says: "My use of these aids is simply founded upon a conviction of the premier place visual instruction has in our general and specific training and development. We have a motion picture program each Saturday evening during the fall and winter months as a part of our recreational and instructional program. We use the stereopticon frequently on Sunday evenings. The people seem to enjoy the pictures and there is no doubt in my mind as to their value."

An Exceptional Opportunity for Co-operation by the Church

The Federal Motion Picture Council In America, Inc. Originated In The Church.

BY JAMES MACRAE

HAVE you heard of the recent victory for the regulation of the motion pictures in the state of Connecticut? The Motion Picture Industry endeavored, by injunction, to set aside the recent law, but failed in its efforts very largely because of the splendid work of the representatives of the Federal Motion Picture Council in America, Inc. which was called in as a "Friend of the Court."

This organization is preparing for its fourth annual conference in the Congress Hotel, Chicago. An office has been established in this hotel by the Chicago Conference Committee, and Miss Alice Miller, formerly of the Chicago Motion Picture Censor Board, is installed as Executive Secretary. An interesting paragraph regarding Miss Miller's searching analysis of the pictures of the day in their bad influence upon children, is given in the May 9th number of Exhibitors Herald. It shows how she has attracted the notice of the Motion Picture Industry, and incidentally reveals her fitness for the work of creating a wide and telling interest among the churches and clubs for the coming national conference in February of next year.

The paragraph mentioned seeks to laugh out of court the "indecencies" spoken of by Miss Miller. They are, however, the same "indecencies" referred to in a statement made by Congressman Upshaw who is the author of H. R. Bill 6821 for Federal Movie Regulation. He is a "movie fan." He makes the following statement with regard to his own child and the "indecencies" of the movies:—"But the tragedy comes—the rude awakening, if you please—when I must suddenly grab my little daughter of tender years by the hand and take her away in the midst of some thrilling scene. Why? Ah, men and women—parents, teachers and character-builders—you know why!"

"But what are these little indecencies?" asks the Exhibitors Herald, and then proceeds:—"Miss Alice Miller, of the Chicago motion picture censor Board, used an effective phrase in her remarks last week to the Film Councils of America. She said, "The 'little indecencies' of the movies also constitute a grave offense against the morals of children." That's a well turned phrase. People who attend such meetings as the one addressed pick up neat phrases like that and carry them for years, planting them here, there and everywhere. They die hard. And of course nobody takes the trouble to find out what the little indecencies are.

"Now I've been going to theatres quite some time. I dislike dirt as heartily as Miss Miller or anyone else, though I don't blame my dislike upon the children. Yet I don't know what she's talking about when she says 'little indecencies.' Indecency is indecency and that's all there is about it.

"The implication, of course is that scheming producers so deftly insert dirty little things into the pictures that the morals of our children are disrupted despite the vigilance of our watchdogs. If that were true, if the little indecencies could be designated, censorship champions would have the material for much better speeches. Later on in her remarks, Miss Miller partially redeems herself. She says, 'If you really want to know how to clean up the movies I'll tell you. Become movie fans. We can go no further in protecting the public than it will allow us to." Except that the movies do not need cleaning up and that the public does not need or want "protection" against them, this last statement is not bad."

Will you not write to Miss Alice Miller Ex. Sec'y, Room B. 42, Congress Hotel, Chicago, Ill. and arrange to have her address large central groups, and tell you in facts and figures about the "INDECENCIES" that are a menace of the childhood and youth of our day and generation? Why not arrange to attend the Fourth Annual Motion Picture Conference, Feb. 10, 11, 12, 1926?

Let us make our Movies Clean and Wholesome.

The Motion Picture Industry had an ignoble origin, and because of the strangle hold of a few, possibly only three, who have grown rich so fast that they have not come to realize how ignoble they themselves are, keep the business from developing into production of higher and more elevating standards. Financially the industry has grown into the class of the great leading national structures of railroading and banking. And this has come about in the short period of about 25 years. It has its roots in the "penny-picture-arcades," the crude picture boxes of the boot-black stand, barber shops, and the one-time saloon. The men in the business have the money lust, whose only concern seems to be to get the money easily and quickly without regard to the evil done to the millions, especially children and young people, who daily patronize the movies where so much is unsavory, unwholesome, unclean in the picture product. There are men in the business, classed as "independents," perhaps, who are idealists and are seeking to improve the product, but these have small chance of being heard.

Reorganization of Picture Business.

The picture industry is still horribly warped by those few men, once poor but now rich, whose ideas are crude, ideals low, and their methods most unethical in their desperate efforts to hold on to the klondike field of the picture business, becoming all the more capable of working greater damage in the unscrupulous exercise of growing power because of their increased and ever increasing wealth. The picture business has not yet found its final form, and has a long way yet to go. In this period of organizing and reorganizing there is need of some agency from the outside that will see clearly, think rightly, and work unselfishly to evolve a great constructive program that will operate at the source and will follow through all the ramifications of production, selling and exhibiting. The purpose of the Federal Motion Picture Council in America, Inc. is to aid in the correction of the many present abuses of the industry, the creation of right moral standards, the featuring of the clean, wholesome elements that make for permanent values in all pictures of the screen.

The Crusader Seals.

To those who are interested actively in clean movies let it be said that much can be done by using the Crusade Seals as stickers on the mail that is sent out. The Crusader can be seen in the September number of this magazine under the department of The Church and Pictures. These seals can be had in any quantity by writing to the conference headquarters, Room B 42, Congress Hotel, Chicago, Ill. The cost $1.00 per hundred postpaid. Please observe the postal regulations in placing them on mail matter.

Holy Land Films

THE first films in a series of twenty one-reel subjects on the general topic of the Holy Land have recently been released by Pathe, through its exchanges. The general title of the series is "A Pilgrimage to Palestine"—and all treat of the sights and scences of the Bible Land. The first two numbers in the series are here noted, and others will be reviewed as they are released.

Bethlehem (1 reel)—The birth-place of the Christ Child is shown in its present aspect—probably little changed through the nineteen hundred intervening years. The Jaffa Gate, the Tower of David, the Well of the Magi, where the Wise Men of the East stopped, all are pictured as they must have appeared in Bible times.

The reel is delightful in its scenes of the Field of Boaz, where it shows a plow such as Boaz must have used; sowing as it was done in early times, and shepherds with their flocks still being tended in green pastures. The shepherd's sling is pictured in action as it was probably used when David slew Goliath.

From the shepherd's village on the outskirts of Bethlehem, the first glimpse of the little city as a whole is seen, in fine panorama. Views of the city streets follow, showing the market place where bartering takes place in the leisurely way of the east, and where traders from the desert offer for sale their camels hair cloth, and wheat in gaily colored sacks. Women spin in the market place with primitive distaff and wind balls of yarn for the looms.

A narrow street leads to the Church of the Nativity where the actual place of Christ's birth may be visited. It is pictured as it looks today—and the reel ends appropriately with a scene of the shepherds watching over their flocks at nightfall in the fields outside the city.

Nazareth (1 reel)—The little city is first seen from afar, as it lies among the hills of Palestine, and approaching it the visitor comes upon the place where Mary's home once stood. Well-photographed views show the statue of Mary in the garden, and the Fountain of the Virgin where today the women of the village fill their water jugs, precisely as did Mary herself in the Bible days. A carpenter shop in the village is pictured where boys work with their elders as did the boy Jesus.

The narrow streets, the crowds, the venders are shown—and the film takes the spectator beyond the city, up the Jordan to the Sea of

(Concluded on page 490)

School Department

Conducted by Stella Evelyn Myers
Forest Park Schools, Forest Park, Ill.

It is very generally conceded that one of the most needed developments in the use of visual material is a definite method of procedure for teachers not having the time to work out a special technique and for those not aware of the latent advantages in a scientific use of visual aids. We also need information as to materials for particular subjects, which are available at low cost. Teachers may start with meager supplies and show the need for a larger equipment as they are ready for its use. Again, fuller information as to the precise co-ordination of films with problem pursuits and the development of school subjects would be of much avail. With the co-operation of the readers we hope to gather together and publish such plans and information in so far as they have been found useful.

It is designed that much of our space for a time shall be given to geography for the following reasons:

(1) Geography is at the present time, the subject most benefited by visual aids.

(2) This branch is probably more widely studied in an intensive manner than any other branch amenable to visual aids.

(3) Geography, as it is taught, is often not an interesting or profitable subject because of poor methods of instruction.

(4) Geography can be made one of the most interesting and profitable school studies.

(5) In this field there are possibilities for developing an interest in the various peoples of the world, and for eliciting a wholesome sympathy for them as they meet their peculiar situations of climate, soil, natural resources, and relations arising from the accessibility of other lands.

The last named result of the teaching of geography, if realized, would, we believe, do more toward leading the next generation to world peace than any other phase of education. The international association of educators, meeting in Edinburg, Scotland, the past summer, recommended the seeking and adopting of texts in history, civics, and geography that would inculcate a spirit of international brotherhood. Study, based on concrete materials appealing to the eye, will aid immensely in accomplishing this purpose of world schoolmen.

Following up an article that was presented for geography in the November, 1924, issue of this magazine, a sketch follows, which is designed to be used by the teacher in introducing a new subject. A tabulated form is used, which is not intended to be a logical outline so much as a visual arrangement for catching the eye while the teacher talks before her class. The matter is merely a skeleton of the description on the back of the Keystone Views.* It is thought that by this means the teacher's time will be economized, and the pupils will more readily distinguish the major from the minor points of the reading-matter when it comes to them. This will mean that less time will be required by a class in handling the views and that the pupils will have a better perspective.

*The pictures this month are from the well-known Keystone 600-Set, of stereographs and corresponding slides. This seems a logical choice, for that set is widely owned by schools throughout the country.

A uniform answer test* may follow this study. Pupils ranking highest may give a lantern talk on the duplicate slides corresponding with the stereographs named by number. The test may then be repeated that the gain since the former test may be seen. Finally, films suggested may be screened to be followed by oral themes, written reports, or class conversation (if carefully directed for the proper placing of emphasis.)

Let us hear from teachers trying other definite methods, or this one. Let us know, also, what you need in this department of the magazine.

*We have test questions formulated for the subject presented this month. Obviously such tests should not be printed here. Inquiries may be made by correspondence.

How Orange Trees are Made to Produce Their Gold

A Topic Lesson using three pictures.

View 237 (Keystone 600 Set)

Large orange groves in Redlands, California.

I. Once this land was almost a desert.

II. The "vegetation" was burned brown in summer.
No rain.

III. Now the land is irrigated by water sent down from the mountains.
1. A main ditch is constructed to hold the water without leakage.
2. Side ditches lead the water out between the rows of trees.
3. Advantages of irrigation are,
The fruit-grower always has plenty of water but never too much.
4. A good system of irrigation is very expensive.
A. Sometimes growers unite to construct a system.
B. Sometimes large companies bring the water to the farm and sell it to users.
5. The chief trouble is the division of water among the users.
In many states laws have been passed to regulate the whole matter.

IV. The U. S. Department of Agriculture (in 1870) sent to California growers an orange, newly discovered near Bahia, Brazil.
The navel orange is the result.
1. It has a rich flavor.
2. Is seedless.
3. Soon navel oranges became one of the important crops of California.

View 238

The Orange. (We see here fruit and flowers on the same tree at the same time.)

I. Probably is a native of Indo-China.

II. It spread into Syria, Palestine, and Southern Europe.

III. Spanish missionaries brought it to Florida and later to California.

IV. It is now grown in

1. Asia Minor	4. Florida	7. West Indies
2. Italy	5. California	8. Brazil
3. Spain	6. North Africa	9. Paraguay

V. The highest type is probably produced in Florida and California.
VI. The wild orange is
Sour and small.
Long cultivation has made the present delicious fruit.
VII. The orange ranks third in importance among our tree crops.
VIII. Maturity of trees requires 5 to 10 years.
IX. The trees produce until about 100 years old.
X. There is a great risk of frosts in the valleys of California and on the coasts of Florida.
XI. Orchards are usually equipped with heating systems.
1. Hot water pipes are used, or
2. Oil is burned.

View 437

Valencia, Spain.

I. The center of Spanish art
II. Great port for shipping oranges.
1. Valencia oranges are known the world over.
2. Half the Valencia oranges are shipped to Great Britain.
Here they are made into the famous English marmalade.
III. The country about Valencia.
1. Well watered
2. Produces also
Rice
Grapes
IV. Was once noted for its silk.

Recommended Films on the "Orange"

The Story of the Orange (1 reel)—Orange growing in California, showing the cultivation of orchards by means of tractors. Irrigation is well represented. Trees are fumigated. Washing, grading and packing of fruit. Icing cars. Animated map.

(This film was made by the California Fruit Growers Exchange and is obtainable from the Y. M. C. A. and other centers.)

The Golden Gift (1 reel) Castle Films—Legend of Atalanta and Hippomenes. Sunny Spain showing orange grove. Planting of young trees in an orchard of California. Process of grafting is clearly represented. Irrigation, treating trees for pest, heating an orchard to prevent frost. Scrubbing fruit with brushes by machinery, grading the fruit, sizing, and marketing.

(Reviewed in The Educational Screen for April, 1925, page 250.)

The Kindly Fruits of the Earth (1 reel) Pathe—About one third of the reel is on the subject of the orange. (Reviewed in The Educational Screen for March, 1925, page 180.)

The Orange (1 reel) Prizma—(Reviewed in The Educational Screen for June, 1923, page 308.)

Holy Land Films

(Concluded from page 487)

Galilee where the Baptism took place. Excellent views show the shore of the Sea, as well as the wilderness scene of the fast of forty days and forty nights. The place where the first miracle is said to have been performed, and the well from which water for the wedding feast was drawn, are interestingly pictured. The reels of the series are carefully and instructively titled, and offer unique material of the travelogue type for school and church use.

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- ☐ PRIMARY SET—300 Stereographs and 300 Lantern Slides—Teachers' Guide with Index to Teaching Content of Pictures and Special Plans for the Use of the Pictures in Teaching Reading, by Miss Laura Zirbes of Teachers College, Columbia University.
- ☐ AMERICAN HISTORY SET—300 Stereographs and 300 Lantern Slides—Teachers' Guide with Complete Index to Teaching Content of Pictures.
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- ☐ MAP SLIDES—Political, Physiographical and Economic Maps on Slides. A Map for Every Need.
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Film Reviews for October

Napoleon and Josephine

THIS is the intimate personal history of the great emperor, and the devotion of his empress. The narrative begins in 1805, when in the face of possible defeat, Napoleon determines that his throne must not be left without an heir. The Empress Josephine has no son, and his ministers point out the necessity of his union with an ancient dynasty —suggesting the Princess Marie Louise of Austria. The Empress is acquainted with their decision; and the film recounts the story of her unwilling renunciation and her subsequent life in seclusion brooding always over the fortunes of Napoleon. When at last he meets disaster and defeat, she faces the revolutionary mob, holding in her arms the small son of Napoleon and his consort, and appealing to them for allegiance to their Emperor. It is too late, however; Napoleon is forced to abdicate, and Marie Louise takes refuge in her home land. But one day the Emperor returns to France again, and then it is Josephine who heartens him at the dawn of Waterloo—and it is her vision which stays with him to the last.

The film offers a sidelight on the well known figures of the time which makes for a better understanding of this period of history. It is a human story, if a relentless one—and the character of Josephine is appealingly played by Gertrude McCoy.

(7 reels. Film Booking Offices)

Film on Development of Labor Announced

Rothacker Film Manufacturing Company has just completed a feature for the American Federation of Labor, dealing with inter-organization work. Officials of state labor federations will lecture in cities in conjunction with the picture.

A PILGRIMAGE TO PALESTINE

TWENTY ONE-REEL PICTURES

A live series of travelogues in the Holy Land, for centuries the center of the world's interest. An inclusive tour, portraying customs, industries, and life of that country which has changed little in two thousand years.

Ideal for churches of all denominations, schools and all educational institutions. The first six in the series are especially appropriate for the coming Christmas holidays. They show scenes in the life of Christ from His birth to the Resurrection. The titles follow: Bethlehem, Nazareth, the Sea of Galilee, Bethany in Judea, The Garden of Gethsemane, and Via Dolorosa.

Not a dull, lifeless, badly-titled 'scenic', but an intelligent and human portrayal of Palestine in its geographical, historical and biblical significance.

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EDUCATIONAL DEPT.

PATHE EXCHANGE Inc.

35 W. 45, NEW YORK

Film Reviews (Cont'd.)

Our Daily Bread (1 reel) General Electric —A well-organized subject, treating in a clear and concise manner the steps in the development of methods for harvesting, milling and baking. The reel will be particularly valuable for instructional use with upper-grade and High School classes, to whom the historical aspects of economic geography can be stressed.

In the first section of the subject, devoted to the development of harvesting methods, the initial scene shows the farmer cutting his wheat with the old-fashioned cradle. Raking and binding by hand also belong to this era when "human power" was the sole dependence of the argiculturalist. Animal power somewhat later made the reaper of practical use. Especially interesting are the scenes which show the first machines developed, cutting and forming the sheaves—but these had to be bound by hand as before. McCormick's binder is then shown in splendid close-up, cutting and binding the bundles and casting them out. Now a further advance is made over the days of animal power, and mechanical power runs the farm machines; tractors are shown pulling huge combined harvesters and threshers over the vast fields of the Northwest.

Just as great a development has come in methods of threshing—from the days of the flail when human power beat out the grain, or animals separated the kernels from the chaff and straw by treading over the threshing floor. The treadmill thresher is well shown, in interesting contrast to the giant thresher in use today.

Early flour mills (beautifully illustrated with their accompanying water wheel) set along small streams, were the first steps in milling. From the early miller, feeding the grain into his grindstone, it is a long step to the electric roller mills of today—and the reel goes into some detail to show modern methods of milling, with a number of excellent close-ups to picture the wheat in various stages of the milling process.

Home baking is at last contrasted with the modern bakery wagon, which constitutes the last step in the delivery of their daily bread to the average family.

The Rubber of Yesterday (1 reel) Goodyear Rubber Company—Dealing with rubber production in the jungles on the banks of the upper Amazon, where the bulk of the wild rubber of commerce comes from, the reel shows several views of the river itself, and the treacherous rapids which make even travel by canoes so difficult and dangerous. Natives still employ their ancient methods of gathering crude rubber, and the picture shows them treading their way through the forest, gashing the tree by making herring-bone cuts in the bark from which the milky-white "latex" slowly oozes. The native is also seen making his fire of nut shells and smoking the rubber balls in the time-honored method. Piles of these balls are shown ready to be shipped to the rubber markets of the world.

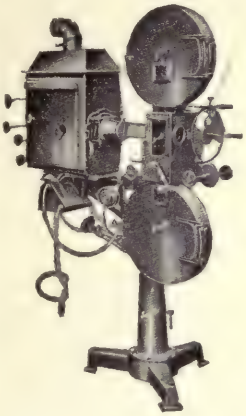
The cultivated rubber plantations of Brazil are also pictured, and the methods of tapping illustrated. When the latex is gathered, it is here poured into a large vat and acetic acid is added to assist coagulation. Then the rubber is made into disc-like sheets and transported downstream.

The reel is chiefly useful in teaching the story of rubber as it is produced in the jungle —the rubber of yesterday, in contrast with the more modern production on thousand-acre plantations, where rubber cultivation has become a fine science.

This subject is also available from some state centers.

The Staff of Life (1 reel) National Motion Picture Bureau—A History of bread-baking from colonial times to the present. The imaginery scene of the Pilgrims, confronted with the necessity of making their daily bread,

—MOTION PICTURES—



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constructing the first crude hearth on the stones of the seashore and baking on the hot stones the crude loaf, is plausible enough. Following that scene is the view of the quaint primitive kitchen of the colonial housewife, where corn meal was ground, measured out, mixed and baked—the oven floor lined with fresh green leaves which served instead of pans.

In Civil War days, the process of bread baking was still laborious—the housewife mixing her dough with a little of the previous batch of yeast to leaven it, since yeast of the modern sort was unknown.

So, through the generations, says the film, breadbaking no matter what the improvements, has been more or less laborious. But the problem is now solved with bread baked in a modern bakery, such as is pictured—that operated by the General Baking Company. Bread is now delivered wrapped and sealed at the door of the housewife.

The Walworth Craftsman (1 reel) National Motion Picture Bureau—In the guise of a child's bed-time story, about a craftsman who worked in a great wonder shop, we learn that he was confronted with the problem of making "the best harness in the world" for a certain great iron horse, a harness for the fins of a great iron fish, and one for the wings of a great iron bird. It appears that the harness which shall control each of these—the locomotive, the submarine and the airplane—is a valve.

The reel demonstrates a novel method of presenting the subject of fittings and tools for steam, water, air, gas and oil control, as they are made by the Walworth Manufacturing Company.

Manufacturing Atlas Portland Cement (1 reel) Alexander Leggett, New York City. (Also available from some state centers)—Photographed in the cement works at Northampton, Pa., said to be the largest in the

United States, the reel tells interesting and entertainingly the story of the making of this universal building material.

Top soil is stripped from the limestone in the quarries, and thousands of tons of rock fall with a single blast. From railroad car to cement plant, the reel follows the story of the rock until it is emptied into a gyratory crusher "like a big coffee mill." Animated drawings illustrate the process through which the rock passes, after which it is dried, relative amounts of various rocks weighed and the ingredients powdered to a flour-like fineness, in the tube mills. This raw material of cement is conveyed to the rotary kiln, the pictures of which are particularly fascinating. Scenes show the exterior views, the kiln slowly revolving, and views looking into the huge cylinder bring to view the burning clinker at a temperature of 3000°. Here again an animated drawing illustrates the action of the kiln, the feeding in of the raw material to meet the flame blown in, the passage of the rock to the "clinker zone" and the dropping of the burned clinker from the lower end of the kiln.

Again the clinker is ground to form finished cement, and bags and barrels are filled ready for shipment.

In conclusion, the reel gives quick glimpses of a number of buildings into which cement construction has entered, and the advantages of such construction are pointed out. In farm buildings, it is also a useful material—and some of the most interesting views in this section show the use of this versatile material in the construction of the Panama Canal.

The reel is well organized and titled, and admirably adapted to High School instruction—particularly with chemistry classes in their study of silicates, since it emphasizes the function of science in the industry.

The Grand Canyon of the Colorado River (1 reel) Ford—From the series on the *Regional Geography of the United States.* An outline map of western United States indicates the section through which the Colorado flows, and shows exactly the location of the Grand Canyon. Animated drawings indicate how the Colorado River formed the Canyon—picturing in cross-section the strata of resistant rock with softer layers between, each drawing fading into the next to illustrate how the river deepened and widened its valley.

The film suggests several questions as it goes along, which might well be productive of subsequent discussion and study, after the picture has been finished, but put in as they are, in the form of sub-titles, are a bit misleading—since the scenes immediately following are of little value in answering the questions. Such questions as, "Can you prove it?" (the statement that the rocks of the canyon walls were once sediments in an ocean bottom) is a question to which no answer is offered, for the following close-up of rock is no very great help for a school child in solving the problem.

The facts about the subsequent elevation of the land and the erosion of the Canyon, and its present depth as compared with Niagara, are well brought out. An especially interesting section of the reel shows the winding trails down into the Canyon, and views of the river itself and its rapids, the deep granite of the inner gorge standing in nearly vertical walls 1500 feet high.

The "wonderful, fantastic forms" produced by the weathering of the rock layers are well photographed—the isolated mesa-like forms left as the surrounding rocks were worn away—as for example the Isis Temple standing on a platform north of the Granite Gorge.

Well organized for teaching purposes.

Washington, D. C., the Capital City (1 reel) Ford—Another subject from the series on *Regional Geography of the United States.* The reel in its introductory footage makes excellent use of a map showing the Potomac and the general plan of the city along its banks. The map points out the Mall, extending eastward from the river, and in-

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dicates the location of such features of the city as the Lincoln Memorial, the Washington Monument, the Capitol, Pennsylvania Avenue and the White House. The tomb of Major L'Enfant is pictured in close view, showing cut in the stone of its base, the plan of the city which he laid out. There is also photographed Washington's headquarters in 1791, while the surveys of the Capitol site were being made. —Good views of the Capitol follow, photographed from several different angles, and showing particularly well both interior and exterior views of the two wings. The White House is also represented, as are also the Library of Congress and various other government buildings, several monuments, and the National Cemetery at Arlington with views of the ceremony in honor of the Unknown soldier.

A beautiful glimpse of the Pan-American Building recalls the World's Arms Conference, and the delegates are photographed.

Views of the old Ford's theatre, and the house across the street where Lincoln died, lead naturally to very beautiful views of the new Lincoln Memorial. The picture of the Washington Monument from the Potomac completes the reel.

Life on the "New York" (1 reel) U. S. Navy Recruiting Bureau, 318 W. 39th St., New York. Designed to present the various activities of the life into which the recruit is ushered, and to show in some detail the work-time and play-time hours of the blue-jacket on shipboard. The attractive phases of his life—the opportunities to touch at foreign ports—is suggested by some views of the navy men on shore in Hawaii, where they visit the bubbling lava sea of Kilauea. (Also available from some State University distribution centers).

Our Navy in the Near East (2 reels) U. S. Navy Recruiting Bureau, 318 W. 39th St., New York. "A new page" says an early sub-title, "in the history of the navy" is its recent record in the famine regions of the eastern Mediterranean. A map indicates the locale of its activities in this case, and the picture begins by showing the destroyer taking on fuel, ammunition, food and supplies at Norfolk,

and the line of ships steaming out of Hampton Roads—always an impressive spectacle. Drills and exercises occupy the time on board and a brief stop at Gibraltar affords several views of this western fortress on the Mediterranean.

At Constantinople, where the destroyer joins the American flagship in the Bosporus, excellent views show the straits, a panorama of the city, and numerous street scenes, as well as a fine view of the Mosque of St. Sophia and the famous International Bridge.

The chief current interest of the reels however is concerned with the rescue work done by our navy when Smyrna was captured and destroyed by the Turks. The burning city is seen from the waterfront, and the bluejackets land to guard the American Consulate, as well as to aid in rescuing the homeless and carrying them to places of safety in improvised refuge camps. In other ports, also, when Armenians and Greeks are being driven out of Turkey, the navy helps in the rescue work.

The second reel is given over almost entirely to views of ports of the world to which the men go on cruises—from Cairo they visit the Pyramids and the Sphinx, or go 400 miles up the Nile by rail to view the Valley of Kings and Avenue of Sphinxes. At the tomb of Tut-Ankh-Amen, they see the work of the American discoverers. From Jaffa others embark on a pilgrimage into the Holy Land, where a number of excellent scenes are taken in Bethlehem and Jerusalem, and among the barren hills of Palestine. Camel races at Damascus are a modern touch.

At Naples they visit the recent excavations among the ruins of Pompeii, and Rome is represented by fine views of St. Peters and the Vatican. While in the city the men place a wreath on the tomb of Italy's unknown soldier.

Several other views of rescue work done to ships in distress, which were encountered by our vessels in cruising from port to port, close the subject, which justifies the sub-titles assertion that our Navy is carrying on in a way to bring credit to itself "and its country."

Produced by the Bureau of Navigation, under the direction of the Secretary of the Navy.

Baby Songbirds at Mealtime (1 reel) Pathe—A delightful little study of birds—their nesting and feeding habits. The little actors belong chiefly to the finch and sparrow families—and the reel shows a bullfinch munching his breakfast, a chaffinch bringing food to a nestful of fuzzy heads, and a brown linnet conveying food from her crop into the mouths of her baby birds. Sparrows and their nests are shown—and particularly fascinating to the child audience will be the intricately-made nest of the long-tailed tomtek, especially if they are prepared beforehand to appreciate its remarkable construction.

A teacher's aid pamphlet accompanies this reel—as all those of the Screen Studies—and can be used to good effect. Titling is done with a youthful audience in mind and the film is well adapted for school nature study as well as general programs.

The Hungry Dragon. (1 reel) Carlyle Ellis—A delightful puppet play in film, telling a fairy story of "Once upon a time," when there lived in a castle a little Princess who was sought by a handsome Knight, *Right Living*, lately back from a crusade against *Disease*. The latter's henchmen *Bad Food* and *Late Hours* seize the Princess, bind her and carry her off to the stronghold of the enemy. Through the Foust of Declining Health they pass and finally they turn loose upon her their pet dragon *Tuberculosis*,— but the Knight *Right Living* is in close pursuit. He battles with the dragon, rescues the princess and they live happily ever after.

The little sets are charmingly imaginative in their conception, the puppets will delight any audience and the dragon is something to be remembered. The reel should serve as a decided aid in bringing home to children as well as adults the lesson that "with courage in the ways of health, one need never fear tuberculosis."

(The subject was produced for the New York Tuberculosis and Health Association.)

Notes and News

(Concluded from page 469)

Plain Dealer of August 30th quotes Coogan Sr. as saying:

"Jackie's fortune has been obtained from the motion picture industry and if he can be instrumental in the development of the art of motion picture presentation, he will do so. Schools in the vicinity of the new theatre, which do not have auditorium facilities, will be at liberty to use the auditorium to present plays. We intend to place on the staff of the local theatre and other playhouses (because this will be the first of a chain of Jackie Coogan theatres) persons trained in child welfare work. It will be our aim to encourage juvenile talent."

The *Film Daily* of September 1st carries a note from Los Angeles to the effect that the Jackie Coogan Productions had purchased the Langley interests in the West Coast—Langley Circuit composed of 21 theatres in Southern California.

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The most efficient projector of this type ever manufactured. Newly designed lamp and optical system—single electrical control.

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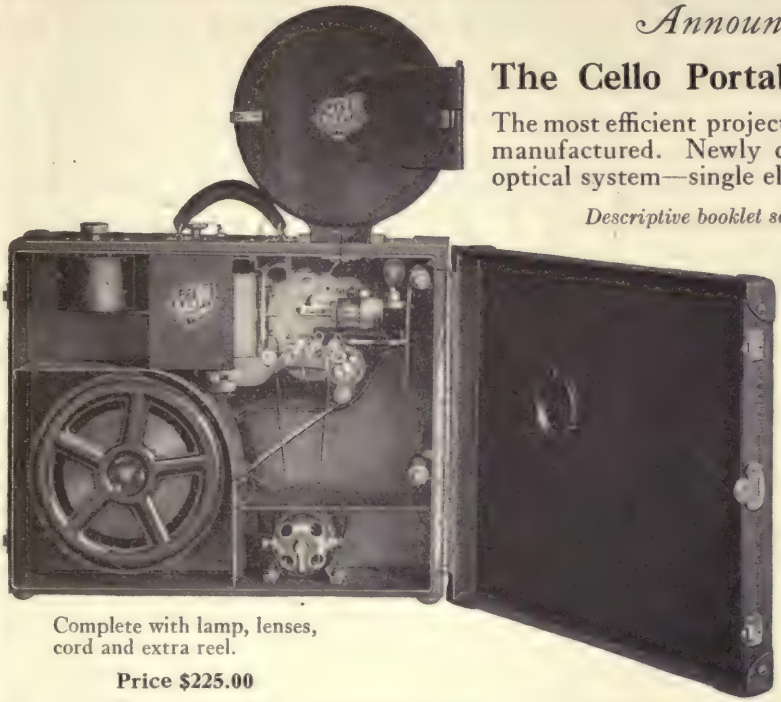

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Dayton School Movies

GEO. B. STEWART

IN introducing educational films on an organized basis and in the weekly showing of some select film in every school of the city, those who officially sponsored the effort held no vain hopes for any magic route to education, nor any boulevard for lethargy in teaching. Motion picture visualization appealed strongly as a real aid to lasting instruction and to education in all its implications. Our Dayton leaders caught the vision of its possibilities, and, pleased with the plan outlined some two or three years ago, have consistently followed it up. It was clearly a case where the distributor and educator moved with an open mind and a clear conscience toward a practical solution of the intricate subject. When one considers that it is yet, and, possibly was more, an unorganized mass back two or three years ago, it necessitated some experimentation to move in the right direction. But the method adopted then has grown in favor and is spreading to other and larger cities.

The plan is simple; it works; it avoids duplication and neglect. It's an inspiration and joy to teacher and pupil, for it is known that expert counsel and professional manipulation run through the whole procedure. It's on schedule and a paid operator gives a business turn to the project as would not be possible otherwise.

VALUE APPARENT

The evidence is all but overwhelming that the motion picture has a vital place in the curriculum, perhaps from the kindergarten to the Varsity, but it has not been clear how to organize and best use even the great amount of film service which is available to-day.

Perhaps Dayton plunged somewhat; perhaps the plan may not be in vogue when the next generation comes upon the scene; perhaps a great state or local library of films will modify this procedure materially; but, as things stand now we believe the Dayton plan works to the best advantage to all concerned and moves in the realm of heaven's first law of order. It has been heartily approved by the state directors of education in our own state, as possibly the most advanced position taken to save confusion and irregularity. Amid the many voices shouting ways and methods, it seems to move forward, each year supported by the Board by a better budget, which, to be sure means better service and class of films available.

To the observing ones it would appear as well to dispense with text-books as to dispense with text-films for the projecting machine— and, without exception the films are standard width and mostly cellulose acetate or non-flam films. Each school provided its own equipment, choosing the projector believed to be best suited to all school needs; the board provided the service. Every child in Dayton schools is given this lasting instruction and moral girding at a price much below the salary of a mediocre teacher.

There may be serious objections and local alibis against the use of the visualizing film, but it ought never to be the bogy of expense. It is more to be considered from the standpoint of practicability than outlay of school funds. If visual education has the merit, popularly accorded it, it should be treated seriously and with relative values always in mind. If it is a fad or capricious interloper in the halls of education, the sooner we rid ourselves of it the better. If it is a bulwark of present day instruction, the innovation should quickly be made a revelation.

PLACE AND POWER OF PROJECTION

The film field in education is not to be overestimated any more than underestimated. But we have suddenly come upon a new appreciation of cosmopolitanism; almost shocked and rushed into a new world, both objective and subjective, which requires that we grasp adequately relative values in education, and, for the children, annihilate distance and chance to their lasting welfare and advantage. How best can we grip this new condition in Dayton and elsewhere? How can we best impress upon the minds of the young the real values in life in contrast to the flotsam and jetsam of energies wrongly directed? President Coolidge delivered an inaugural address with all the potency of radio and modern equipment for extension, and what was the underlying burden of that marvelous address? The relative values in life, the spiritual significances, the necessity of making the economic serve the intellectual and practical, with personality as the great objective of all!

There is much we think essential to education which we can eliminate, much of the traditional must be sloughed off in a reappraisement of values; much experimentation at the expense of the scholars must be abandoned, but as long as we seek to turn out trained citizens we must not lose sight of the real values, not only for making a living but also living the making. No political, social or religious bias can be charged here, yet films may be made to do a double duty, both instruct and inspire.

GIVEN FAIR TEST

The Dayton plan of visual education has been made successful because it has been faithfully sponsored and given a fair try-out. Things do not succeed in the educational program any more than the business world without pains and preparation. Once the institution wins its spurs, we believe greater progress will be made. Perhaps Dayton has once again done a little pioneering, not in the air this time, but in the art and method of projection. At least thirty-two educational

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1476 Broadway New York City

films are thrown on the screen each school year, illustrating the subjects most practical and subject to visualization of motion. In most cases, classes marching to music, file to the auditorium or the room best adapted for projection, and in a most orderly manner take this as a part of the business of the day, not as an entertainment or recess, but as a session of the curriculum study. This in itself validates the whole course. Much depends upon the principal organizing for speedy and orderly assembling and dismissing. Discipline is emphasized, not to a point psychologically unwise, but in keeping with the whole situation. The Movie performance is not a study hall; a certain reasonable latitude of bearing must be fostered, yet school dignity sustained. No rules can be laid down here, common sense must govern the procedure throughout. With us it is one reel of fifteen to twenty minutes duration, then back to study or recitation, in keeping with the schedule of a platoon system. No particular break; a little instructive recreation is the result! Such subjects as history, nature study, the descriptive sciences, particularly botany, biology and physiology, are impressively taught by the film. Special and timely films and some which might properly be termed religious films—in reaction at least—are selected and used with discretion and as nearly timely as they can be made. But, whether before or after the presentation of the material by the teacher in her regular class-room work, it has proven beneficial for its visualizing effect and solid worth to learning. Follow-up work in essays and drawings, newspaper stories and memory drills, has proven helpful in the course. Unless I am very badly mistaken from the principals' reports from the general expression of interest manifested, here is one institution Dayton will not lightly abandon; motion pictures, at least in the grades, have come to stay, and the same could be adopted in principle by a great many other school systems. Distributors of the same bearing and outlook as the International Church and School Film of Dayton, should be given free rein to assist the school authorities to mark out the best available material for the courses.

Mr. Stewart gives a list of films used in the Dayton schools during the year and voted by the Principals as "excellent."

The Educational Screen is particularly interested in this list. Practically every one of the films except two or three produced in Dayton and chiefly of local interest—appears in "1001 Films."

As it may interest our readers to know what subjects were found especially valuable in the work of the Dayton schools, we give here the serial numbers of the films as they stand in "1000 and One."

10	421	1477	1557
61	497	1490	1591
186	673	1491	1623
233	886	1506	1627
272	968	1513	1879

Here It Is!

(A Trade Directory for the Visual Field)

FILMS

Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.

Bray Screen Products
130 W 46th St., New York City
(See advertisement on page 492)

Bosworth, DeFrenes & Felton
Distributors of "A Trip Through Filmland"
60 N. State St., Wilkes-Barre, Pa.

Carlyle Ellis 71 West 23rd St., New York City
Producer of Social Service Films

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 454)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 480,481)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Outside Back Cover)

Film Booking Offices of America
723 Seventh Ave., New York City
(See advertisement on page 449)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 452)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 493)

Pictorial Clubs, Inc.
350 Madison Ave., New York City
(See advertisement on page 485)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Rothacker Film Mfg. Co.
1339 Diversey Parkway, Chicago, Ill.

Rowland Rogers Productions
71 W. 23rd St., New York City

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 507)

United Cinema Co.
120 W. 41st St., New York City
(See advertisement on page 499)

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

MOTION PICTURE CAMERAS

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 480,481)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill
(See advertisement on page 511)

A. S. Campbell Co. East Boston, Mass
(See advertisement on page 499)

DeVry Corporation 1091 Center St., Chicago, Ill
(See advertisement on pages 480,481)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City
(See advertisement on page 495)

Safety Projector Co. Duluth, Minn.

Chas. M. Stebbins Picture Supply Co.
1818 Wyandotte St., Kansas City, Mo.

United Cinema Co.
120 W. 41st St., New York City
(See advertisement on page 499)

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

PUBLICATIONS

Educational Aid Society
(College and Private School Directory)
110 N. Wabash Ave., Chicago, Ill.

Journal of Geography
2249 Calumet Ave., Chicago, Ill.
(See advertisement on Inside Back Cover)

Progressive Teachers Morristown, Tenn.
(See advertisement on page 510)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Charles Leo Fitz, Inc. Mayville, Wis.
(See advertisement on Inside Back Cover)

Pannill Screen Co. Petersburg, Va.

Raven Screen Corporation
1476 Broadway, New York City
(See advertisement on page 501)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 497)

If you would like to see your name and address in HERE IT IS write THE EDUCATIONAL SCREEN

SLIDES and FILM SLIDES

Geography Supply Bureau
314 College Ave., Ithaca, N. Y.

Keystone View Co. Meadville, Pa.
(See advertisement on page 491)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 507)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 450)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co., Rochester, N. Y.
(See advertisement on page 512)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 480,481)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 507)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 450)

STEREOGRAPHS and STEREOSCOPES

Keystone View Co. Meadville, Pa.
(See advertisement on page 491)

Another Film By James K. Shields

For the League of Nations Non-Partisan Association, James K. Shields has in production "Hell and the Way Out"—which in story form tells the lesson of war's folly and destruction and the solution in the birth of the League of Nations in 1920. The major portion of the feature deals with the work of the League, its organization, some of the many difficulties it has solved and the national troubles it has averted during the past five years. The film also illustrates the work of the Permanent Court of International Justice in promoting the peace of the world.

THE Standard Slide Corp. of 209 W. 48th St., N. Y. have purchased the entire catalogue of Moore Hubbel Co. and the De Vry Corporation, consisting of exceptional Educational and Religious negatives including the famous Primary and Elementary slide set.

This set is designed for every day use in the class room — is a complete and comprehensive collection covering every phase of Primary and Elementary Education.

The slides are correct in composition and excellent examples of photography. They are made in black and white and hand colored and prices are very reasonable.

Write them at once for their new catalogue which is free.

Fall Convention of the Screen Advertisers Association

AT the invitation of the National Cash Register Company, the Screen Advertisers Association will hold its Fall meeting in Dayton, Ohio, on Thursday and Friday, October 29th and 30th. The sessions will take place in the National Cash Register Schoolhouse,—a particularly fitting site, since many practical demonstrations of the use of the screen in industrial education have taken place here. The National Cash Register Company was one of the earliest exponents of the visual method in instructing its employees as well as furnishing them wholesome entertainment during the leisure time.

The Screen Advertisers Association is entering upon another year of construction work under the leadership of Douglas D. Rothacker, re-elected president at the Cleveland Convention of the Association last March. Other officers are M. J. Caplan and Elmer Kuhn, Vice-Presidents, and George J. Zehrung, Secretary and Treasurer.

A cordial invitation is extended to all interested in the use of visual means in advertising to attend the Dayton meeting. Full particulars and a copy of the preliminary program may be secured for the Secretary, 120 West 41st Street, New York City.

Among The Producers

Contributions from the Field

Pathex Renders Motion-Picture Practical Ally of Educator

THE past month has witnessed what undoubtedly will prove to be one of the most important steps yet taken in bringing the motion-picture to the aid of the American teacher.

The problem of just how to make the ubiquitous movie a useful and lasting ally of the "little red school-house" is one with which educators and motion-picture experts have grappled since the inception of the film industry. The alliance has been effected without a struggle.

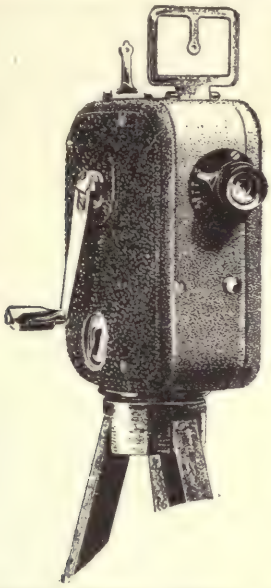
The matter of suitable equipment has proved especially perplexing to the sponsors of the educational movie. The standard motion-picture camera and its mechanical concomitant, the projector, are intricate mechanisms requiring special knowledge and considerable skill to operate successfully. Their installation in the school auditorium and use for lecture purposes have entailed the subsequent hiring of skilled operators or the intensive training of teachers or advance pupils to handle the machines. Educators, generally, complain that however effective the motion-picture may be for the purposes of lectures before assemblies, it falls down badly as a direct aid to the lesson being taught in the classroom. Obviously, the standard projection equipment is too bulky to be installed in each classroom, and thus the application of the film is lacking at the source where it is most needed as an auxiliary to the educational process. In the chapter of the story of the rise of the motion-picture as an educational medium now being written, this barrier and all its attendant difficulties have been overthrown at one fell swoop. The new invention not only permits actual projection of motion-picture subjects, correlated with the pupil's studies, in the classroom itself but also makes possible the operation of a projector, with perfect results, even in the most unskilled hands.

The American sponsors of this invention have been organized as the Pathex, Inc., which is a subsidiary of Pathe Exchange, Inc., one of the oldest established companies in the motion-picture industry. Pathex, Inc., is promoting the new camera and projector in America under license from Pathe Cinema of Paris, the patentees. The invention has already met with tremendous success in France and other European countries, where many thousands of the Pathex sets are being sold monthly.

This invention comprises a motion-picture camera and a projector so small as to be enclosable in a small-sized hand-bag, the combined weight of both machines being about five pounds. Neither camera nor projector, while admirably adapted for use in the home, is in the nature of a toy. The labor and thought of over twenty-five years of continuous study and experimentation have gone into the invention as presently perfected. Both camera and projector are constructed strictly along scientific lines and are designed for practical service in the laboratory, lecture-hall, school-room, factory, shop, etc.

The Pathex camera approximates the size of the standard snapshot camera. The lens is an f3.5 non-adjustable fixed focus anastigmat. The major portion of the camera-enclosure is taken up by the film magazine, which is a light-proof container holding the raw film stock on which the subjects in motion are registered photographically. The film strip is wound around a reel in the upper half of the magazine. When fitted into the camera-enclosure the film strip passes

from the upper half of the magazine down along the film track of the camera, directly behind the lens, and is engaged in another reel at the lower half of the magazine. Each

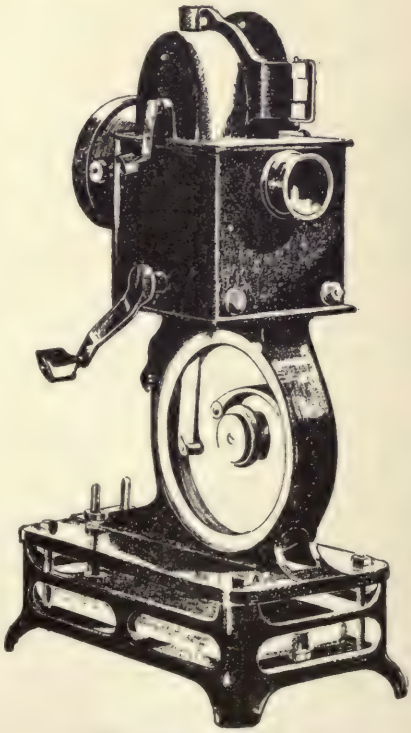


The Pathex Motion Picture Camera

magazine holds thirty feet of film. The individual picture-square or "frame" is two-eighths by three-eighths of an inch and there are 1100 such frames in the thirty-foot reel. This thirty-foot reel is the equivalent of sixty-nine feet of standard film. In the ordinary motion picture film considerable footage is used up by the explanatory reading matter, known as "Sub-titles," as much as twenty to thirty feet often being used for the longer titles. In the Pathex exhibition film the footage devoted to sub-titles is reduced to a single frame, or, in the case of a long sub-title, to two frames. This saving in footage is secured by an ingenious device which automatically stops the sub-title long enough before the projecting lens to permit the complete perusal of the reading matter on the screen.

Another especially ingenious feature of the Pathex film is that the perforations are found in the center of the film strip between the individual frames instead of on the edges of the stock as in the standard film. A mechanical claw operated by the crank handle of the projector engages in the perforations and pulls the film down in front of the projecting lens. After the entire reel has been exposed the magazine is removed and forwarded to the Pathex office for development without charge. These film magazines are procurable at any of the Pathex agencies at a moderate cost.

The Pathex projector also combines to a marvelous degree efficiency of operation with economy of space. The projector itself is only twelve and one-half inches high and is fastened to a base which is seven inches long and three and three-quarter inches wide. It has all the essential mechanism of the standard projector—lamp house, upper and lower magazines, adjustable lens, shutter, intermittent, and an ingenious arrangement of cogs and friction rollers to assure a steady pull on the film strip as it is drawn before the projecting lens. The movement of all these



The Pathex Projector

parts is controlled by the crank-handle, and the operation of the entire machine has been so simplified as to be practically automatic. The projector is equipped with a 12-volt lamp, current for which is secured from the ordinary house circuit by merely plugging into an outlet or lamp socket. It can thus be seen that this new projector offers none of the handicaps with which the standard equipment is beset in the matter of use in the school-room. The Pathex projector can be set up in a few seconds on a table or desk. Teacher or pupil, with but a few words of instruction, can proceed with the operation. Projection can be carried on in daylight, making it unnecessary to darken the room during the lesson. The projector is stationed behind the screen, and thus both teacher and projecting machine are stationed facing the class or audience. If a lesson develops a point or problem not previously anticipated, that admits of illustration by motion-pictures, the Pathex can be brought into immediate action and applied directly to the question at issue. If there is one picture, or a group of pictures, that requires closer scrutiny or more detailed study, the projector can be stopped, without danger to the students or harm to the machine, and the individual picture investigated at greater leisure. Any picture or group of pictures can be repeated as often as may be required by use of the re-wind without necessarily running off the entire reel.

Another feature of the Pathex invention that makes it admirably suited to classroom use is the non-inflammable character of the film stock employed. This specially manufactured stock is an innovation in the American market. It is entirely free from the dangers found in the highly inflammable film in general use, and is declared to be vastly superior to the slow-burning stock now in distribution for special purposes. The Pathex film stock can thus be employed under all conditions with the utmost safety both to operator and spectators.

Another important feature of the Pathex invention from the educational angle is the library of exhibition films which is being assembled. These exhibition films are made available in thirty and sixty-foot reels and cover a wide range of subjects. Over two hundred subjects have already been prepared, and this catalogue is being added to steadily. In the "Animal Life" division are found such zoological studies as "Bear Facts," "Trailing the Coyote," "At Home with Lions," "Hunting Monkeys," "A Meeting with Reynard," "Mother Robin," "Carnivores," etc. In the "Industry" division are made available "Artistic Glass Working," "Electro-plating," "Timber Thrills," "Treasure in Leather," "Books," "The Lost Art of Bronze Casting," and many additional topics of an occupational kind. The "Art" catalogue includes such subjects as "The Making of an Etching," "Art by the Ton," and "Casings of Chivalry." "The Marvel of the Egg," "The History of a Volcano," "Crystal Closeups," and "Fireless Heat" are among the scientific subjects already catalogued. In the "Travel" division there are found "Acropolis at Athens," "A Trip into Alsace," "In Hansi's Country," "Milan," "Notre Dame de Paris," "Rome," "Venice—its Monuments," "South Sea Hours," "The Alaskan Mail," and many others illustrative of the life and customs of peoples in different parts of the globe. In addition to these instructional films there is a wide variety of subjects of a purely entertainment nature, including comedies, drama, sports, cartoon novelties and the like.

The Pathex camera and projector have already been placed on the market in the Eastern section of the United States and early returns point to an enthusiastic reception on the part of the public as well as by educational, commercial, and welfare institutions. Plans are being perfected for the release of the Pathex machines in other parts of the country in the very near future. At present

(Concluded on page 512)

TEACH WITH

THE S. V. E. FILM STEREOPTICON AND

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The Most Convenient Visual Aid Ever Invented

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We Also Rent and Sell Motion Picture Schoolfilms

SOCIETY FOR VISUAL EDUCATION, Inc.

327 South La Salle Street **Chicago, Illinois**

Self-Operating Motion Pictures

BY FREDERIC J. HASKIN

MOTION pictures—without an operator to handle the projection machine, to rewind the film, to adjust the reel, and to do all the other things heretofore required of an expert attendant. Motion pictures merely by snapping on the current from an ordinary electric light socket. Motion pictures in daylight as well as darkness.

This means motion pictures in the home, in the schoolroom, on the lecture platform, in church, in hospitals, in hotel lobbies, in railway stations, in shop windows, in offices, in salesrooms, on board ships, as they have never been known before.

It means visual education as it was dreamed by Thomas A. Edison more than 30 years ago, when he was doing work that made possible that modern marvel, the motion picture. "The printed lesson will be largely supplemental—not paramount," said Edison.

And all this is no longer a dream, but is a practical reality as the result of the genius of a young man from Wisconsin, who has perfected a self-operating continuous motion picture projector. The Government has set the seal of its approval on the invention by purchasing machines which are to be used in the educational work of the various executive departments, such as the Indian Schools of the Interior Department and the Bureau of Extension of the Department of Agriculture, and possibly by the Department of Commerce and by the Shipping Board, as educational

Secretary of the Navy Wilbur and C. Francis Jenkins, the famous inventor, examining the Capitol Projector

and entertainment features on board ships of American lines. Prominent educators are planning to introduce the machines into the classrooms of public schools and colleges, and business men, who are always about three jumps ahead of everybody else in utilizing new ideas, are already using them in numerous commercial ways.

Product of Twelve Years' Work.

William C. Raedeker is the inventor, and his invention is the product of 12 years of hard work. However, Mr. Raedeker bids fair to have a more enviable experience than has been the fate of many inventors, for he is only in his 30th year.

The distinguishing feature of the new projector is an ingenious mechanism by which the film, as it unwinds to be projected, rewinds into the original reel, which is, thus constantly of the same size. Thus, too, the film is projected continuously, over and over again, as long as the electric power is turned on. Instead of the usual 35 millimeter film, the film used is the Eastman safety standard 16 millimeter film, which, it is claimed, will reduce the cost of prints 40 per cent. It is also claimed that the method by which the film is moved, instead of being stepped forward frame by frame, prolongs the life of the film many times and results in a further marked economy.

Pressing a button starts the projector and no further attention is required until it is desired to stop it. Should the film come apart, due to improper patching, an automatic mercury switch instantly stops the projector.

Small, Light and Compact.

The projector is small, light and compact. It is enclosed in a box, similar to a traveling man's sample case, about 18 inches long, slightly less than that in height, and about 5 inches deep. The moving picture is shown within a collapsible shadow box, attached to the side of the case and extending out some 3 or 4 feet, so that the whole apparatus can rest upon an ordinary table or office desk, or the shadow box may be removed and the picture thrown from an aperture in one end of the case upon screen or wall.

This is the form of projector that it is believed solves the problem of the use of motion pictures in schools—visual education—because it eliminates the necessity of an expert operator, and because at a range of 15 feet, or within the confines of the smallest classroom, the picture on the screen or wall is as large as that secured at a distance of 70 feet by an ordinary projector. The teacher operates the projector readily after the briefest explanation as to how it works, starting and stopping it at will, and having the lesson repeated as often as desired. The machine weighs less than 20 pounds and can be handled easily and quickly, and the further advantage is claimed for it that it is much less expensive than the ordinary projector, both in initial cost of machine and prints and in maintenance and operating expenses.

Recently Used Here.

An interesting illustration of the commercial use of the new projector is found in connection with the formal opening in Washington of the new Mayflower Hotel, a $14,000,000 hostelry, said to be one of the finest in the world. Motion pictures have been taken of every feature of the hotel service from kitchen to bed-room and of all the events of the opening dinner and ball. Out of these a reel will be made to be shown in cabinet projectors that will be placed in the lobbies of other hotels throughout the country, on steamships and abroad.

Other commercial films now being shown include every step in the manufacture of a watch by an Illinois company, and a grade crossing disaster that was staged by the New York Central Railroad as an object lesson in

Songs That Will Live Forever

The choice melodies of many generations of music lovers are here. The songs that will never die. The melodies that you will like best and your pupils will love to sing.

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has words and music for every occasion. Melodies of the heart, of patriotism, love of country. Operatic selections, old folk songs, marches and children's songs.

Never before was a book so *pa'nstakingly compiled* to sell for *so low a price.* It has just the songs *you want—for only* 7c a copy. Over 6,000,000 sold—that's the best proof of merit.

PRICES: 7c each in 100 lots, f.o.b Morristown. $1.00 dozen prepaid. Less than 12 at 10c each, pp.

The Progressive Teacher

Morristown **Tennessee**

the operating of automobiles.—*The Washington Star.*

Note—Full details of the Capitol Projector may be obtained from Sumter Calvert, President of the Capitol Projector & Film Co., 133 West Washington St., Chicago, Ill.

A New "Movie" Camera for Amateurs

We have just been let into the secret that a wonderful new daylight loading motion picture camera of professional quality, automatic in operation, has just been perfected by Mr. H. A. DeVry and will soon be available for the amateur in the home, school, church and factory. He says it will settle forever the question of film supply, as its low price and simple operation will enable everybody to make his own motion pictures of the same standard size and quality as used in the theatres.

Campbell Co. Makes New Projector

A new suitcase-model projector, the **Cello,** is manufactured by the A. S. Campbell Company of East Boston, Massachusetts, who are makers also of the Graphoscope. Both are distributed by the United Cinema Company, 120 West 41st Street, New York City, and its branch service organization.

The **Cello** combines a number of attractive features, such as rugged construction, compact design and simplicity of operation. The film threads in a straight line through the projector, and the optical system perfected in this machine results in a clear and brilliant light field. A single switch controls both motor and lamp, as well as a pilot light inside the case to facilitate threading. This switch, when turned by a knob on top of the case starts the motor; continued turning switches on the lamp—first dim and than to its full capacity. The same knob may be turned further, acting as a speed control. In case of emergency, one operation cuts off the lamp, stops the motor, drops the fire-shutter and turns on the pilot light inside the case. This electrical control is claimed to be an exclusive **Cello** feature, and one which results in greatly simplifying the operation of the projector by doing away with separate confusing switches.

A 200-watt, 50-volt lamp is used, cooled by a fan attached to the motor shaft. The lamp is only 5½ inches from the objective lens, resulting in a clear, evenly-distributed uniform light, which will throw a picture 9x12 feet at a distance of 60 feet.

The machine is available in two models—Type X and Type O—the latter having the "stop" feature by which a single frame of the picture may be held upon the screen as long as desired.

The **Cello** is also available, in a light-weight model—Types A, B, C, and D, made either for narrow and standard width film, and with or without motor attachment, in prices ranging from $65.00 to $100.00.

Physics Lecture Room
Lane Technical High School
Chicago

Lane Technical High School, one of the largest high schools in Chicago, has nearly 5000 boys in its regular day school, 3500 in the night school and approximately 1600 pupils in the summer school. This large school has a staff of more than 300 teachers. The Acme S. V. E. is an indispensable part of Lane's teaching equipment.

Incomplete records show there are 31 large school systems in this country which have from 5 to 46 Acme projectors in use. The investigations and tests conducted by these larger cities will be of great aid to other school systems in the selection of proper motion picture equipment for their schools. Use the coupon and get this valuable information.

ACME MOTION PICTURE PROJECTOR CO.

1132-1136 West Austin Ave.

CHICAGO **ILLINOIS**

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.

I am interested in the tests conducted by other school systems and why they selected Acme Projectors. Please send complete information.

Name .....

Address .....

The Film Councils of America

(Concluded from page 479)

THE International Prison Congress, meeting in London in August, considered as their third question: "What is the best method to preserve the community, especially youth, from the corruptive influence of pictures and in particular from film productions which incite to crime or immorality?"

A lengthy report was read on the subject, and then this resolution, significant and splendid, was passed.

1. An effective film censorship should be set up in every country with the primary object of protecting the youth. It is necessary to take special measures and to inspect cinemas to insure the carrying out of the decisions of the censorship.

2. The censorship should not be confined to questions of obscenity but should deal with all matters connected with the cinema, calculated to injure or deprave the young.

3. Special exhibitions with special films should be provided for young persons.

4. The State should subsidize organizations for the production of films which are of real value for young people and the general public.

5. The question of the film is of international import and should be dealt with and regulated by international agreement. Each country should do all that is possible to prevent the exportation of films condemned by its own censorship.

Among The Producers

(Concluded from page 506)

it looks as if the success of this invention abroad is about to be duplicated in America. While the simplicity of operation and the efficient results secured are primarily responsible for the favorable reception given the invention here and abroad, the moderate cost has also proved a cogent factor in its success. According to the early announcements of the Pathex Company, the entire set, including motion-picture camera, projector and accessories, will be procurable at less than one hundred dollars retail.

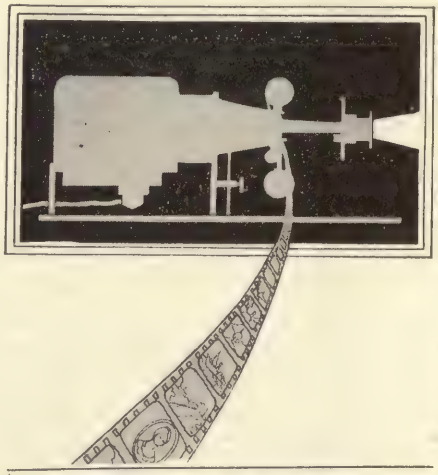
For further information write to Pathe Exchange Inc., 35 West 45th St., New York City.

Three Helpful Booklets

That Every Teacher Should Read

Film Projection
Micro Projection
Daylight Projection

EVERY teacher should be familiar with the latest improvements in the various types of projection apparatus. The three booklets on Film, Micro and Daylight Projection contain many helpful suggestions for the classroom. If you have not received your copies, fill in the coupon at the right, today.



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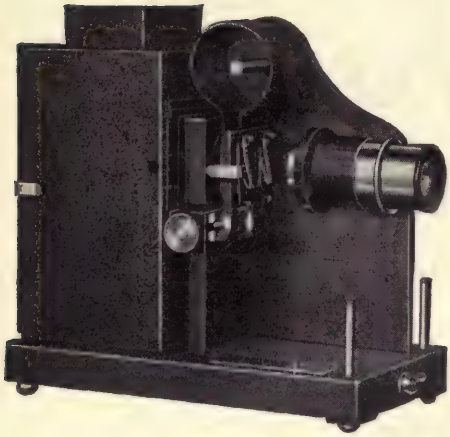

Presented for Educators by Educators

A tremendously enthusiastic reception has greeted the new Spencer Film Slide Service prepared for educators by educators. The library includes many subjects, all edited and arranged in the order of the curriculum.

Pictures follow one after another on rolls of safe unbreakable film slides. You can't mix them up — yet pictures change instantly, forward or back, by a simple turn of a knob. And the cost of this new service is only one tenth that of glass slides.

The new Spencer film slide delineascope is simple, compact and easy to use. You can operate it with one hand as you lecture. With a Trans-Lux daylight screen you don't even have to darken the room.

Send the Coupon and See How This New Spencer Film Slide Service Will Help You in Your Class-Room Work.

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The Educational Screen

(Including MOVING PICTURE AGE and VISUAL EDUCATION)

THE INDEPENDENT MAGAZINE DEVOTED TO
THE NEW INFLUENCE IN NATIONAL EDUCATION

NELSON L. GREENE, *Editor*

HERBERT E. SLAUGHT, *President* MARIE E. GOODENOUGH, *Associate Editor* FREDERICK J. LANE, *Treasurer*

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Joseph J. Weber

Published at Crawfordsville, Indiana for

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236 West 55th Street
New York

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Produced under the Supervision and Control of a Committee of the Council of Yale University, these Authentic and Inspiring Re-creations of Great Events in the Annals of America are NOW AVAILABLE FOR NON-THEATRICAL USE.

I don't believe I can over-estimate the enthusiasm and interest displayed. I am thoroughly sold on the Chronicles.

R. E. CLERK
Superintendent of Schools
Kenilworth, Ill.

We feel that at last here are films which are adequate and satisfactory for teaching the history of our country.

GEORGE H. SHERWOOD, *Acting Director*
American Museum of Natural History
New York City

Of the fifteen Chronicles we have seen, all of them have been placed on our Selected List.

W. A. BARRETT, *Executive Secretary*
National Board of Review of Motion Pictures.

There are no pictures that compare, even remotely, with the Chronicles in matters of historic interest, true depiction and absolute educational value.

ELMORE PETERSON, *Director*,
Extension Division, University of Colorado.

The Yale pictures have been going beautifully. We hear nothing from our people but unqualified and enthusiastic appreciation.

HOWARD M. WELLS, *Minister*
Congregational Church
Old Lyme, Conn.

A profound contribution to education. They are dramatic and convincing at the same time, and enthralling in their realism.

Grand Rapids, Mich., Herald,
Editorial

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Carrying Good Pictures to the Children (II)

Teaching as Pictures are Shown

William A. Rice

IN a certain sense it may be stated as a fact that would hold good in most places where the Superintendent of a School System were to give his consent to the general plan of Educational Motion Pictures, the operator must not only show a class of pictures that are in keeping with the courses of study, but must acquaint himself with the subjects to be shown so that he can talk both intelligently and entertainingly about the picture as it is being shown. To merely furnish amusement to children who usually can attend theaters somewhere in their neighborhood, would be failing in the primary object of having pictures in the schools at all.

We will try and state briefly the method employed in getting the children into the room with the least amount of trouble, handling them while there, and presenting the program in such a manner that it will remain in the pupil's mind for review by the various teachers later.

When the children are dismissed at noon of the day the pictures are to be shown they are reminded to bring their nickel or dime when they return. The teacher collects this money and sends it down to the Principal's office and then she sees to it that those who have paid her are the ones who go. At the regular time for closing school all those who are not going to the "Movie" are dismissed and leave the building, while the others march down to the assembly room and take their places, smaller children towards the front.

As we stated in the preceding article, hardly any of our schools in Minneapolis and St. Paul attempt to seat the children on chairs. We plan to limit our programs to about one hour in length, and as we change reels every twelve minutes (we use but one projector), it gives the children an opportunity to shift around on the floor and change position.

When three reels have been run we have them all stand for a few moments and there is virtually no complaint on their part.

The chairless method permits nearly a third more children to be seated in a given space; it is not as noisy as when there are chairs, and should there be any necessity for them to leave the room in a hurry they can get out in half the time. It also saves a large amount of work for the janitor, and that is important when you consider that some schools put on such a program twice a month.

An aisle is left next to each wall, and quite a broad one down the center from the machine to the curtain. It takes about ten minutes to get the children seated, but after two or three programs have been given they know pretty well what to do.

"All right, let's go." Everyone settles down, the lights of the room are turned off, curtains are adjusted at the windows, we punch the buttons on the machine, and proceedings start.

There are two distinct types of programs that we have developed, one we call "Educational," the other just plain "Stories." This year we are planning to show each separately as each is too long to mix well with the other.

The educational programs include industries, scenics, manners and customs of people, historical subjects, animal life (beast, bird or fish), hunting pictures, scientific studies, microscopic pictures, animated cartoon work showing geographical development of countries, mountains and rivers, pictures showing how various foods are gathered and prepared for market—in short, eveything that relates to school work. We show only 3 reels at

Typical session of educational movies in a St. Paul school. Mr. Rice is shown at the left as both operator and speaker for the occasion

any one program. Such a program we always close with a comedy, or short story, enough to make about one hour, which is long enough to suit the principal, if not the children. We always prefer to have them clamor for more rather than to go away satiated.

Now comes in the teaching part of our work. We will presume that the picture is one showing the sugar cane industry in Cuba. We explain that sugar is also derived from beets, and that certain kinds of corn have syrup ingredients. The picture shows the rows of cane and the method of transplanting. Then comes the cutting, the hauling to the mill, the squeezing out of the sap, the boiling down, the refining, every step in the process until it is loaded onto the funny little freight cars to go to the sea port.

We do our talking with the assumption that most of the children do not know much about the subject, and that a large number cannot read the titles fast enough, nor understand the details even if they can read. We *do not* read the titles verbatim; we paraphrase, we anticipate what is shortly to appear so they may know where to look and for what to look. Skill in talking with a moving picture will develop with practice. It must be done deftly and accurately. For the ear and the eye must not be getting an impression at exactly the same time, or mental confusion will result. If the two impressions are carefully harmonized, rather than synchronized, the average pupil will absorb quite thoroughly most of the material presented.

(Continued on page 569)

Visual Education at Yale University 1924-25

IRVING N. COUNTRYMAN
Assistant Professor of Visual Education, Yale University

IN THE production of the Chronicles of America Photoplays, the Yale University Press made available for teachers a unique and hitherto comparatively unused tool for teaching. But the most skillfully and carefully made tool cannot be efficiently used without an adequate knowledge of how to handle it. Consequently in 1924 the Department of Education at Yale University began an intensive study to determine the most effective ways of using educational films as an aid to teaching.

Under the auspices of the University, experimental work was inaugurated in the junior and senior high schools of New Haven. In the former type of school the Yale Photoplays were shown to the entire school in the auditorium according to a prearranged schedule. Prior to each exhibition an introductory talk was given to the student body in order to furnish an adequate historical background for the proper understanding of the photoplay. After the presentation of the picture there was a discussion followed by a short test in each history class. In some cases teachers of English had their pupils write short essays on suitable topics taken from the photoplay; in other cases teachers of public speaking required their pupils to give two minute talks concerning certain features of the plays. The results indicate that educational photoplays, when properly employed, may be effectively used as an auditorium exercise in junior high schools.

In the senior high schools a series of experiments was conducted in various classes to evaluate the effectiveness of the film as an aid to teaching and to determine the more effective ways of using it. These were distinctly class room exercises in which the film was employed naturally and when needed, just as a map or any other aid to teaching might be used. The indications are that when a class is properly prepared for the photoplay the film is a very effective additional help to class room work in senior high schools.

The Department of Education at Yale offered a course in the use of the film as an aid to teaching American history. In this class the students made a study of the effectiveness of the film as a help in teaching; of various methods of using photoplays; of the value of comment during the exhibition of the picture; of the effect of music during the presentation of the photoplay; of the emotional effect of moving pictures; and of various topics taken from the subject matter of the photoplays such as dress, implements, architecture, amusements and transportation. To illustrate: two or more students were assigned the topic "transportation." This group kept a careful record of means of transportation as seen in "Columbus," "Jamestown," and so on through "Dixie." Thus, by taking a cross section, as it were, a history of transportation from the time of Columbus through the Civil War, or in other words from 1492 to 1865, was found to have been depicted on the screen. And so it was in the case of the other topics.

In general it has been found that by properly using photoplays in teaching American history a new interest is instilled in students and teachers; that a stimulus to further study is imparted; that certain things can be more effectively taught by the use of the film; and that new and unexpected values are revealed.

Editor's Note.—We are to have the pleasure of presenting to our readers at intervals several articles by Professor Countryman on visual instruction work being done at Yale University, and elsewhere under its auspices.

To provide help for teachers who may use the Yale Photoplays, a series of pamphlets to accompany each play has been prepared. These leaflets give not only a necessary and concise historical background for each picture, but also a brief synopsis of the story of the photoplay.

During the year 1925 to 1926 the Department of Education at Yale will continue to make a most comprehensive study of visual aids of all kinds; to offer additional courses; and to inaugurate further experimental work. To help carry out this program an additional instructor has been secured.

An Experiment as to Economy of Time in Instruction by Use of Motion Pictures

DR. DAVID GIBBS

Superintendent of Schools, Meriden, Conn.

THIS experiment was undertaken on the suggestion of the Research Committee of the Visual Instruction Association of America. The purpose of the experiment was to determine the efficiency for instruction of motion pictures in regard to economy of time. It had been frequently stated that instruction may be given and information imparted in considerably less time and more effectively by use of motion pictures than by the usual method of classroom instruction by text-books, lecture and recitation. No controlled experiments, however, had been carried out to prove the truth or falsity of this statement. For this purpose this experiment was undertaken.

The "Process of Digestion" was selected as the subject matter of the experiment and the film entitled "Inside Out," illustrating this process, was used in the experiment. The experiment was carried out simultaneously in Meriden, Conn., New York City, and New Brunswick, N. J.

Only pupils of the seventh grade were included. They were divided into two selected groups—A and B.

The "A" group included only those of superior mental ability, the upper fourth of the grade, as determined by intelligence tests.

The "B" group contained only those of low ability, approximately those of the lower fourth of the grade.

Each of these groups was divided into three divisions, indicated as Division IA, IIA and III A of the "A" Group, and I B, II B and III B of the "B" Group. The purpose of these divisions was to give opportunity to vary the methods of instruction and the time given to the study of the subject including the time of showing the motion picture.

Divisions IA and IB studied the subject of the "Process of Digestion" by the usual method of text-book and recitation for five consecutive periods.

Divisions IIA and IIB studied the subject by the use of usual method of text-book and recitation for only two consecutive periods, followed on the next day by the motion picture.

Divisions IIIA and IIIB had only one period for the study of the subject by use of the text-book and recitation, followed on the next day by the motion picture.

All periods of study and recitation in these divisions were of the same length in each city participating in the experiment. All instruction in each place, in all divisions, was given by one teacher. The number of pupils to be included in the "A" and "B" groups was optional in each city, but it was required that all three divisions of each group have the same number of pupils of approximately the same mental ability.

The purpose of having both A and B groups

Editor's Note.—This article contributed by courtesy of the Visual Instruction Association of America.

was to indicate whether the motion picture as a means of economizing the time of instruction without loss of efficiency in results might be more effective for children of superior ability or for those of low ability.

On the school day following the last period of study, and after the showing of the motion picture, a test was given. A second test was made one month after the first test. The papers were scored on the basis of the total of the instruction in relation to economy of number of correct answers. The efficiency time in each division was determined by dividing the median score of each division by the total number of minutes used in that division for the study of the subject by text-book and recitation, or by both text-book and motion picture. Thus was determined the score made per minute of instruction, including motion picture, by each division or group.

The following tables give the averages of the median scores in each of the divisions in both A and B groups and the average Score per Minute of each of the divisions. It also shows the gain or loss in scores of divisions IIA and IIB, and IIIA and IIIB compared with those of IA and IB.

supplemented by the motion picture in IIA was 68 percent more effective than in IA, and in IIB it was 83.3 percent more effective than in IB.

The third divisions in both the A and B groups had only 23 percent of the time given in the first division to the study of the text-book besides the motion picture. Although they had two-thirds less time for instruction, the IIIA divisions made an average median score of only 2.7 points lower than that of IA, and the IIIB divisions made a score only 1.9 points less than that of IB. When these scores are considered in relation to the total time of instruction including both text-books and motion picture, it is seen that there was a gain in efficiency of instruction in the IIIA division of 178 percent and in the IIIB divisions of 202 percent over that of the first divisions. In other words the second division in both the A and B groups, although they had 45 percent less time for the study of the subject, including the motion picture, made higher scores than the first divisions. In the IIA divisions the score was 2 percent higher than in the IA divisions and the instruction in relation to time was 68 percent more effective. In

Results of First Test—Table I

Division	Group A Score	Group A Points gained or lost	Group B Score	Group B Points gained or lost	Score per Minute A	Score per Minute B	% increase in efficiency A	% increase in efficiency B
I	32.5	0	23.6	0	.198	.144	0	0
II	33.2	0.7	24.3	2.9	.357	.294	68	83.3
III	29.3	-2.7	22.2	-1.9	.522	.396	178	202

The First Test

Table I shows that divisions IIA and IIB made higher scores than divisions IA and IB although divisions IIA and IIB had only 55 percent of the time given in IA and IB to instruction. The average median score of IIA was 0.7 points more than that of IA, and that IIB was 2.9 points higher than IB. In relation to time the score per minute shows that the instruction by study and recitation

the IIB divisions the score was 12.3 percent larger than in the IB divisions and the instruction in relation to time was 83.3 percent more effective. In the third divisions, although the total time of study was only 33.3 percent of that of the first divisions and there was a loss in the average median scores of 8.3 percent of the IIIA divisions and 8.1 percent of the IIIB divisions, there was an increase in effectiveness of instruction in relation to the

time of study of 178 percent in the IIIA divisions and 202 percent in the IIIB divisions.

These results indicate that by the use of well constructed motion pictures the time of instruction, in some subjects, may be considerably reduced without appreciable loss in results whether the pupils are of high or low mental ability.

The Second Test

A second test was given one month following the first. Table II gives a summary of the results of test II compared with those of test I, showing the points of increase (positive numbers) or decrease (negative numbers).

In the second test the scores of the IA and IIA divisions were, as shown in this table, one to two points under like scores in the first test. The scores in the IIIA divisions and in all divisions of the B group were higher in the second test than in the first. These results show that there was a greater extent and accuracy of recall in the second and third divisions in which the subject was studied by use of the text-book supplemented by the motion picture than in the first divisions in which the text-book only was used. This was true especially in the divisions of children of low mentality. There was a gain in scores and efficiency in the IIIB divisions of more than twice that of the IIIA divisions. It is not clear why the IB division should have made a better score in the second test than in the first.

These results suggest an economic limit to which the time of instruction by the usual method of study by text-book and recitation may be reduced without appreciably lowering the scores, if supplemented by a suitable motion picture. In the second division which had 45 percent less than the first division, the IIA division made a score of two percent above that of the IA, and the IIB division made a score of 12.3 percent above that of the IB. But the third division in which the total time was only one-third of that of the first divisions the score of the IIIA was 8.3 percent less than the IA division, and the score of the IIIB division was 8.1 percent smaller than that of the IB division. It would seem, therefore, that, within the limits of this experiment, the time of study and recitation in some subjects may be reduced approximately 50 percent if supplemented by a suitable motion picture.

Results of Second Test—Table II

	A Group			B Group		
Division	I	II	III	I	II	III
Median Score.....	-2.0	-1.3	1.0	0.2	2.0	2.4
Score per min.	-1.1	-2.0	1.5	1.5	1.8	4.0

That the motion picture in relation to the time of instruction may be more effective for children of low ability than for those of high ability is indicated by a comparison of the percents of increase in the efficiency of the instruction of the IIA and IIB and of the IIIA and IIIB divisions. The instruction including the motion picture in the IIA division was 68 percent more effective in relation to time than that of the IA, but this same instruction in IIB was 83.3 percent more efficient than that of IB. In IIIA the increased efficiency of instruction in relation to time was 177 percent over that given in IA, but this instruction in the same time limit was 202 percent more effective in the IIIB divisions than in those of IB. That the motion picture may be more effective for the instruction of pupils of low than of those of superior ability is also suggested by the better record made on the second test by the B Group than the A Group in comparison with their scores on the first test.

This is better indicated by a comparison of the percents of intelligence and of scores per minute of the same divisions of the A and B groups. These percents are obtained by dividing the average median IQ of a B division by the average median IQ of a corresponding A division, and by dividing the average median scores per minute of a B division by the like score of a corresponding A division.

If a B division should profit equally with an A division on the basis of intelligence, the percent of efficiency of the B division should be approximately equal to that of the A division; but if the efficiency percent is lower than the intelligence percent, it would indicate that the pupils of low ability had not proportionately profited as much from the instruction as those of high ability. These comparisons are given in Table III.

Comparative Percentages—Table III

Divisions	Percents of IQ	Percents of efficiency
I.	$\frac{B}{A} = \frac{86}{113} = 75.9\%$	$\frac{B}{A} = \frac{.144}{.198} = 72.7\%$
II.	$\frac{B}{A} = \frac{84.6}{114.6} = 75\%$	$\frac{B}{A} = \frac{.294}{.357} = 82.2\%$
III.	$\frac{B}{A} = \frac{85.2}{114.6} = 75.1\%$	$\frac{B}{A} = \frac{.396}{.522} = 75.8\%$

In division IB the percent of efficiency is 3.2 percent lower than the percent of intelligence, showing that the pupils of the IB divisions did not profit so much from the instruction given by use of the text-book and recitation only as did their companions of higher mental ability in the IA divisions.

The IIB divisions, however, gained an efficiency percent of 82.2 percent which is 7.2 percent above that of their intelligence percent compared with the IIA divisions, showing that the combination of study with the text-book supplemented by the motion picture was more effective with the divisions of pupils of low ability than with those of high ability.

In most places the cost of motion pictures prevents their more common use as a means of instruction. If, however, by further experimentation it can be definitely shown that in a number of subjects of instruction in the schools the time of the pupils and the teachers can be reduced fifty percent without appreciable loss in results, the saving in the cost of instruction per subject could be considerably decreased. In this experiment, for example, 237 children participated. At 8 cents per pupil hour the cost of instruction by use of text-book and recitation in the study of the subject, "The Process of Digestion," five periods would have been $94.80. But if all had been instructed, as were those of second divisions, by use of the text-book only two periods supplemented by the motion picture, the total cost, including five dollars for the motion picture, would have been $53.40. There would have been a saving in the costs of instruction in the subject alone of 56 percent and the results of the instruction would have been from 2 to 12 percent more effective. Besides saving in costs there would have been an equally valuable saving of time of pupils and teachers for more intensive study of the subject or for other educative activities.

Editor's Note—For the sake of completeness we give below the actual tests used in the above experiment, with key

to each, together with the directions that accompanied the tests.

Directions

1. Each child should be provided with a copy of the test, write his name, school, group and division, date, age, sex, and city in the blanks provided for that purpose.
2. Each child should be cautioned to read carefully and to follow the directions, and on signal by examiner, should begin the test. No questions should be answered or suggestions given during the test.
3. The Time Limit should be approximately that allowed on the First Test but each child participating in the experiment should be given the time necessary to complete the test.
4. On completion of the test, all papers should be collected promptly, the data recorded on the accompanying Summary Record blanks, and all papers and records sent promptly to Dr. Ernest L. Crandall, President Visual Instruction Association of America, Board of Education, 500 Park Ave., New York City.
5. Helpful remarks or suggestions in relation to this experiment by examiners, teachers or others co-operating in it, will be greatly appreciated.
6. A summary of the results of the tests will be sent to each person co-operating in the experiment.

First Test

I. Underline three of the words below that suggest reasons for our need of food:

energy waste strength taste
chewing growth digestion

II. Underline the six words below which name the most important parts of the digestive tube:

teeth	small intestine
appendix	stomach
large intestine	tongue
esophagus	mouth
lips	pharynx

III. Below is a list of some of the organs of the digestive system. Number them in the order in which the food comes to them:

small intestine	esophagus
pharynx	mouth
large intestine	stomach

IV. In one of the columns below are the names of the digestive juices lettered a, b, c, d, e. In the other column are the names of digestive organs without any letters. Place the same letter before the names of the digestive organ that appears before the name of the juice which that organ supplies:

a)	saliva	small intestine
b)	gastric juice	liver
c)	pancreatic juice	mouth
d)	bile	pancreas
e)	intestinal juice	stomach

V. Write opposite each of the following kinds of food the name of the juice that aids most to prepare it for digestion:

proteids .....
fats .....
starches .....
sugar .....

VI. Mark with a cross (x) each of the following that is an aid to digestion:

rapid eating
eating between meals
eating at regular times
cheerfulness at meal times
rich foods before going to bed
eating heavy breakfasts
drinking ice water at meals
eating wholesome foods.

VII. Underline the word which makes the statement true:

1. The digestive juices are made in the—blood, glands, esophagus.
2. The digested food is absorbed into the blood in the—liver, large intestine, small intestine.
3. The tubes that carry the liquid nourishment to the blood are the—alimentary canal, colon, villi.
4. Constipation is caused when the food remains too long in the—esophagus, intestines, stomach.
5. Drinking plenty of water, eating more fruit, green vegetables, coarse foods, and taking plenty of sleep, fresh air and exercise prevents—hunger, constipation, digestion.

VIII. Some of the statements below are true and some are false. If the statement is true, draw a line under the word "true." If the statement is false, draw a line under the word "false."

1. The lining of the alimentary canal is soft and moist. True—false.

2. All parts of the food which we eat are used by the body. True—false.
3. The stomach is inactive during digestion. True—false.
4. The villi line the walls of the small intestine. True—false.
5. The stomach is the chief organ of digestion. True—false.
6. Waste material is stored in the large intestine. True—false.
7. The small intestine is a short straight tube. True—flase.
8. The intestines should be cleared out at least once a day. True—false.
9. The habitual use of laxatives is dangerous. True—false.
10. Constipation is harmful to good health. True—false.

Key for Test Above

I. energy, growth, strength.

II. large intestine, esophagus, small intestine, stomach, mouth, pharynx.

III. 5 3
2 1
6 4

IV. e, d, a, c, b.

V. gastric juice, bile, saliva or pancreatic juice, or both, intestinal juice.

VI. (X) 3; (X) 4; (X) 8.

VII. 1. glands; 2. small intestine; 3. villi; 4. intestines; 5. constipation.

VIII. 1. *true;* 2. *false;* 3. *false;* 4. *true;* 5 *false;* 6. *true;* 7. *false;* 8. *true;* 9. *true;* 10. *true.*

Directions for Scoring

I. Number right, 3; II. Number right, 6; III. Number right, 6; IV. Number right, 5; V. Number right, 4; VI. Number right, 3; VII. Number right, 5; VIII. Rights minus wrongs, 10;—Maximum total score, 42.

Second Test

I. Underline three of the words below that suggest reasons for our need of food:

strength	happiness	vigor
pleasure	health	exercise

II. Below are 6 pairs of words. One word in each pair names a more important part of the digestive system than the other word. Underline the word in each pair that names the more important part:

lips —— mouth
small intestine —— liver
esophagus —— tongue
pancreas —— stomach
appendix —— large intestine
pharynx —— teeth

III. Below is a list of some of the organs of the digestive system. Rearrange them on this paper in the order in which the food comes to them:

large intestine	small intestine
esophagus	stomach
mouth	pharynx
1.	4. .....
2.	5. .....
3.	6. .....

IV. In one of the columns below are the names of digestive organs numbered 1, 2, 3, 4, 5. In the other column are names of digestive juices without numbers. Place the same number before the name of the digestive juice which appears before the name of the organ that supplies that juice:

1. liver	gastric juice
2. small intestine	pancreatic juice
3. pancreas	saliva
4. mouth	intestinal juice
5. stomach	bile

V. In one of the columns below are the names of kinds of food lettered a, b, c, d. In the other columns are the names of juices that aid in preparing food for digestion. Place the same letter before the name of the juice that appears before the name of the kind of food that the juice aids most to prepare for digestion:

a) fats	gastric juice
b) sugars	pancreatic juice
c) starches	intestinal juice
d) proteids	bile

VI. Mark with an (X) each of the following foods that aid in preventing constipation. Mark with an (O) those that do not:

apples	candy	milk	spinach
cake	meat	fish	cabbage

VII. Underline the word which makes the statement true:

1. The most important part of the digestive system is the—stomach, large intestine, small intestine.
2. Most diseases begin in the—heart, intestines, stomach.
3. The colon should be emptied at least once a—week, month, day.
4. The liver pours its juice into the—mouth, stomach, small intestine.
5. The villi are located in the—large intestine, small intestine, stomach.

VIII. Some of the statements below are true and some are false. If the statement is true, draw a line under the word "true." If the statement is false, draw a line under the word "false."

1. The esophagus is the road to the stomach. True—false.
2. The gastric juice stops flowing when food enters the stomach. True—false.
3. The habitual use of laxatives is not harmful. True—false.
4. The stomach is flat when empty. True—false.
5. The large intestine is the chief organ of digestion. True—false.
6. The villi carry nourishment to the blood. True—false.
7. The small intestine is shaped like a bag. True—false.
8. A coated tongue is caused by constipation. True—false.
9. Some laxatives carry away good food. True—false.
10. Drinking plenty of water prevents constipation. True—false.

Key for Test Above

I. strength, health, vigor.

II. mouth, small intestine, esophagus, stomach, large intestine, pharynx.

III. mouth, pharynx, esophagus, stomach, small intestine, large intestine.

IV. 5, 3, 4, 2, 1.

V. d, c, b, a.

VI. (X) apples (X) spinach (X) cabbage

VII. 1. small intestine; 2. intestines; 3. day; 4. small intestine; 5. small intestine.

VIII. 1. *true;* 2. *false;* 3. *false;* 4. *true;* 5. *false;* 6. *true;* 7. *false;* 8. *true;* 9. *true;* 10. *true.*

What to Look for Out of Doors This Month

LUCILE V. BERG

" . . . When sad Fall
Has greyed the fallow;
Leaf-cramped the wood-brook's brawl
In pool and shallow;
When, by the woodside, tall
Stands sere the mallow . . . "

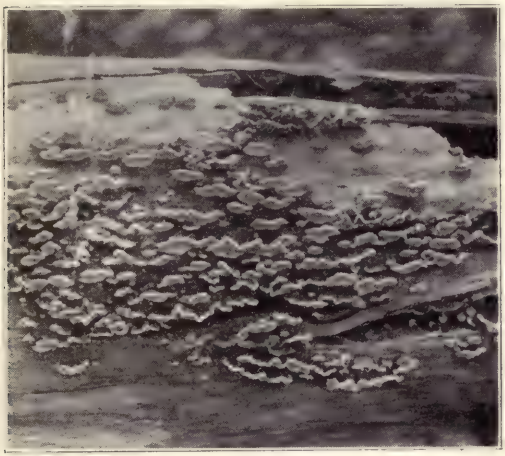
THERE comes a feeling of farewell, as of dear friends departed; and so deeply do we feel the loss of leaf and flower and bird that the more solemn beauties of November often pass unseen. "Autumn is the evening of the year;" all plants and trees, and creatures of the wood are settling down to rest, having no concern that far-off Spring may come and bring them no release from sleep.

THE trees are bare. The brown leaves, crisp and curled, are caught by every eddying gust and whirled in mad confusion about the woods, and hurried down the roads and lanes like sheep before a storm. What joy there is in walking through gullies deep with leaves, scuffing as you go, and uncovering green rosettes or starting the rabbit from his cover. Then comes the sodden rain and

A fallen oak gall wrecked by a careless rabbit's foot.

falls hour after hour upon the brown leaf-carpet, the monotony of its pattern unbroken except by the occasional thud of a falling nut or acorn. When the rain has passed, the feeble sun draws up thin wavering mists, heavy with the odor of wet, dead leaves,

moldering fungus, and decaying wood. The brook complains that it must carry all the burden of the leaves it mirrored in the summer.



Fungus—that slow, persistent worker that fells majestic trees

THE tree sparrows are here again,—slim, grey-brown birds that seem undaunted by the rain and cold, while English sparrows crouch beneath eaves and in building crannies, chattering petulantly to one another. Put out your feeding stations and tack up a piece of suet, for in times of hunger a humble meal becomes a sumptuous banquet. Perhaps, some morning, on your way to work you may hear from a nearby tree the robin's Spring song—a trifle hoarse and a bit off tune, but unmistakable, and glancing up find a bright eyed jay laughing down at you.

NOVEMBER is a good month in which to study birds' nests. Make note of their timbers and locality, so that next Spring, when you catch just a flash of wing and a snatch of song, you will be able to use location as a partial means of identification. The houses that birds build are as interesting as the birds themselves. The water-shed of grass that the meadow lark and the bob-o-link construct above their nests are as finished a product as an English thatch. The chipping sparrow's hair-lined nest is by preference swung in a vine-tangle, and is seldom very far above the ground. In contrast to these well builded homes is the nest of the cuckoo. She is the slovenliest of all builders. Her rude nest is laid so carelessly in the hedge-row that is seems as if it were a mere bundle of sticks dropped there by accident. The cat-bird's nest is little better.

THE trees and shrubs appear as individuals now that their leaves are gone—small wonder that the Druids worshipped them! The dark, gnarled oak stands boldy out against the slender grace of ash and aspen;

The seed pods of the thin-leafed milk-weed—held tight against the rains—are late in bursting

and the tall feathery elm spreads its lace fan against the sky. The birches stand like gypsies with their tattered garments whipping in the wind. The moon comes up behind the bare arches of the trees casting a spell as when it rises above the vaultings of a ruined abbey.

Suggested Films for American Education Week

November 16th—22nd 1925

IN response to many requests for suggestions as to film subjects which might be used in connection with programs for American Education Week, The Educational Screen lists the following, with a brief note as to the content of the film, and the producer.

The program for the week is taken from the Journal of the National Education Association for October, as it has been worked out by the National Education Association, the United States Bureau of Education, and the American Legion.

Monday, November 16th—Constitution Day

The Constitution is the bulwark of democracy and opportunity

Alexander Hamilton (3 reels) Yale University Press. A film dealing with the period of American history immediately following the War of Independence, showing the inauguration of Washington and depicting the affairs of his administration, with particular reference to Hamilton and the manner in which he took hold of the financial affairs of the confederation and established its credit.

Tuesday, November 17th— Patriotism Day

The Flag of the United States of America is the symbol of the ideals and institutions of our republic

Hats Off! (I reel) Society for Visual Education. A review of the past history of the flag, and a lesson in flag etiquette.

Betsy Ross (5 reels) A General Vision film, with Alice Brady. Handled locally through various distributing agencies. A story blending history with romance.

Old Glory (1 reel) Prizma. The story of the flag, and the historical incidents in which it has figured. A particularly beautiful and dignified production in color.

The Story of the Star Spangled Banner (1 reel) Pictorial Clubs. And the circumstances under which Francis Scott Key wrote the song.

A Citizen and His Government (2 reels) Society for Visual Education. Showing the services our government performs for every citizen.

The Romance of the Republic (10 reels in the series. Each may be used separately.) Handled by many of the units of the former National Non-Theatrical Motion Pictures, Inc. Each reel pictures the activities of a department of the government.

Washington, D. C. (1 reel) Harcol; Pilgrim Photoplay Exchange; Y.M.C.A. Views of the city from the Washington Monument.

Wednesday, November 18th—School and Teacher Day

It is not too much to say that the need of civilization is the need of teachers.
—Calvin Coolidge

Citizens in the Making (13 reels) A series produced by the Wythe Pictures Corporation of New York, for teaching the fundamentals of citizenship. Reels may be used separately.

America Junior (2 reels) National Health Council and Society for Visual Education. A story picture.

Thursday, November 19th—Conservation and Thrift Day

The forests of America, however slighted by man, must have been a great delight to God.—John Muir

My Country (1 reel) Educational Film Exchanges. One of the Bruce Wilderness Tales, beautifully photographed. A scenic study of America.

What a Careless Hunter in the Woods Can Do (1 reel) United States Department of Agriculture. A lesson in conservation.

Yosemite, Valley of Enchantment (2 reels) Pathé. The beauties of this National Park, in color.

Friday, November 20th—Know-Your-School Day

Progressive civilization depends upon progressive education

Care of the School Child (2 reels) National Health Council. Suggestions for his welfare.

The Priceless Gift of Health (1 reel) National Health Council. Advantages of medical supervision in the Public Schools. (Also suitable in connection with the program for the following day.)

The Making of a Man (1 reel) Prizma. Shows the training of cadets at the United States Military Academy, West Point. Natural color film of high quality.

Our Middies at Annapolis (1 reel) Handled by the units of the General Vision Company. Scenes of Naval Academy life, showing the cadets at work and play.

Saturday, November 21st—Community and Health Day

Physical Education means health and strength

(See **The Priceless Gift of Health** above)

How to Beautify your Community (2 reels) National Cash Register Company, Dayton, Ohio. Outlines the practical steps which one community followed.

The Romance of the White Bottle (1 reel) National Health Council; National Tuberculosis Association; Carter Cinema. A fairy story for children, illustrating the food elements in milk and their necessity in building strong bodies.

Sunday, November 22nd—For God and Country Day

Religion, morality and education are necessary for good government

The theme of education in religion and morality lends itself best to film illustration in connection with Sunday evening programs in the church. Films on the subject of Boy Scouts, for example, furnish interesting material. *e. g.* **Knights of the Square Table** (4 reels) Kleine.

Editor's Note: The film subjects listed above are offered as suggestive samples of what may be done to correlate film material with the subjects of various days. The limitations of space prohibit the naming of more films, but those named may be taken as typical of their class, as for example, the film on Yosemite, Valley of Enchantment. Many other excellent films have been made to illustrate our national parks and forests.

For the exact addresses of the producers named above, readers should consult their copy of "1001 Films." All will be found in the section in the back of that booklet.

Among the Magazines and Books

Conducted by the STAFF

A LETTER from Thomas A. Edison, published in the department of Projection in the *Moving Picture World* of September 26th, and called by the editor "the most important single document relative to the birth of cinematography," gives a most interesting history of the inventor's work in the development of the motion picture, which he has written as a permanent record for the Society of Motion Picture Engineers. He says:

One of my early notes on the subject made shortly after the kinetoscope was invented, not later than 1890, was the following:

In the year 1887 the idea occurred to me that it was possible to devise an instrument which should do for the eye what the phonograph does for the ear, and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. This idea, the germ of which came from a little toy called the zoetrope and the work of Muybridge, Marey and others, has now been accomplished so that every change of facial expression can be recorded and reproduced life size. The kinetoscope is only a small model illustrating the present stage of the progress, but with each succeeding month new possibilities are brought into view.

I believe that in coming years, by my own work and that of Muybridge, Marey and others who will doubtless enter the field, grand opera can be given at the Metropolitan Opera House at New York without any material change from the original and with artists and musicians long since dead.

I knew, of course, that both Muybridge and Marey had been able by photography to produce the *illusion of motion* by first securing instantaneous photographs of a *single cycle of movement* and indefinitely repeating the same, and that they had actually employed projectors by which the moving image would be shown on a screen. The work of these two pioneers was essentially scientific and in no sense utilitarian; they were interested only in *analyzing* movement and not in creating a source of entertainment. Their pictures were taken on plates and therefore were limited in number, so that a continued exhibition necessitated the constant repetition of a single cycle of movement. Furthermore, with both Muybridge and Marey, the photographic images were located centrally on the plates and for this reason when projected on the screen the image of the subject remained stationary with its arms or legs in motion. It was because of this limitation that, with the early pictures of Muybridge and Marey, it was not possible to utilize a distinctive background and therefore the pictures were taken before a screen of uniform color.

Creating a New Art

When I first turned my mind to the subject i 1887, it was with the thought of creating a new ar I was not interested in analyzing motion becaus that had been done with brilliant success by Muy bridge and Marey before me. Just as with th phonograph which makes a permanent record o an indefinite number of successive sounds, I wante to make a permanent record of an indefinite numbe of successive phases of movement, doing for th eye what the phonograph had done for the ea This meant the photographing instantaneously o a scene *as viewed by the eye* and involved the follow ing problems:

1. The pictures had to be taken from a singl point of view and not from a changing point o view as with Muybridge and Marey. In other word the camera should not move with respect to th background but the moving object or objects shoul move with respect to the camera—exactly the re verse of what had been done before. And takin the pictures from a single point of view meant th use of a single lens.

2. The pictures had to be taken at a sufficientl rapid rate to give a smooth and uniform reproduc tion without jerking; that is to say, the displace ment between the succeeding photographs had t be made very small. With my early pictures th rate at which they were taken varied from 40 t 50 per second. This gave a smooth and beautifu reproduction even though the movements photograph ed were quite rapid. With the modern art this rat has been reduced to about 16 per second, solely i order to prolong the exhibition. Therefore sudde and rapid movements are avoided.

3. The reproduction of the photographs, eithe by direct view or by projection on a screen, ha to be so effected that the interval between suc cessive images would be less than one-seventh o a second. This was a purely physiological limit ation made necessary to take advantage of th phenomenon of persistence of vision as had bee done for many years with the zoetrope and toys o that character.

4. Since my conception involved the thought o permanently recording and reproducing a scene o indefinite duration, the use of disks or wheels o which to carry the pictures, as had been propose by Muybridge and Marey, was impossible. A carrier of indefinite length was required and my con

ception included taking the photographs on and reproducing the positive prints from a tape of light, tough, flexible material, such as a narrow celluloid film. In this particular development I was very materially assisted by the intelligent and hearty co-operation of Mr. George Eastman, of Rochester, New York.

Accordingly, Edison started his experimental work late in 1887 or early in 1888. His first photographs were made on a cylinder, somewhat resembling a phonograph record, which demonstrated that it was possible to obtain a perfect reproduction of an object in motion.

Turning then to my original thought of using a continuous film, I first employed a film of a width of one-half inch, but found that the pictures were still too small for satisfactory reproduction, especially if enlarged by projection on a screen. I then experimented with photographs one inch wide by three-quarters of an inch high. These dimensions were adopted by me in 1889 and remain today the standard of the art.

To meet the problem of feeding such a film intermittently past the field of a camera lens, with sufficient speed and at the same time keep the film stationary at the instant of exposure, Mr. Edison adopted the scheme of using sprocket holes outside the photographs on back sides of the film—four holes for each picture. He describes his first successful camera as follows.

Very many forms of start and stop mechanism were tried, and by the summer of 1889 a satisfactory arrangement was adopted by me and was embodied in an actual full size camera by means of which the first motion pictures were taken on a celluloid film. These pictures were made in the summer of 1889; they were exactly like the present pictures except that they were taken at a considerably higher speed. In the latter respect they were actually superior to the present practice of the art, because the reproduction was smoother and less jerky.

By its means I had been able to secure as early as the summer of 1889 motion pictures on a long celluloid film representing exactly a scene as it would be observed by the eye with all of its details both as to background and as to objects moving with respect to the background. No such film had ever before been secured. No such camera for feeding a film intermittently and making exposures during the periods of rest had ever before been made or suggested.

After making my camera, the question then was, how shall the pictures be reproduced? It was obvious that they could be viewed directly through a suitable magnifying lens or that they could be projected on a screen as had been done by Muybridge and Marey in their classical work on the analysis of motion.

Mr. Edison observed the most fruitful field before him was the exhibition of pictures by direct observation rather than projection, for he could then appeal to the popular form of entertainment in those days—the so-called "slot parlor," where phonographs were installed to be operated by coin-controlled mechanism.

It therefore occurred to me to start out with a device by which the motion pictures could be made use of in the many hundreds of slot parlors which were then doing a flourishing business in the United States. This resulted in the development of the peep hole kinetoscope in which the film was moved continuously by a coin-started electric motor passing a magnifying lens of about two diameters; the picture was illuminated by an electric light below it and was observed through a slit in a shutter which exposed the picture when substantially in the optical axis of the lens. This gave an entirely satisfactory reproduction and anyone who remembers the old peep hole kinetoscope will, I think, agree with me that the results secured were remarkably clear and natural. Several thousands of these first kinetoscopes were made and distributed throughout the country in the years following 1890 and many of them were exhibited at the World's Fair in Chicago in 1893. Hundreds of films were made from 1890 and even earlier, for which purpose the first motion picture studio was erected, known as the "Black Maria."

I had always had in mind the projection of motion pictures on a screen even before the completion of my first successful camera in 1889. As a matter of fact, it was our practice from the very first to test the character and quality of films by projecting them on a screen by equipping the kinetoscope with a more powerful light and with a projecting lens.

For the public exhibition of pictures by projection, Mr. Edison says:

For this purpose I saw that the successful projector should be based upon the principle of my

camera wherein the periods of rest greatly exceeded the periods of motion of the film, thus giving the opportunity for much greater illumination, or in other words, making it possible to very greatly prolong the shutter opening. But in the early days there was no demand for a projector; there were no motion picture theatres and even after projectors were made by me their introduction was slow. The competitive struggle between the motion picture theatre and the penny arcade lasted, as you will remember, for a good many years.

In 1895, he started on the work of designing and manufacturing a projector based upon the principles of his camera, when several months later he became acquainted with the projector invented by Mr. Thomas Armat of Washington, D. C., which embodied an intermittent device which he concluded was more satisfactory than his own. He arranged to use this type of projector which was put on the market in 1896 as the Edison Vitascope—the first projection machine which with various modifications was manufactured by Mr. Edison for many years thereafter.

A COMPANION article, in which Mr. George Eastman tells the story of his work in creating a system of film photography, appears in the *Moving Picture World* for October 3rd. This statement was contributed by Mr. Eastman, as was the letter from Thomas A. Edison, for a paper which was read before the Society of Motion Picture Engineers by F. H. Richardson. Mr. Eastman's letter says in part:

About the year 1883 or 1884, in connection with William H. Walker, I engaged in an effort to create a system of film photography. Mr Walker was a skilled mechanic and had had some experience in manufacturing cameras. I was engaged in the manufacture of dry plates and had had experience in the making and handling of photographic emulsions, as well as some mechanical experience.

On looking over the ground we found that there were three things necessary to be accomplished:

1st—To find a suitable flexible support to take the place of glass.

2nd—To devise a method of applying emulsion to it, and

3rd—To create a practical mechanism for exposing the sensitive flexible support in the camera.

Walker and I worked together on the mechanical problems, while I tried to work out the photographic and chemical side of the enterprise. The broad idea, of course, was not new. An exposing mechanism, called a "roll holder," for sensitized paper had been made as early as 1854, the year that I was born. Warnerke, in about 1875, made a roll holder and a film, the latter consisting of paper coated with collodion emulsion. The image was stripped direct from the paper after exposure and development. His attempt to create a system of film photography was a failure and the field had been practically abandoned at the time Walker and I began. We soon worked out a practical roll holder. A machine for coating paper in bands 8 or 10 feet in length, for the carbon process, was in existence. We devised a machine for coating paper continuously. I invented a film, known as "Eastman Stripping Film"; filed an application for patent on March 7, 1884, and the patent was issued October 14, 1884. This completed a practical system of film photography. A company, The Eastman Dry Plate and Film Company, was formed and the enterprise started in 1885. The film consisted of a strip of paper first coated with soluble gelatine and afterwards with the sensitive emulsion. After the film had been exposed in the roll holder it was developed and then squeezed down on to a glass plate which had previously been coated with a thin solution of rubber. This held it in a rigid position while the paper was dissolved off by hot water, leaving a very thin image on the glass plate. This had to be re-enforced by a sheet of moistened gelatine. When dry the re-enforced image could then be pulled off from the glass plate. This produced a negative which was very similar to the film of the present day. There were other objections to this process beside the complications. For instance: The time required to dry the gelatine sheet used for the backing; and the fact that the image sometimes was affected by the grain of the paper offsetting. It was quite obvious that what was needed to make a perfect substitute for the glass plate process was a substance which had the properties of glass except its rigidity and fragility. Transparent celluloid had already been used as a substitute for glass in making single negatives but no way was known of producing it in sheets thin enough and long enough to use in a roll holder. After we got started with the stripping film I made many experiments to produce long

sheets of transparent material, using cellulose nitrate (soluble cotton), which is the chief constituent of celluloid. I used the only solvents known in photography at that time, namely grain alcohol and ether. A mixture of these solvents would only dissolve about 10 per cent of its weight of the cellulose nitrate and this solution, when coated on glass, gave too thin a film to be of any use. I tried building up a thicker film by using successive coatings of this solution (known as "collodion") and rubber but I could not get a thick enough film to be practical. In the meantime, failing to succeed in producing this ideal support, I began to experiment in replacing the sheets of gelatine used for backing the stripping film with a varnish to overcome the objection of the slow drying. One day a young assistant whom I had assigned to this job came to me with a bottle of varnish and a glass plate bearing a stripping film negative which had been varnished and partially stripped from the plate. He said he had found just what we were looking for. I asked him what the varnish was composed of and he said: "Wood alcohol and soluble cotton." It was very thick, like separated honey. I saw at once that it was the solution which I had been looking for to make film base and immediately began to devise apparatus for producing film by drying the "varnish" on the long strips of plate glass. We at once fitted up a small factory with tables 100 feet long, having glass tops of the longest sheets of plate glass we could find, with the joints cemented together, and began to make the first practical transparent film in rolls that was ever put on the market. This was in August, 1889.

While we were engaged in fitting up this factory I received a call from a representative of Mr. Edison's who told me of Mr. Edison's experiments in motion pictures and how necessary it was for him to have some of this film. The idea of making pictures to depict in motion was entirely new to me but of course I was much interested in the project and did my best to furnish him film as near to his specifications regarding fineness of grain and thickness as possible. As far as I know the film we furnished him then, and from time to time later, was satisfactory. In the years during which the motion picture industry has been developing we have made many improvements in the way of fineness of grain, photographic quality, and uniformity, but the film made today is substantially the same as the first film furnished Mr. Edison.

So far as I can recollect all the experimental film that was furnished Mr. Edison was negative film. Special film for printing positives was not made until about 1895.

ONE of the publications which takes the motion picture seriously is the *Christian Science Monitor*, which, in a recent article on **The Future of the Motion Picture,** says:

The motion picture stands today on the threshold of a new era. Already it has definitely proved its right to be called an art, somewhat to the surprise of its six sisters. The so-called infant-industry tag is completely in the discard. Nowadays the motion picture world takes itself very seriously, and with good reason; for it, alone of the existing arts, can be really said to reflect the forces and phenomena of these years of grace. The extraordinary development of the twentieth century in dealing with the issues of light and power finds its direct counterpart on the screen; in fact the motion picture may be said to be the logical art form of today, since it has its very being in these two dimensions.

After some thirty-odd years of amazing unfoldment, the motion picture has become an issue of international importance. Fifty thousand screens, or thereabouts, are scattered over the whole globe, and Hollywood issues its films in thirty-seven different languages. If this is so with the motion picture as it is today, still in its picture-book, story-telling stage, what may the results be when it has enlarged its borders and definitely become the greatest art of the age? Already a step is about to be taken—is already assured by picture demonstration—that will send the art of the screen winging its way into a new realm of beauty and power. This is the invention of the stereoscopic motion picture.

Up to now the screen has remained complacently a two dimensional affair, although just recently it has taken on a very faint tinge of the third dimension through the use of the new so-called panchromatic stock, a kind of film so sensitized that it records certain colors in their correct values, in this way giving a sense or relative distance to objects and so a slight stereoscopic effect to the screen. When, however, the full delights of stereoscopic vision are added to motion pictures—and who is there that does not recall the fascination of looking through the old-fashioned stereoscopes and seeing the yawning depth of some mighty canyon just at the very feet of the family group, or deliciously tracing the delicate lacing, layer upon layer, of frosted foliage at Niagara—then there is going to be a new art and a lively one to be reckoned with. It is difficult at this stage to imagine the tremendous intensifications of dramatic realism and pictorial power that this new device will bring. The flat

screen will disappear, nature in all its illimitable and aerial beauty, will stand forth.

This new step, this public puncturing of the screen, together with the many other advancing photographic processes of the studios, is advancing the motion picture step by step into the front rank of artistic achievement and endeavor. Color is trickling by slow degrees into the camera work, in fact is today the subject of endless experimentation and speculation in the Hollywood workshops. When all these various elements are met together, what is there to prevent the inclusion of sound as well? Already the Phonofilm has shown what remarkable possibilities lie in this direction, and there are other even more startling things which have already been privately accomplished in this same direction.

Who shall say just where this amalgamation of all the arts shall stop, or to what heights this twentieth century art shall reach? The elements of an art form at once so intricate and all-inclusive will most probably require a new degree of artistic genius for proper manipulation. Here is perhaps an aesthetic call to arms that will demand more of the present age than ever before. The farthest reaches of imagination would appear to stand a good chance of being embodied in this motion picture art of tomorrow to a greater degree than has ever before been possible in any medium.

IN OUR last issue reference was made to the offer of Robert T. Kane to endow a chair in motion picture technique in some American University. The offer has apparently aroused the interest of Yale University. In the September 26th issue of *Moving Picture World*, the situation was said to be as follows.

Yale University at New Haven, Conn., may accept the offer of Robert T. Kane, motion picture producer, to found and endow a chair in motion picture learning.

George Parmly Day, treasurer of the Yale Corporation, has written to Mr. Kane, asking for detailed information relative to the offer of $5,000 a year, which he made recently to several eastern colleges. In his letter Mr. Day said he desired to submit the matter to the Yale Corporation's committee on educational policy and subsequently to the members of the corporation that they might consider it.

In an editorial in the *Nation* of September 9th, the following comment is made:

Richard Kane has offered $5,000 a year, to the first university which shall claim it, to endow a chair of motion-picture technique. Whether his press agent or his disinterested zeal for the welfare of the movies prompted the offer there is no doubt that far-reaching advances in the films are at hand. The intensification of business activity in the producing field is a reflection of this condition, just as the rise of the newer publishing houses went step by step with the contemporary awakening in American letters. The movie is one field of art where what is good may also be what is popular. Its technique precludes subtleties and its subject matter is necessarily simple—humor, pathos, melodrama, burlesque. Its chief difficulty is that of the pre-Elizabethan stage—the performers have developed faster than the authors, and in consequence there has been nothing to perform but second-rate material developed for the movie, or second-hand material adapted from other media. Exceptions like "The Cabinet of Dr. Caligari" and "The Last Laugh," have been, in the language of the trade, financial "flops" in the United States, and have discouraged producers from proceeding further in that direction. But "Caligari" and "The Last Laugh" failed not because of their merits but their defects—"The Last Laugh" was poetic but thin, and "Caligari" embodied technical experiments which did not satisfy even its originators. Writing for the movies, in any genuine creative sense, is a new art.

IN its issue of September 16th, the *Nation* comments upon the new German motion picture *Siegfried*, which has been exhibited in New York City.

Siegfried is by no means so eccentrically original in technique as either *The Cabinet of Dr. Caligari* or even *The Last Laugh*. Yet for persons interested in those much-talked-of possibilities of the movies—which, by the way, are rapidly becoming as old a story as the youth of America—it should be equally interesting. When the effects which it obtains are superior to those in the usual American film they are so because of the exercise of general artistic intelligence rather than because of ingenious technical devices, and in consequence the methods employed are applicable to the treatment of a great variety of materials instead of being suited, as was the case with the other pictures mentioned, only to stories belonging to a particular *genre*.

In the first place, the makers of *Siegfried* have striven for that unity of style in their backgrounds which is generally so completely lacking in moving pictures. Whereas the worst writer in the world is compelled, by the limitations of his own temperament, to make his descriptions represent to some

slight extent one particular view of the world, the eye of the camera, unfortunately, sees everything and reproduces everything with equal clarity and equal emphasis. The actual historic spot where a thing occurred is usually the worst place on earth to act it out for the simple reason that it is generally so cluttered up with irrelevant objects as to scatter the attention completely. The photograph of it represents the scene accurately but it does not, as every work of art must, represent it as seen through a temperament; for a lens has no temperament. And when, as is usually the case, this lens is turned, in the course of a single picture, now upon, let us say, the Cathedral of Notre Dame in Paris, now upon a painted studio set, and now upon a stretch of California sand which is supposed to resemble the Sahara Desert, there is added a confusion similar to that which would be produced in a novel if the descriptive passages were written alternately by Theodore Dreiser, Anatole France, and Ethel M. Dell. This fact alone would be sufficient to explain why there are very few movies which, whatever spectacular or other effect they may contain, can be said to exist at all as works of art, since there can be no art without some unity of style. Realizing this difficulty, the directors of *Siegfried* have used only carefully selected natural scenes and used those very sparingly. For the most part they have constructed what they wanted, and they have seen to it that these constructed sets, usually simple in outline and mass, represent a consistent conception of a setting for their legend. Some of the scenes are very striking, some by no means so good, but they hang together and they have a style.

In the second place, those responsible for *Siegfried* have made some advance in skill in the general conduct of a picturized narrative. Most movies, though they may have exciting scenes of combat or chase, seem to me devoid of any cumulative dramatic power. With all their quick shifting of scene, their cut-backs and their close-ups, they do not achieve much arrangement or emphasis; when the hero opens the door of a taxicab the action seems just as significant as that when he faces the seducer of his wife. In *Siegfried* too there are passages of this meandering, pointless narrative; but there are also many scenes, like the sequence of three or four showing the death of the central character, which have real power.

Finally, full advantage has been taken of the unrivaled opportunity for providing an adequate musical score. The task of adapting Wagner was by no means easy, since the film, following a different version of the legend from that upon which the operas were based, has comparatively few scenes corresponding to any treated by Wagner; but Hugo Riesenfeld has done an exceedingly clever job in fitting passages from the various parts of the "Ring" as well as from "Lohengrin" to the movie, and it is, indeed, difficult to estimate just how much of the effect which the whole produces would be left if the picture were seen in perfect silence.

IN AN article entitled, **The Growing Importance of Visual Instruction,** appearing in *The High School Teacher* for September, B. A. Aughinbaugh, Superintendent of Schools in Lewistown, Ohio, speaks from the standpoint not of a theorist but as one who has practiced what he preaches. An editor's note carries the information that in the auditorium of Supt. Aughinbaugh's school at Lewistown are to be found two large motor-driven motion picture machines of the latest type, and through two public picture shows given each week for his community he has secured the revenue to pay for the equipment as well as adding many other features to his school. Superintendent Aughinbaugh's serious use of picture material in actual teaching is also evident in his article in which he gives the results of a scientific test in the effectiveness of visual aids as against teaching by words only.

In speaking of the universal appeal of pictures which makes them in effect the "only universal language," the writer cites the instance of *The Last Laugh*, which, he says,

> was brought to America and exhibited without a single alteration simply because the picture was made without subtitles. Here was a story told competely, comprehensively, and satisfactorily without the use of a single word. This was not the first time that this feat was performed, but it is mentioned here to show how universal is the language and appeal of pictures.

To define visual instruction as it applies to the teaching process, the author says:

> "Visual instruction" does not mean instruction soley by motion pictures as some may suppose. It is a use of all material that can be "seen" rather than a mere repetition of "words, words, words, nothing but words." The museums; the zoological and botanical gardens; the art collections; the countless illustrations in books, magazines, and other

publications are all visual instruction material. To open up this vast store house of material and make it readily available for school use is the purpose of visual instruction bureaus in various states and and at some universities.

In connection with the place and importance of motion pictures in that process, Superintendent Aughinbaugh makes this significant observation. *(The Italics are our own).*

It is interesting to observe that some persons regard motion pictures as a development of the dramatic art. Nothing could be more false. The motion picture is merely a remarkable development of the same impulse which caused the rude savage to seize a bit of charred fagot from his camp fire and sketch a crude picture of the things he saw about him. It is a development of the art of communication just as the airplane is a development of transportation. Those interested in dramatic art have been a little more ready to see the possibilities in motion pictures than have others, and their work has been more popular, just as the "best sellers" are in a measure more popular than other books. The person who condemns all motion pictures on this account, and unfortunately there are more than a few, should be consistent and condemn all books because some books not meeting their favor have been *printed. The motion picture theatre today is doing as much if not more to instruct the public than the schools.* Just what sort of education is coming from this instruction is not for us to discuss here. If this education is bad, then our point is no less emphatically made, namely, that instruction through the eye is more impressive, more quickly obtained, more readily assimilated, and more lasting in its results. *If a child can learn to be a criminal through seeing motion pictures, he can just as readily learn to be a good citizen by the same process.* If the factors for good allow so valuable a medium of communication to be almost solely acquired for one purpose, then the said factors need blame only themselves if the outcome is not to their liking.

IN *The Journal of the National Education Association* for June, Dr. Frank E. Spaulding, Dean of the Graduate School of Education in Yale University, writes on **America's History Vitalized,** a scholarly article in which he defines the scope of the Chronicles of America photoplays and their relationship to the best in approved modern methods of history teaching. The reader is referred to Dr. Spaulding's complete article for his full discussion from which it is unfortunately possible to quote only in part.

Modern ideas of history teaching in our secondary and elementary schools are rapidly reshaping the actual content of instruction and the methods employed in this subject.

The most distinctive and promising recent contribution to the materials, methods, and spirit of modern history teaching is presented in the Chronicles of America Photoplays. These bring before pupils materials of instruction of first importance, which no book, no map, no "still" picture, no teacher can provide. They re-enact the most significant events in our history. Great historical characters, from Columbus to Lincoln, many of them already fast becoming legendary, appear as real, living, thinking, struggling men and women, taking their part in the epoch-making events of their times and of their careers. They appear before backgrounds and in settings of time and place as true and accurate as the most competent and conscientious research, combined with skill and imagination, is able to produce. The material presented by these historical photoplays is as far removed from the material of typical "movies" as the greatest classics of literature are far removed from light reading and pure trash. The Chronicles of America Photoplays are classic.

This new classic historical material requires new methods of study and teaching. Fundamentally, these are the methods of the classroom, of the serious, thoughtful student and teacher, not those of the moving picture theatre, of "movie fans," and of purveyors of sensation and amusement. Yet the methods required are not identical with the methods best suited to the use of text-books, for instance; methods must be adapted to the material.

This new historical material combined with its appropriate method contribute in large measure to the spirit of modern history teaching. This spirit may be briefly characterized as the spirit of current significance.

Yet, great as is the contribution that these historical photoplays are making, and are destined to make to the teaching of history, they do not and can not supplant, they were never expected to supplant text-books or teachers; they are additions to the material, method, and spirit of history study and teaching.

But first, let it be clearly understood that this series of photoplays, extensive as it is, could not and does not attempt to present a complete history of the United States. The projectors early realized the

absolute necessity of making choice for pictorial representation even among events and movements of first magnitude in historical importance.

After much thought and long discussions, it was unanimously agreed by those chiefly responsible from the historical and pedagogical standpoints that this initial series of historical photoplays would best be made to represent primarily one great aspect of our Nation's history, the governmental, if we must designate it by a single word, as distinguished from such aspects as the social, industrial, commercial, and economic.

As this important and difficult choice practically forced itself on everyone concerned, the universal desire to make adequate presentation of the social, industrial, commercial, and economic aspects of our history, which are justly receiving increased place and emphasis in progressive schools, was restrained with reluctance, in a measure relieved by the hope that these phases might some day be given as adequate pictorial representation as that chosen for the immediate series of films.

The phase of our history which these photoplays depict has to do primarily with the laying of foundations and the establishment and definition of boundaries. Many of these foundations and boundaries have been predominantly geographical; many others have involved national relationships; still others have had to do with our whole plan of National Government; yet others have concerned vital relationships within the Nation, State and Federal rights and powers, and personal liberty.

It should be understood, however, that the social, industrial, and commercial phases of our history are by no means unrepresented in this first series of photoplays. There is not a single film that does not show something of these phases—indeed, it would be practically impossible to produce such a film. The primary purpose, however, of every film is to depict the events and personages most concerned in the laying of foundations and in the defining and establishing of boundaries, on which and within which our life as a nation has been built up; all else was necessarily made incidental.

In the remainder of his article, Dr. Spaulding makes a careful analysis of the problem of the teaching of war, as it relates itself to the approved current ideas and methods in history teaching which are strongly tending to give larger place and emphasis to the activities and achievements of peace and to reduce the space and emphasis given to war, especially to the detailed study of battles.

Merely to indicate here the way in which the photoplays handle this war problem, these important characteristics may be given, which apply to every film into which war enters. Nowhere is there any hint of the glory of war; no single war scene is presented in such a way that it could possibly be thought to be worthy of presentation in itself; every war scene, and every scene in any way connected with war, is so presented that the intelligent observer can not fail to see it in its indissoluble relationship to important events which preceded and followed; the presentation of war scenes are rigidly limited to those that are absolutely indispensable to an adequate understanding of the great achievements in which war played a large part; furthermore, only so much of war is directly presented as is absolutely necessary to the understanding of great and lasting achievements, which have perpetuated themselves in the very foundations and boundaries of our national life.

All these characteristics of method in dealing with war are in full accord with sound, progressive ideas in history teaching. But these photoplays that must deal with war have gone a distinct and important step farther than it is practically possible for any text-book or teacher to go in promoting sympathetic understanding of the purposes, motives, loyalties, and sacrifices of the participants in war, *on both sides.* This is notably true of the photoplay, "Dixie," as has been demonstrated wherever it has been shown, North and South equally. Any one who has seen and felt this photoplay can readily believe that this pictorial presentation throughout the country, can do more than all text-books to heal whatever breach still remains from that deplorable conflict and to prevent for all time any like occurrence within the Nation.

A CONTRIBUTION to methodology in visual instruction for the lower elementary grades is furnished by John T. Lemos in the *Normal Instructor and Primary Plans* for September, under the title Picture Study—"Age of Innocence."

Opposite a full page in this magazine on which are printed thirty miniature reproductions of Sir Joshua Reynolds' painting, which may be cut up and furnished to each member of a class, Mr. Lemos devotes another full page to a description of the painting, pointing out details of the composition in the picture. A biographical sketch of Reynolds furnishes material which will fit

well with the structure of such a lesson in art appreciation, and the three paragraphs of "Questions to Answer" will be of decided practical help to teachers in working out lesson plans of this character. (This sort of lesson material has long been a feature of the magazine named).

FROM Rochester, New York, comes a report of a recent demonstration of "dynamic color" which has attracted considerable attention of late. In this case it was a presentation as a part of the program in the Eastman Theatre, and was announced as "Flaming Color Harmonies." It is described in the *Moving Picture World* of September 19th.

The demonstration was a resume and interpretation of the results so far achieved in color experimentation by the Research Laboratory of the Eastman Kodak Company. The adaptation of this demonstration to an entertainment plane was based on the beliefs of various authorities who contend that the day is not remotely distant when color compositions will enthrall through the eye just as the works of the master musicians now appeal to the ear. Not only by way of embellishment or accompaniment of other arts, but as an independent means of artistic or emotional expression will these color sequences have their place in the entertainment and cultural fields.

The presentation was given a musical accompaniment by the Eastman Theatre Orchestra, the selection chosen being "First Arabesque" by Debussy. This selection was not chosen with any idea of connecting or synchronizing the color sequences on the screen with the sequences of sound in the orchestra. The music was offered merely as an accompaniment. The audience was informed in a program note that no attempt has been made in this color presentation to follow any definite theme. What the audience read in the various sequences was a matter of individual mood or imagination just as auditors at a symphony concert, provided they have no printed analytical guide, may read varying meanings into the work of a musical composer. Music appeals to the ear and a well ordered succession of sounds will influence the ear. Color appeals to the eye and a well ordered succession of colors should exercise a similar influence.

The successful use of such color effects as an accompaniment to the orchestral, vocal and ballet numbers, or even by themselves as a prelude to the feature picture, at once suggests a form of art which has frequently been designated as "Color Music," but for which the term "Dynamic Color" or "Mobile Color" is more appropriate.

I do not believe that the future development of the art lies in attempting to harness it to music. There have been many efforts within relatively recent times to develop an art of Dynamic Color. In many cases this effort has not been well directed and attempts have been made to establish a specific connection between music and the art of Dynamic Color. There is little doubt that such effort is vain, and we feel that if an art of Dynamic Color is to be developed it must stand on its own merits as a means of artistic or emotional expression and entirely independent of the art of music.

A New Hand Book

"Visual Education for Teachers of Agriculture," by Professor Sherman Dickinson, Associate Professor of Agricultural Extension of the University of Missouri, has just been published by the University. In his preface, the author says:

The material presented in this bulletin is that which has accrued during the writer's experience as a teacher of agriculture and as a teacher trainer in agricultural education. Agricultural teachers have often expressed a desire to know more of the possibilities for visualization as these occur in their field. It is with the idea of being of some help to these men that this bulletin is issued.

The writer is under no illusion to the effect that the bulletin is a complete treatise on the subject of visual education in agriculture. Material of value is omitted for two reasons: first, because knowledge regarding it is more or less common due to other writings or long practice, for example, field trips, use of animals and preservation of laboratory material; second, because there is not enough information of either a scientific or a practical nature to make a worthwhile discussion, for example, how best to use motion pictures. The suggestions offered, however, have been found of practical value in the teaching of agriculture. There is every reason to believe also, that these sugguestions will be valuable in the teaching of other subjects.

Professor Dickinson divides his subject under the following headings: the Importance and Scope of Visual Education; Tools and Materials for Lettering and other Graphic

Work; Backgrounds for Charts, Posters and Similar Graphic Work; Lettering; Sketching and Scale Drawing; Outline Maps; Graphs; Pictures; Lantern Slide Making (non-photographic); Suggestions for Chart Making; Projectors for Still Pictures; Motion Pictures (with special discussion of the motion picture projector); Duplicators; Exhibits (with reference to collection and arrangement of material), and Additional Aids in Visual Education.

Professor Dickinson has made a most helpful contribution to the literature of visual instruction, which will be found of decidedly practical value to workers in other subjects as well as to teachers of agriculture.

Notes and News

CONDUCTED BY THE STAFF

List of Book-Films Published

The National Committee for Better Films of the National Board of Review, 70 Fifth Avenue, New York City, has just published its annual list of selected book-films in co-operation with the National Association of Book Publishers. The list is made for use particularly during Motion Picture Book Week and Children's Book Week, November 8th to 14th. This list supplements and brings up to date the list of nearly three hundred book-films published during the Fall of 1924, which covered all selected book-films which were available at that time.

The pamphlet carries this word of introduction:

Children's Book Week, which is observed by so many libraries, schools, and bookstores, is a particularly good time to stress the exhibition of book-films suitable for boys and girls. The co-operation of every agency observing Children's Book Week should be engaged.

Because, however, the relationship between motion pictures and reading is one which holds with respect to adults equally as well as to young people, there has come a demand at this season for a list of "selected" book-films which will include pictures for the general and mature audience as well as for the special audience of boys and girls or the family group. Consequently, in preparing this list the National Committee has included films for all ages with indication, however, of their age group suitability.

The list may be secured upon application to the National Board of Review.

The Chronicles of America in the Theatre

How the Crandall Theatres in Washington, D. C. make good use of the Yale Pictures is told by Harriet Hawley Locher, Director of their Public Service and Educational Department, in a recent number of the *Moving Picture World.*

The Chronicles are being presented under the direction of the Crandall Theatres' Public Service and Educational Department. Mr. Crandall established this department in connection with his theatres in June 1922, its purpose being to develop the usefulness and educational value of his neighborhood theatres.

During the three years of its existence the department has been co-operating with the public schools, through the free use of our neighborhood theatres as class rooms for visual instruction.

Americanization classes for the foreign born are running weekly in the projection room of our down town Metropolitan Theatre. Specially selected and edited programs for children have been successfully demonstrated at our Tivoli theatre. This work has won the confidence of the public so that our plans for showing the Yale Chronicles of America was a guarantee of success.

Our plan was to show the entire series chronologically showing two subjects on each program with no other films. In booking however we were not able to show them chronologically; I want to emphasize, the importance of so doing, as those interested in these pictures want to see them in their proper sequence. We showed them at the Ambassador, one of our finest neighborhood theatres, with a seating capacity of nearly 1,500, Tuesday afternoon, at 4 o'clock from March 10 to April 28th. Doors open

at 3:30. We sold what we called student tickets at $2.00 for the course of eight programs, with no single tickets on sale until the opening day. Single admissions, adults 50 cents and children 25 cents. On the day of opening we were close to $1,200 on the advance sale of series tickets.

Washington has never had a representative audience for any kind of entertainment, even Grand Opera. They have been coming regularly every Tuesday, in fact, the showings have become real functions. Several of the private schools attend in large groups. The applause is spontaneous and frequent. We are receiving the highest commendation for showing these pictures in this way.

Films on Health

The *Monthly Digest* of the National Health Council for September carries the following announcement which will be welcome news to the users of health films.

The use of motion picture films as a medium for disseminating health education is very much on the increase. That this method of carrying the message of health to the public is becoming more popular is evidenced by the ever increasing number of inquiries being received by the Council not only from all parts of the United States but from all parts of the world. In the year 1922, the Council compiled a list of some two hundred and fifty pictures dealing with health subjects. This was distributed quite extensively in mimeographed form. In 1924, under the auspices of the Films Committee, this list was revised and set up in printed form, two thousand copies of which were printed, and to date all of the copies have been distributed. The list originally sold for 35 cents a copy, which price was later reduced to 20 cents. In it it was attempted to set forth the name of the film, the distributor's name and address, rental and sales prices, as well as a short synopsis of the picture. The list has lost a great deal of its usefulness in that many of the owners and distributors have gone out of business or have changed hands.

In June of this year it was decided to prepare an entirely new one and at the same time set up in the Council a more comprehensive film service—one that would enable the Council to answer all questions not only with regard to contents, price, distributor, etc., but also to suggest programs and to provide decentralized distributing facilities. At the present time the Metropolitan Life Insurance Company is compiling all of the necessary data for the National Health Council and will print the information obtained in the form of a new film list, which will be made available to those requesting it. A questionnaire has already been sent out to about 2,000 persons requesting information regarding not only motion pictures but the availability of projection machines, stereopticon machines, slides and exhibits in all parts of the United States.

The National Health Council Films Committee will resume its regular monthly meetings beginning about the first of October. The purpose of this Committee is to review and criticize constructively any film on public health. The Committee is also prepared to criticize scenarios and give information regarding the making of health films. This Committee is composed of the following members:

Thomas C. Edwards—National Health Council.

Ray H. Everett—American Social Hygiene Association.

Douglas Griesemer—American Red Cross.

Philip P. Jacobs—National Tuberculosis Association.

Mrs. A. Loomis—American Child Health Association.

William F. Wild, M. D.—American Society for the Control of Cancer.

Stanley Osborn, M. D.—Connecticut State Department of Health.

B. R. Rickards—New York State Department of Health.

C. E. Turner—Massachusetts Institute of Technology.

Helena L. Williams—National Tuberculosis Association.

Advisory Members

A. J. Lanza, M. D., Carlyle Ellis, Rita Hochheimer, H. E. Kleinschmidt, M. D., Walter Storey, Edward Stewart.

Visual Instruction Works in Dayton, Ohio

Among the first users of visual devices for industrial education in this country was the National Cash Register Company of Dayton, Ohio. Herbert Gay Sisson writes in the organization publication of the company on *How the Motion Picture Came to Industry and Transformed Business*, tracing their use of the screen during the past thirty years. He is impressed particularly with the effect which the motion picture is producing in the industrial life of the nation. He says:

There are few important manufacturing establish-

ments that do not have films showing their processes of manufacture and telling the story of the development of their product and its importance to the world. Films are also widely used by industry for purposes of instruction and training.

From their start in 1902 when special films were made by the National Cash Register Co. and incorporated in an illustrated lecture on welfare work, the film library of the company has grown to 773,877 feet of positive prints of motion picture and 244,702 feet of negative. Mr. Sisson states also:

In addition the Company is a daily renter of film from the motion picture industry. Motion pictures are used in special lectures, in an educational film service provided by the Company for the advancement of visual education, in daily noon-hour entertainments provided free for its employees, in weekly Saturday morning children's meetings given to an average of three or four thousand children of the city, and in educational work carried on by the Company among its workers and members of its selling forces.

The main projection room is in the N. C. R. Schoolhouse, an auditorium that seats about 2,300 people. This auditorium is equipped with a complete stage, capable of putting on the largest productions. In this projection room are three high intensity arc projectors, one double screen stereopticon, two single stereopticons, and four spot and flood lights. There are four other projection rooms; one in a classroom back of the Schoolhouse stage, one at the N. C. R. City Club auditorium, one at the screening room, and one in the repair school. Each of these are equipped with two motion picture projectors and double screen stereopticon.

The Company also maintains an educational film service, loaning films to schools, churches and organizations for the purpose of promoting visual education. This film service contains travel pictures, scenics, films depicting various industries, pictures of animal and plant life and others. They are loaned free of charge to any worthy organization.

Progress in Ohio State Department's Film Service

Vernon Riegel, Director of Education in Ohio, gives a brief report of the developments in the new film service which has been offered through his department to the schools of the state. He says:

I cannot emphasize too strongly the importance of visual materials as a means of strengthening and vivifying our educational procedure. During the past year this Department established the beginning of a visual education service to Ohio schools. About one hundred reels of educational films were assembled for free distribution. This coming year a collection of lantern slides of Ohio is being built up. The schools have made great demands upon us for the material we have been able to secure and we plan for a decided expansion next year.

State Poster Contest in Indiana

Sponsored by the Indiana Parent-Teacher Association, the third annual poster contest in the state is being conducted by the Bureau of Visual Instruction of Indiana University Extension Division. The bulletin announcing the contest says:

The State Poster Contest has two purposes. It is intended to stimulate an interest in simple works of art treating of subjects easily within the comprehension of students of the public schools; and also to obtain visual material for statewide distribution that will appeal to the spirit of co-operation between school and home. The Indiana Parent-Teacher Association believes that the production and distribution of pictures successfully visualizing suggestions that promote a higher physical, mental, and spiritual life will effectively promote the best type of citizenship in a democracy.

The awards in the contest will be announced at a special meeting of the Parent-Teacher Association in April 1926 and the first public showing of the posters will be held in Indianapolis during the Parent-Teacher Convention and the annual meeting of the Indiana State Teachers Association.

There are three main fields from which subjects for the posters may be selected: (1) the physical group: care of the teeth, care of the eyes, the school nurse, medical inspection, fresh air and open air schools, playgrounds, school feeding, supervised play, and personal hygiene; (2) the mental and moral group: value of art in good taste, dress, better homes, town and city beautification, interior decorating, and landscape gardening; habits of thrift, honesty, thoroness, co-operation, self control, social purity, sleep, and temperance; the regular curricula —school subjects which lend themselves to poster treatment; school equipment such as musical instruments, pictures for schoolroom decoration, and playground equipment; activities—the school as a social center, athletics, extra curricula activities; and the influence of good books; (3) the spiritual group:

(Concluded on page 570)

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for November

DON Q, SON OF ZORRO (United Artists)

The rollicking Spanish adventures of the son of Zorro, presented with no more than the simple desire to entertain you for an hour. And entertained you will be if you are a normal soul. Not the least noteworthy among its merits is the picture's unpretentious character. It is what it is—pure entertainment; take it or leave it.

"Doug" and Mary Astor in Don Q

Mr. Fairbanks, as usual, gives you the impression that he is thoroughly happy in his job, and that, as this world goes, is so rare a thing that you may well stop a bit, to wonder if not to applaud.

Again, as usual, Mr. Fairbanks offers for your delight a brand new trick—his deft mastery of a long, sinuous whip, which he has taught to do everything from spelling his name to confounding his enemies. Moreover, he has lost none of his remarkable fencing skill; and those of you who, like Stephen Leacock, require a step-ladder to reach a horse's back, can doubly appreciate Mr. Fairbanks' effortless grace in mounting.

It is not necessary to go into the details of the plot, except, perhaps, to say that there is a particularly interesting sequence where Zorro, now middle-aged, recalling his own youth, says to his companion, "Do you remember," and a bit of the vivid action of "The Mark of Zorro" rolls before your eyes again.

Outstanding in a well chosen cast are Warner Oland as the Austrian archduke, lovely Mary Astor, Jean Hersholt, and Donald Crisp, who also directed.

WILD HORSE MESA (Paramount)

This, it seems, is going to be a Western year. All the signs point that way; and here is a good one to initiate the season. The story is by Zane Grey, and centers around the ambitions of a cow puncher to make his fortune by catching wild horses. He proposes to do it on a grand scale by fencing an arroyo with barbed wire and driving a whole herd in at once. His associates are revolted by the cruelty of the plan and refuse to go on with it. Whereupon he shows fight, and has to be thoroughly beaten up by Jack Holt. But that isn't all. The beaten cow puncher now joins the other villains, of whom there are three, led by Noah Beery. They stampede the wild horses, making some trouble for the hero, who first heads the frantic herd away from the trap, and then saves the heroine who has stumbled into their path.

The picture contains some fine photography and lovely scenes—long shadows against the mountains, and glorious bits of sky and cloud. And in addition there is a remarkable white horse, the leader of the herd, who is caught in some beautiful natural poses. The cast includes, besides those mentioned, Billie Dove, George Irving, and Douglas Fairbanks, Jr.

Fine pictorial value here—from Wild Horse Mesa

THE KNOCKOUT (First National)

Milton Sills as a gentleman prize-fighter! I have a deep respect for Mr. Sills as an actor—when he is allowed to act—but I can't say much for his pictures since he has been a star. There is practically nothing to this story of a ring champion who takes on a foreman's job in the Canadian woods between fights, thwarts all the villains single handed, and wins the girl.

THE UNHOLY THREE (Metro-Goldwyn)

Here is an unusual picture, remarkable for story, acting, and direction. It is the story of three circus-sideshow performers—a dwarf, a strong man, and a ventriloquist—who enter into a criminal partnership. The dwarf and the big man are criminals at heart, but the ventriloquist is man enough to be appalled when one of their "jobs" results in the death of the victim, and to repent his evil ways. Lon Chaney as Echo, the ventriloquist, gives one of his finest performances, and Victor MacLaglen and Harry Earles play the other two crooks effectively. Mae Busch plays Echo's sweetheart, a pickpocket.

GRAUSTARK (First National)

Norma Talmadge and Eugene O'Brien—a practically invincible combination—in the once popular romantic tale by George Barr McCutcheon, succeed in making it nice to look at, and that's about all. Somewhere in the process of screening, most of the life got taken out of the story, and what is left resolves itself mostly into long shots of costumes and close-ups of expressions.

THE TROUBLE WITH WIVES (Paramount)

Routine comedy with a bright spot here and there. Tom Moore as a shoe salesman, Florence Vidor as a suspicious wife, Ford Sterling as an old bachelor friend of the husband's, with a faculty of bringing up incidents out of the husband's past at precisely the wrong moment. Esther Ralston mis-cast as a vamp.

THE MYSTIC (Metro-Goldwyn)

Not exactly an expose of fake mediums and crystal gazers, but on that order. The suave Conway Tearle plays a skillful crook who uses the gypsy mystic and her family as tools in a blackmailing scheme. Aileen

(Concluded on page 555)

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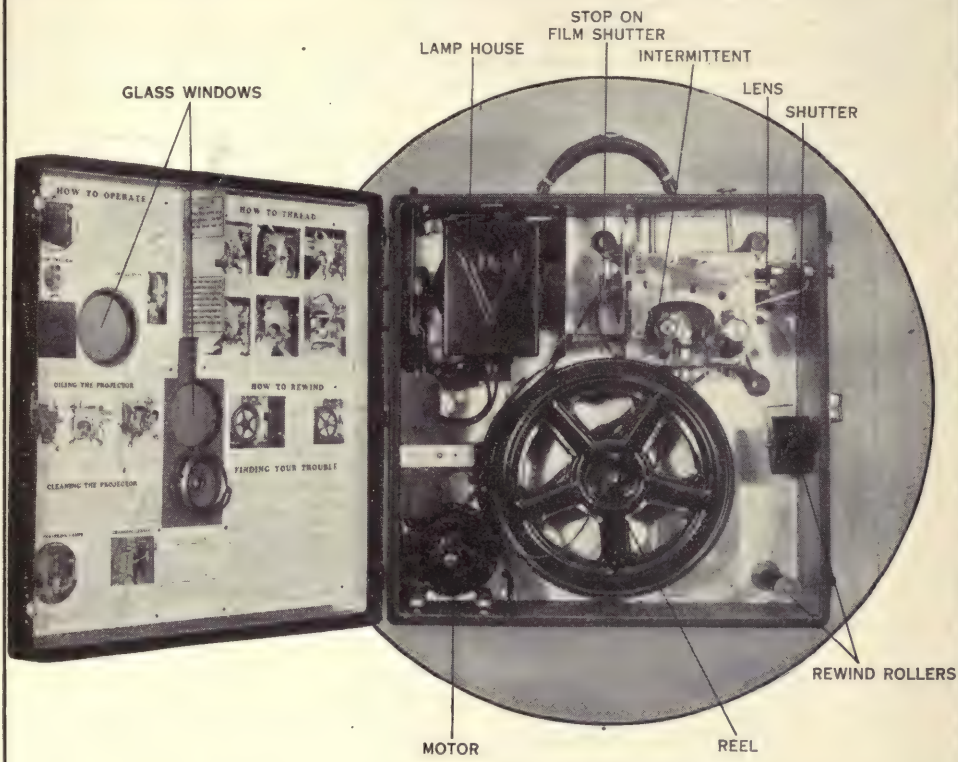

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Official Department of The Film Councils of America

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F. DEAN MCCLUSKY, *Vice-President* 6041 University Ave., Chicago MELBA T. BALDWIN, *Secretary*

This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

"There is nothing that the truth, in the hands of true men, may not finally vanquish"

BY request, we are printing a list of suggestions that were given to mothers some time ago. There are so many things that each one can do towards the solution of this problem, we trust that every one will pick out some definite thing to do and accomplish it.

Keep your babies away from the motion picture theatre. Do not give them the movie habit. Habits are hard to break. A community nursery is vital today.

Organize worth while recreation for your children from 5 to 10 years of age. Keep them wholesomely busy after school hours, playing games, reading good books, skating, athletics, and last but not least organize classes in dramatics. They love to act. Give them this chance. It will do more than anything else to keep them away from the movies.

Patronize only the endorsed films when you do go to the movies. Always go with your children if you possibly can. Do not think of the theatre as a safe place to send them alone. It is not. It may take a year to undo all they learn in one afternoon, so you are really making work for yourself instead of getting a few hours' rest as you suppose.

When a bad film comes to town, give a party for your children and their friends. And don't forget the little boy just around the corner who needs your help and sympathy most. Help him to avoid the vicious show. Help him to make good. There are too many ready to help him to go wrong. Too few to give the helping hand.

Remember that a bad theme is worse than an immoral scene. A bad theme may be clothed in beautiful settings and like "the wolf in sheep's clothing" often hard to recognize. Analyze the pictures you see, and decide if they are good themes. Don't be fooled because the ending is good. Remember the industry calls that ending "throwing sop to the censors." If a picture dwells for two hours on a bad theme, it gives your child a bad idea to work on and to counteract all your good influence.

Check up on the films in your community and see how many of them are taken from books which are not allowed in your public library. Consult your librarian. How many of these books would you buy for your boys and girls to read?

Remember that patronage makes production. Whenever you attend a show, the exhibitor and producer of that show consider your presence an approval of that show. Whenever you stay at home they consider it a disapproval. *We* can make that absence very effective if you choose your pictures wisely. Your National Committee is spending much time and effort to make it easy for you to choose your pictures wisely and cleanly. If all the mothers would unite in patronizing only the good shows, and in creating a taste for good shows in the minds of their children, the problem could soon be solved.

Work for a community center either in your school house or else get a community building where you can look after the recreational hours of your boys and girls. Never feel that your local theatre can be used as a community center unless the jurisdiction and the responsibility of it are in the hands of the entire community. Even then your community does not need movies every night and other recreations must be supplied.

If you do not have a law to prohibit the showing of improper films for your boys and girls to see, then work for such a law, or else a law that will prohibit your boys and girls from attendance at any shows unless accompanied by an adult.

If you do not have a Dept. of Visual Education in your state University, then please work for such a department, so that you may have a film library which will be as carefully selected as the books in

your public library. These can be circulated to the various communities and used in your community centers, clubs, churches, and schools.

THE Federal Council of Churches is now the target of many people, because of its recent report on prohibition which was widely circulated. It would be interesting to know what group financed the circulation of this report. Perhaps this will stir up the churches to find out why this group always seems to take the part of the forces that are breaking down the ideals of the church.

This same body has been helping the movie industry. They circulated a report which was used in Massachusetts to defeat the censorship law there. Dr. Charles Lathrop helped to get out this "Motion Picture Problem" which the industry is said to have altered and used in its Massachusetts campaign against censorship. Now the Federal Council gets out a report on prohibition which will no doubt be used by the wet interests as propaganda. Dr. Clarence True Wilson, secretary of the board of temperance, prohibition and public morals of the Methodist Episcopal Church says of it: "If the sentiments had appeared merely under the name of the author, F. Ernest Johnson, we would have little to say . . .Neither prohibition nor *any other moral issue* has ever been committed by any church to that council. The document is one man's opinion and not the opinion of the Protestant church, or its ministers." Let us hope that this leads to a much needed housecleaning. Perhaps by giving them plenty of rope, the officers have hung themselves.

Some time ago, the secretary of a national organization, organized to do reform work, told the writer that the motion picture producer had tried for ten years to get the mailing list of that organization; that she had been employed by this producer, and now was the secretary of the organization whose lists they wished to get, and she added: "They (these women) are not such a queer lot, after you know them." Can you realize how one person like that, planted in an organization, can stifle the work of that organization against certain interests? The time has come when we must know these things, in order to fight them.

MANY people who do not enjoy the movies find it very difficult to do their part in going to the theatre to see what is being shown our boys and girls. For these people, we are listing many of the books and plays which have been bought for screening. Will some of our members please read these books and fill out a criticism card concerning them and send them to the national office just the same as you would for a movie reviewed. Remember, as you read the books, that Mr. Hays and the producers have solemnly declared that no salacious play or book has the ghost of a chance of being filmed because of the producers strict censorship. Funny how they hate that term and declare it un-American and yet they boldly tell you that *they* have "censored" the films for you and therefore you do not need your government to do it.

Please get some of the following books and report your opinion to us whether they should be filmed or not. (In a democratic government, your opinion should be just as good as the producers. Remember this is not Russia before the revolution.)

Anna Karonina.
Stella Dallas.
Bardelys, the Magnificent.
Winning of Barbara Worth.
Paris—a play.
Free Lips.
The Tattooed Countess.
Madame Behave.
Shebe.
Wives For Rent.
Perch of the Devil.
Aloma of the South Seas.
The Florentine Dagger.
The Woman Tamer.
The Sea Woman.
Lady Windermere's Fan.
Eve's Lovers.
The Golden Sin.
The American Venus.
The Jazz Bride.

Check on these books and see how many of them are allowed in your public library. Is the theme bad for youth?

And Louis Alterie, known as the pal of Dean O'Bannion, gunman and bootlegger, announces to the world that he has signed a contract to appear in the movies. Just as the producers pick books from the gutter, so also do they seem to pick the actors to depict their characters, and educate youth in vice and crime.

HARRISON NOEL, confessed kidnaper and slayer of Mary Daly of N. J. says that he got his idea from reading the stories of Loeb and Leopold in the newspapers. If the printed word could do so much harm, how much more harm is done whenever a crime is depicted in all its horrible details on the screen. It would be interesting to find out just who is responsible for most of the crimes committed. If some one, thru telling a story or showing a picture, has given a diseased mind an idea to carry out, then who is really responsible?

TWO small girls, only ten and twelve years old, disappeared recently from their Chicago homes. They were missing for 24 hours and police worked on the theory that they were kidnaped. They had spent the night seeing movies at an all night theatre. When the saloon existed, little children were not admitted at any time, and up to 18 years they are not admitted in the pool room at any time, even now. Why then do we allow, and license a place which will harbor little children all night?

THE producers have given the public to understand that they have been persecuted in Connecticut and that the tax put on their films is confiscatory. Perhaps this item from Film Daily of Sept. 9, 1925 will clear the situation in your mind.

Connecticut Exhibitors Vote against Increased Admission.

"As expressed at the meeting, which was attended by about 150 exhibitors the sentiment is that it would be inadvisable to pass the tax along to the public thru higher admissions. This attitude is taken with recognition of the fact that the increased cost to each member theatre is *but slight* and not a heavy burden for the average house to carry. Exhibitors against the proposal to raise prices point out that should an increase be affected, it would be either so trivial that public sympathy in their cause would be reduced, or so unnecessarily large that when their patrons *learned the truth, their sympathy would turn into resentment.*"

Does this sound as if the tax law in Connecticut was "confiscatory?"

Perhaps this little notice will illuminate the subject further. Another trade journal made a statement to this effect. It is not the tax in Connecticut that matters, but remember that Connecticut was the first state to put a tax on gasoline and now nearly every state in the union has followed that example. "Aye, there's the rub" and that is why you hear so much about persecution. Courtland Smith, former head of the American Press Association, comes in very handy to stir up the press of the country on this point.

HAVE you noticed the very meek way the press announces to an eager public the separations and divorce proceedings amongst the actors nowadays? We used to have the details, just as we still have all the harrowing details of crime and scandals that affect people who are not in the movies. So it does not mean that the press has reformed—it simply means a soft petal has been used. Is this another place where Courtland Smith earns his salary?

Have you noticed that Rudolph Valentino and his wife have separated? If you read the few lines given on a back page concerning it, you will find that friend wife mentions many letters that Rudolph received from admirers which would make fine newspaper stories. How could editors resist the temptation to entertain their readers with the letters? Then, Tom Mix and wife have separated for the present and friend wife speaks of a party given at the close of the filming of a recent picture as the reason. What a fine newspaper story that would make! Then Milton Sills and wife have been divorced and she was granted their child, but *he* will continue to have custody of ours during movie hours. Anna Q. Nilsson has also been given a divorce. And Richard Barthelmess and wife have separated. But where are the newspapers stories of yesteryear to satisfy our curiosity? The editors have been telling us that they publish stories of vice and crime because their public demands it. They want us to give them freedom of the press. But strangely enough the press no longer seems so "free" where the movie industry is involved.

LET us all join the crusade for clean movies, and clean them up ourselves as we can so easily do by using our powers in a democracy. We have trained workers in the field now, devoting their whole time to this. Buy as many seals as you can, sell all you can, and help to do this much needed piece of work. Your one dollar's worth of seals may not seem so important, but it is one vote, and votes win elections.

Film Council Recommendations for November

For the Family from High School Age Up

Harold Lloyd in "The Freshman"—

This is the story of the green country boy, coming to college, and of others having fun at his expense. They pretend he has a chance to get on the team and kid him along. But he finally plays and makes some exciting moments. It is a splendid occasion to study the audience and realize how emotionally unstable most of us are, when we can become so excited over a football game on the screen. It shows so well how real the scenes are to boys and girls. We adults realize it is a story, but to the boys and girls it is a real game.

If that game was so realistic to them, then you may be sure that all the objectionable features in other films—but which happily are not to be found in a Harold Lloyd film—are just as real to them. Here's to Harold Lloyd, that he may have the wisdom and the courage to continue with the clean and wholesome films which he gives to our boys and girls. There is only one thing which might be criticized and which might have been dispensed with. That is the scene at the dance where his cheap clothes fall apart. It lowered the tone of the whole film, and a great improvement could be made by omitting it.

Kentucky Pride—Photoplay says of this film: "Be sure to bring the children." I am sorry not to agree with that. The horses are of course fine and the children would enjoy them, but the human story that is intertwined is not a story for youngsters. It is a sordid tale of a faithless wife, a gambler husband, who is one of the human heroes, and who becomes a bootlegger after losing his estate. There is a gruesome fight, or at least evidences of its being cut out by our Chicago board, for which we were grateful. The portrayal of the Irish policeman is a joy, but for a story about horses, there is too much portrayal of vice and crime to make it a family film. It might well have been such and there lies the pity. When the producers admit they are only in the business for money, why are they so stupid as to make a picture suitable for only two members of the family, when they might just as well have the box office receipts for the whole family.

He's A Prince—with Raymond Griffith—Raymond Griffith is always funny and interesting. This picture will probably never be shown in Great Britain for it seems a travesty on the Prince of Wales, and pokes fun at a monarchy. He does not want to be a king and begs for a revolution. It is silly but it does not pretend to be anything more. It is certainly a thoroughly amusing comedy, even if not quite up to his previous productions.

Shore Leave—with Richard Barthelmess— Barthelmess uses the navy for this story and does good work as an actor. The story is not hole proof. It seems incredible that the daughter of a circus rider and a sea captain would become a timid little seamstress living in a secluded way. Maybe those things do happen. Then she hunts up the ship of her fathers which has been stranded in some foreign shore and makes piles of money from it. She gives a dance, an elaborate affair on board and asks all the Smiths in the navy, for she knows no more about the boy she has fallen for. They finally are united and do not even know each others names. It is a sea story, but even for that, it is too "fishy" for land lubbers like us. Most people speak well of it and you may overlook the improbabilities and enjoy it. Anyway it is fairly clean.

Films Reviewed but not Endorsed

Her Sister From Paris—with Constance Talmadge —Advertised as "the snappiest adventures Paris ever held."

The Circle—The Chicago Tribune reviews it in this way. "The burning question seems to be as to whether its a good thing for a married woman to run away with a man she loves who is not her husband." And because they live happily together for thirty years afterwards, it is concluded that it is a good thing. If the producers would tell a story to an adult audience without trying to draw a moral from it, it might do no harm, just as you would read a story about a woman who did this very thing and not connect it up with ethics. But they can not resist connecting it up with life and thereby doing the harm. For a silly wife, with the mind of a child (there are some) would get the idea that there was nothing else to be considered in dissolving a marriage excepting the fact that she might be happy with the next man. No question about the vows she took, or the hurt to the one she is leaving, or no thought of the welfare of the children, simply her own selfish thoughts for future happiness for herself alone. If we must put it in terms of morals, then let us consider the problem as it affects society and not the selfish desires of an individual.

The Wheel—Advertised as "a daring drama of high society and the mad whirl of the gambling table."

Mr. Hays spends much time and money telling the world that no salacious film can come from their members because of their strict guard. But here is even Constance Talmadge degraded into appearing in a miserable role. Mae Tinee in the Chicago Tribune said "Sparkling, sophisticated, and bordering just enough on the risque to have flicked the censor board on their over-sensitive raws—(whatever that means)—and what Helen does is plenty—and what happens—almost too much if you ask the censors." A Chicago jurist, after seeing the picture, said it was the worst he had ever seen, and the writer has just received a protest regarding the way it was advertised.

Cobra—advertised thus "A Cobra is a female sheik. The title means the lure of a fascinating sensuous woman. The hypnotic charm the Cobra wields over its victims . . . The wife of his best friend falls in love with him."

The Coast of Folly—"A mother runs off with a lover . . . Joyce drifts into a flirtation with a married man, etc."

Night Life of New York—"Before they clamped the padlocks down."

The Flesh and the Devil—"A drama of the struggles between a man's passionate desires and the sins which weakness of the flesh may force him to commit."

The Auction Block—"Man to man struggle for possession of silk-robed beauty."

And more titles of those being filmed: **The Temptress, The Exquisite Sinner, An Exchange of Wives, Women and Wives, Part Time Marriage.**

Recent Film Council Recommendations Summarized

For the Family from Ten Years up

Seven Chances—with Buster Keaton—(June)
Looking for Sally—(Pathe)—(June)

For the Family from High School Age up

Don "Q"—Douglas Fairbanks—(September)
Sally of the Sawdust—(September)
Introduce Me—with Douglas McLean—(September)
The Last Laugh—with Emil Jannings—(June)
Code of the West—(June)
The Dressmaker from Paris—(June)
Sally—with Colleen Moore—(June)
Madame Sans-Gene—with Gloria Swanson—(June)
Isn't Life Wonderful—Griffith—(May)
The Goose Hangs High—(May)
The Thundering Herd—(May)
Janice Meridith—with Marion Davies—(May)
The Rag Man—with Jackie Coogan—(May)
Two Shall be Born—(May)
Now or Never—with Harold Lloyd—(May)
Not so Long Ago—with Betty Bronson—(October)
The Lost World—(October)
A Son of His Father—(October)

For Adult Members of the Family

New Toys—Richard Barthelmess—(June)
The Crowded Hour—(June)
School for Wives—(May)
The Unholy Three—with Lon Chaney—(October)
The Gold Rush—with Charley Chaplin—(October)
Lightnin'—(October)

What Others Say

MR. J. F. WRIGHT, Executive Secretary of the Pathfinders of America, is quoted as saying, "There is only one definite way to deal with films, books and literature that are harmful, i. e., to stop them at the source, where they are made or printed. Failing that, we can teach children the value of films and books and that will help them in every day life. This can be done by giving them full details about how the plays are made, the actors and actresses, their salaries, etc. By this means all the glamor that surrounds them will disappear and the children will be taught to think and think in the right way."

Mrs. Elizabeth Ord-Marshall, of Great Britain, who is in charge of a group of eight teachers touring Canada and the States says that the teachers in Great Britain are trying to keep their pupils from attending motion picture theatres where American films are shown since "this form of American propaganda is having its effect on English boys and girls."

Prof. Richardson of Northwestern University says: "We might as well try to sweep the incoming Atlantic tide back with a broom as to build up the moral character of our children while the present types of films are being shown promiscuously."

A research worker in juvenile delinquency says: "The movies and bad literature are the *cause*, the automobile the *means* of juvenile delinquency."

Mrs. Wm. Vaughn Moody says: "I know of no more important work to be done for the world right now than that which will give a higher intention to the overwhelming influence of the photoplay."

Three thousand film actors paraded the streets of Vienna Oct. 4, and shouted "We want government protection of our industry." They passed a resolution protesting the importation of films from the U. S. (Even tho this is a selfish move, it may help the cause.)

The Church and Pictures

Conducted by Rev. Frank E. Jensen

Editorial

THE Motion Picture Industry is giving further evidence that it cannot, or will not, improve its product for the theatre, and is incompetent to produce suitable films for the church. Mr. Will H. Hays, its chief, with his carefully chosen lieutenants, are known to be "men of social charm and ingenious mind." But they are also astute politicians with trained political minds and habits. As such they are politically working in the interests of their powerful employers and themselves. To date they have not brought into being any strikingly worth-while improvement in the tone and quality of the motion picture product. That the general public is awakening to the real situation is evident from the fact that the Federation of Women's Clubs has repudiated the Hays organization. Another evidence is seen in the enactment and approval by the Court of the Connecticut law licensing motion pictures in that state. Another evidence is given in the motion picture field itself as a protest against the Hays organization. This protest is seen in the plan of the Motion Picture Theatre Owners of America and the Independent Motion Picture Association of America combined to hold Independence Week beginning October 18. And last, but not least, it is seen in the growing strength of the Federal Motion Picture Council in America, Inc., that has such a wonderful grasp of the motion picture situation, and is determined to secure for the American public, with the co-operation of that public, what it desires and has a right to receive in the way of wholesome motion pictures. J. M. R.

Chicago is to be the center of the first motion picture production for the American Federation of Labor. This picture is to be used in a propaganda program to show the high spots in the evolution of labor from the days of slavery to the present day. Every phase of the labor question will be filmed, among these will be the 8 hour day, child labor, the open shop, and the union label. An experienced lecturer will accompany the film wherever it is projected.

The "Open Letter Column" is inaugurated in this issue with an interesting contribution from one of our churches in Ohio that has used motion pictures for the past four years. The editor will be pleased to receive letters from other readers setting forth experiences, methods, successes, failures, or asking for information. Do not think that you have nothing to contribute. What may be a simple common-place thing with you may be of utmost value to some other person.

The well-nigh perfect motion picture theatre is the Eastman Theatre in Rochester, N. Y. The editor of this department spent a day in this exceptional auditorium. It was erected in 1922 through the generosity of George Eastman. Carved in large letters on the front of the beautiful stone building is the following inscription:—"FOR THE ENRICHMENT OF COMMUNITY LIFE." In the one large building is not only the spacious and luxuriantly furnished theatre, but also all the offices of

the theatre together with all other rooms to care for the many diversified interests that enter into the complex equipment of the largest and best motion picture theatres; and the whole separated only by beautiful promenade corridors is the School of Music.

The entire plant cost $7,000,000, and in addition $6,000,000 given for the endowment of the Music School. "By the terms of the gift of George Eastman, this theatre is the property of The University of Rochester, (a Baptist institution) to be operated and maintained for the promotion of musical interests generally in the City of Rochester through a separate Board of Trustees. Any surplus from the operation of the theatre will be used in developing the musical interests of the city." The theatre itself must be self-supporting. The rules governing the character of pictures shown are:—(1) There must be no vulgarity or coarseness. (2) Must not make vice attractive. It will be of interest to note that the ten best pictures, judged by the box-office receipts of this year, were pictures not in the so-called "sex" class.

A hopeful attempt is being made to make available suitable motion pictures for the use of the church in the recent organization of The Religious Motion Picture Foundation. The editor of this department has been associated with Mr. Andrews and Mr. Curtis, both of New York, in planning some such organization. But neither Mr. Curtis nor the editor are in anyway connected with this new organization. Fifty thousand dollars are available for the first year's work, which will be a year largely of research rather than attempts at production of pictures.

There will be a number of excellent church film reviews with suggested service programs in the December number of this department.

The Religious Motion Picture Foundation, Inc.

The Religious Motion Picture Foundation was incorporated last June under the laws of the State of New York and is organized to produce and distribute religious motion pictures. An initial gift of $50,000 from Mr. William E. Harmon provides for the first year's activity.

Mr. Harmon is President of the Foundation and George Reid Andrews (Chairman of the Educational and Religious Drama Department of the Federal Council of the Churches of Christ in America) is Vice President and General Manager.

The Board of Directors is composed of the following persons: Dr. S. Parkes Cadman, Dr. John H. Finley, Mr. W. Burke Harmon, Dr. Samuel McCune Lindsay and former Governor Carl E. Milliken, of Maine. A National Committee of Advisors is now being created to give strength and guidance to the new corporation.

The first year will be devoted largely to a study of the field and the production of a few demonstration pictures. The officers of the Foundation are very much aware of the difficulties to be overcome: they have looked carefully into the matter and know of the numerous attempts and failures in the past. Millions of dollars have been wasted by eager promoters throughout the country. The Board is under no illusions concerning the difficulties in the way. At the same time they believe these many activities in the past mean that the church and school represent vast fields of opportunity practically untouched.

If the first year's study and experiment produce satisfactory results, the corporation plans an enlarged program of activities for the second and subsequent years. The first year is to be a qualitative rather than a quantitative test.

The pictures to be produced have been divided roughly into six classes as follows: Biblical, biographical (religious), historical (church), world friendship or missionary, pedagogical and inspirational—the last being a general line of wholesome pictures suitable for church purposes.

TWENTY ONE-REEL PICTURES

A Pilgrimage to Palestine

Have you ever been to the Holy Land? Most people want to go, but very few are able to. Yet it's a land that for nearly two thousand years has been fixed in the minds and hearts of the civilized world.

In this series of pictures you see the Holy Land as it is today, practically unchanged by the flight of nearly seventy generations. If you can't go to Palestine why not bring Palestine to you?

As motion pictures, they are fascinating; as educational helps they are exceptional; as attention-getters they are unique.

Write for Booklet

EDUCATIONAL DEPT.

PATHE EXCHANGE, Inc.

35 West 45th St. **New York**

No attempt will be made to cater to any one creed or denomination. In every picture the universal aspects of religion will be presented in so far as they are discoverable. 'The word must become flesh' on the screen. Perhaps this will lead us to a more vital conception of religion and help rescue us from the aridity of theological controversy.

It is the conviction of those giving study to the problem of church motion pictures that a solution must be sought in terms of service. Churches are not conducted for financial profit; men give of their means because they believe in what the church represents in the community.

Representatives of the church, of business and of the motion picture industry will be asked to cooperate according to the spirit that has inspired Mr. Harmon to make the first generous contribution. This gift is without thought of profit to himself, whatever future developments may be.

This does not mean, however, that religious pictures should remain a matter of benevolent subsidy. It is the plan of The Religious Motion Picture Foundation to make the work financially self-sustaining and allow for expansion equal to the need. If, later, the invested capital can be returned at a fair rate of interest and reasonable profits realized, the cause will be stronger and made more permanent; but first, last and always must be the motive of service for the church and in the spirit of the church.

The Eastman Theatre

The church department of this magazine is greatly interested in this fine, high-class, up-to-date, highly-to-be-commended Motion Picture Theatre. It combines the idea that pictures and music are to be utilized together, the pictures being the means to draw the public to the best that there is in music—instrumental and vocal. It is in the same way that the editor of the church department is making use of pictures in the church, namely, to make the picture a means to draw people to religion and worship.

In the Eastman theatre music is not only used in combination with pictures but on certain fixed times music alone is presented to the public, at popular prices, in its best form. The theatre is not only artistic and beautiful, but it has the most perfect acoustics, and has succeeded in eliminating the worst drawbacks to the comfort, safety, and enjoyment of motion pictures and music.

One of these is the lighting system which does away with the projection of motion pictures in the dark. There is no stumbling about for seats in the

semi-darkness of the best motion picture houses, and the moral hazard, due to the usual darkness of ordinary houses, is removed from all who attend and is especially commendable in guarding the safety of children.

The way the "Light Theatre" has been accomplished is a long story of experimentation in the Eastman Kodak Company laboratories. A description of the feature will be of interest to all. For it seems impossible, ordinarily, to show pictures under a clear light which enables one to move about with real comfort even when the pictures are being shown. Even the program can be read by reasonably good eyes. The sources of light are not exposed. This prevents any glare, and yet gives an ample amount of illumination by myriads of concealed lamps in the crystal chandelier, the light being reflected and diffused by the sunburst and surfaces of the ceiling. To supplement this illumination there are lights concealed in the cornices of the mezzanine gallery and grand balcony with reflectors that throw the added illumination on the under surfaces architecturally designed and painted so as to diffuse it to the remotest parts of the building. The result is that the entire auditorium is filled with a soft subdued light that does not detract from the clearness of the picture and is also restful to the eye. This system of lighting is eminently practical for church picture use.

Another feature of this theatre is the provision of reserved seats in the mezzanine. As is well known, box seats do not usually meet with the approval of those who attend the "silent drama," and yet there are many patrons who wish to have a seat reserved.

The theatre is run at popular prices, and on Saturday morning a 10c show is put on for the children and any adults who wish to attend. By special arrangements with Mr. William H. Hays pictures that are most suitable for children are shown at a very nominal sum for rental.

By all means visit this theatre when in Rochester, N. Y.

The Open Letter Column

Editor,

The Educational Screen,

Dear Sir:

I am writing in response to your request for information in regard to the church and pictures. Your request rather intrigues me, as I believe there is a field for pictures in the church life and that they can be used to advantage.

We have used motion pictures in our evening service on Sunday for four years, the innovation having been introduced by Henry Arnold when he was pastor here. We do *not* use Biblical pictures, if we have the faintest idea that they are not par excellence. So many are so inadequately acted, and do not "get over" with the audience. We have found that a good feature picture, such as George Arliss in "The Man Who Played God" and films of that calibre have a much greater message than regular Bible stories. There are a few exceptions to this rule, but not many. It is our constant aim to keep the atmosphere of the whole service at a high religious level; using singing from the screen etc. to promote it. We take an offering, and the service has almost the whole time paid for itself and of late, has much more than paid for itself. If it will help any other church in selecting, I should be glad to send you a list of the films we have found most useful for this type of service.

One year we tried "Neighborhood Nights" on Friday, using a comedy, good and clean for the picture feature. This was only fairly patronized, altho' I believe it could be worked up in better shape now.

We are using this year in our summer session of Sunday School a Pathe Review to begin the service. This works as an incentive to draw the children there on time, and does not seem to in any way affect the religious tone of the service. The idea is a new one, just being tried this year, and the results are not finally determined as yet.

During our motion picture season the first Sunday afternoon of each month is set aside for Children's Vespers and on that Sunday we try to have an especially children's picture; such as "Boy of Mine," "Timothy's Quest," etc.

As to method. We find that a feature of 6 or 7 reels is the ideal one. With the rest of the service it does not make too long a sitting. We have used 12 reels such as "If Winter Comes" but being a well-known film and very interesting, it was no hardship to sit thru it. We use only slides for announcements, finding that it is better than announcement from the platform.

The information you have been giving thru your Film Council is highly beneficial to churches as censoring the pictures they might need. Even more scathing denunciation of salacious films might help churches in getting this information out to the mem-

MOTION PICTURES

For

The Church The School

And The General Non-Theatrical Field Only.

As We Forgive	2 R.	How the Fires of the Body are Fed	1 R.
Blood Will Tell	2 R.	Industrious Ants	1 R.
Hail The Power	2 R.	From Caves to Skyscrapers	2 R.
Be Prepared	3 R.	The Four Seasons	4 R.
Shall We Forget	3 R.	Our Common Enemy	1 R.
Wagging Tongues	4 R.	Singing and Stinging	1 R.
Old Scrooge	4 R.	Strange Caterpillars	1 R.
Story of the Star Spangled Banner	2 R.	The Heart of Abraham Lincoln	5 R.
The Call from the Wild	5 R.	Rembrandt	7 R.
A Maker of Men	6 R.	Double Stakes	4 R.
The Stream of Life	6 R.	Monty Works the Wires	4 R.
In the Footsteps of the Master	5 R.	Henry W. Longfellow	1 R.
The Man Nobody Knows	6 R.	John Greenleaf Whittier	1 R.

and a series of 25 single reels, subjects of the Holy Land and many others.

and a series of class-room and community programs, features, travelogues, comedies.

Write Us for Detailed Information

Pictorial Clubs, Inc.

808 South Wabash Ave.
Chicago

729 Seventh Avenue
New York

bers of their congregations. Surely churches ought to be able to do something toward influencing parents toward knowing at least what kind of pictures their children are going to see. Sometimes titles are mirrors of the pictures; other times they are most misleading.

Very truly yours,
FLORENCE BAER, *Secretary*
The Washington Congregational Church of Toledo, Ohio

The Theatrical Field

Film Reviews for November

(Concluded from page 543)

Pringle is true to type as the mystic. Robert Ober and Mitchell give good performances as the gypsies.

SHORE LEAVE (First National)

It is still my contention that Richard Barthelmess is not at his best in comedy. However that may be, he certainly is much more comfortable as Bilge Smith than he was as the silly husband in "New Toys." And besides, there is something to the story. Not that it is heavy stuff—quite the contrary. Dorothy MacKaill is satisfactory as the sailor's sweetheart, and in spite of my opening remark, you really must believe that Mr. Barthelmess does a nice piece of work as the sailor who kissed and forgot.

NEVER THE TWAIN SHALL MEET

(Cosmopolitan)

Peter B. Kyne's tale of the South Sea princess who marries an American, and, failing to occidentalize herself, tries to make a South Sea islander out of him. That doesn't work either. Anita Stewart and Bert Lytell get a little comedy out of the scenes in which the princess is introduced to western customs and costumes. Otherwise it is somewhat dull.

School Department

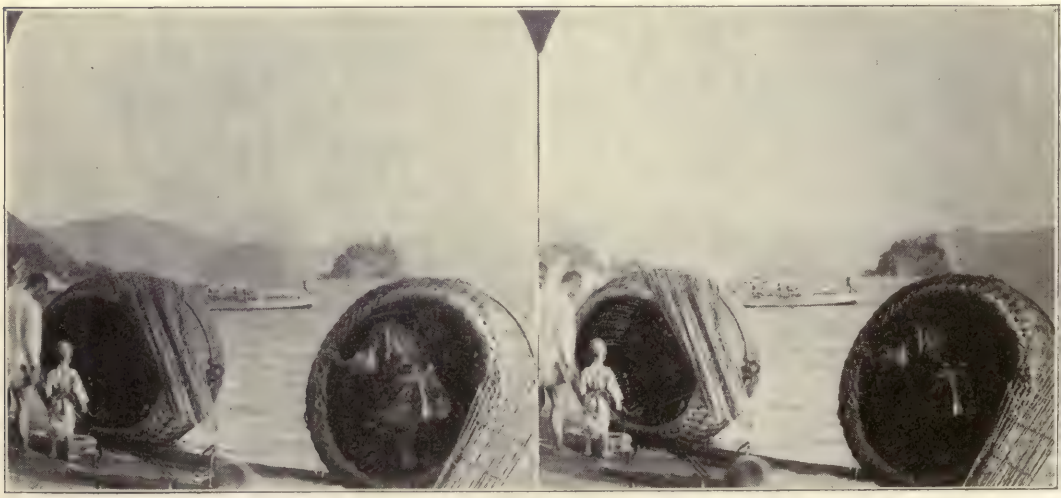
Conducted by Stella Evelyn Myers
Forest Park Schools, Forest Park, Ill.

THE topic this month, co-ordinating with the Keystone stereographs and slides, was recently successfully treated in a 7-B class of the Forest Park Schools with much interest evidenced on the part of the pupils.

The room teacher used the skeleton which follows in preparing her presentation. The stereographs were then studied on both sides, i. e. front and back. The teacher's presentation reduced greatly the time consumed in the reading process. Children could then glance at the back of the view, and quickly pick out the important points, to which they had already been introduced.

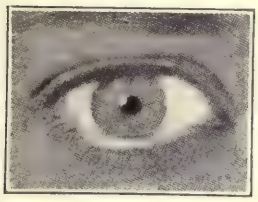
The Director was then notified that the children were ready for a test. Neither teacher nor pupils had seen the test given, consisting of eighteen statements requiring uniform notations on the pupils' test sheets. The test was a combination of the true and false, the completion, and the multiple answer types. Five pupils scoring the highest were permitted to give a relay lantern lecture. The test was repeated that the pupils might see how much they had improved from the use of the lantern. The film, "How Salmon are Caught," was shown a succeeding day and a rigid test of eight questions was given on this subject, a specialization of the main topic. The film was run twice, each unreeling requiring about twenty minutes. The attention appeared to be about one hundred percent and the scores seemed satisfactory. The three testings were administered by the Director of Visual Education, and the film test, as well as the first test, was as new to the teacher as to the children. The rigidity in giving these tests paralleled that of the Terman Mental Tests.

On the first test, 79 percent of the class marked correctly 75 percent of the statements. On the second giving of this test, following the talk with the lantern, 88 percent of the class marked correctly 75 percent of the statements. The film involved quite an extended range of subject-matter. Altho presented twice to seemingly great advantage, there was only 42 percent of the class that marked correctly 75 percent of the statements on the third test. There was the disadvantage in this case of no special study beforehand, as the content of the film differed almost wholly from that of the stereographs.



Fish Traps—A scene on the beach near Numadzu, Japan

A TORTURED EYE



Eye Contracted Under Glaring Light Causing Terrific Strain

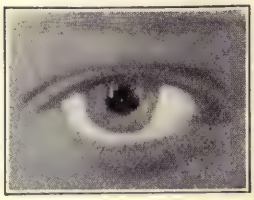
"EYESTRAIN"

THE

RAVEN HALFTONE SCREEN

SUBDUES THE GLARE AND KEEPS YOUR EYES HAPPY

A HAPPY EYE



Eye Under no Strain Because Glare Has Been Subdued

RAVEN SCREEN CORPORATION

1476 Broadway (Photo by Curtis Lighting Company) New York City

How the Fish of the Sea Help Man on the Land

View 13 **Codfish.**

Gloucester, Mass.

1. The poem, Wreck of the Hesperus, was written of this seaport
2. Settled, 1623
3. 27 miles from Boston
4. This village is the second port in the U. S. as to the number of fish caught (Boston is the first)

Codfish

1. Sometimes are 5 feet long
2. In color, green or olive with dark spots
3. Bony fish
4. Nov. to April is the spawning season, and also the fishing season
   At this time the fish approach the shores in schools

View 226 **Salmon, Columbia River, Oregon.**

Kinds of salmon

1. Living in salt water
2. Living in fresh water
3. Living partly in the sea and partly in fresh water

Body

1. Shiny scales
2. Large,—some weigh 80 pounds
3. Laying eggs
   A. Travel to fresh water
      From the Pacific Ocean, they sometimes travel 2250 miles inland
   B. Gravel is scooped away with the tail of the fish
   C. Eggs are ¼ inch in diameter

D. Eggs hatch in 3 to 4 months
   a. The fish start down stream as soon as they can swim
   b. Sometimes they travel thousands of miles in the Pacific
   c. Fish are grown when they are 3 years old
      Then they start back to their birth-place
         Many thousands travel back in a school together
         This is the time for fishing
            1. Nets are placed across the river
            2. The nets are hauled in by horses

View 224 **Salmon in Alaska.**

Banks of the Yukon are shown in the View.

1. The most fish of Alaska are to be found here
2. Chief salmon fisheries of the world are in the waters about Alaska

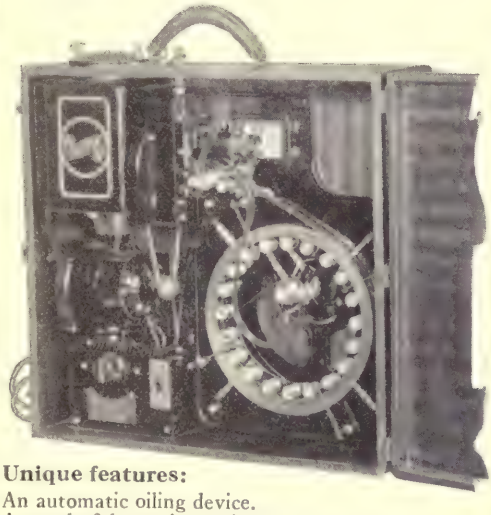
Natives fishing with trained cormorants in Grand Canal, Soo-Chow, China

3. Fish are caught by
   A. Basket traps
      a. Shaped like a funnel
      b. An Indian goes in a birch bark canoe by the side of the trap
   B. Fish wheel
4. Fish are dried in the sun for winter use
   Then they are put on poles, too high for the wolves to reach
5. The catch amounts to the value of $14,000,000 each year
6. Canneries are on the coast
   A. People do not have their homes here
      Workmen, mostly Chinese, come from San Francisco, Portland, and Seattle for the catching season
7. The fish are sold mainly in;
   The United States, Britain, Australia.
8. The United States government builds great fish hatcheries here in Alaska

At Last!!!

A practical, portable, self-operating continuous motion picture projector—

The Capitol



Projects continuously, without the aid of an operator, from five feet to one thousand feet of motion pictures on 16 mm. film.

Unique features:
An automatic oiling device.
A wonderful new intermittent movement, that prolongs the life of the film.
An infallible automatic stop.
Rear or front projection without changing film.

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CAPITOL PROJECTOR AND FILM COMPANY

133 W. Washington St. Chicago, Ill.

View 227 **Salmon Fish Wheel, Astoria, Oregon.**

Fish Wheel

1. Thirty or forty feet in diameter
2. This is an easy way to catch fish
3. Wheel is fastened to the boat
4. There are wire netting pockets
5. The river turns the wheel
6. Fish run into the pockets
7. Wheel, turning, drops the fish into the boat

Canning Factory

1. Butchers are mostly Chinamen.
   Many come to this country, just for such jobs
2. They handle the knives quickly with scarcely ever a mistake
3. One cuts off heads, tails, and fins all day
4. Another cuts off scales all day
5. In this way the salmon go down a long row of tables until dressed, washed, and sliced
6. They are shipped to all parts of the world
   Most of the salmon of the world come from the North Pacific
   There are some salmon fisheries in Northwest Europe, New England, and Canada

MASTER PRODUCTIONS

Available for Any School, Church and Community Use

Julius Caesar (6 reels)
Anthony and Cleopatra (6 reels)
Spartacus (6 reels)
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Last Days of Pompeii (6 reels)
Helen Kellar in "Deliverance" (7 reels)
Knights of the Square Table (4 reels)
(A Boy Scout Picture)

Distributed from various centers, in all parts of the United States. To learn nearest distribution point, write direct to

GEORGE KLEINE, Motion Pictures

49 West 45th Street **New York City**

View 401 **Fishing Village in Zuider Zee, Netherlands.**

View of fishing village in a great inland sea

1. Not a tree is in sight
2. The houses are huddled together as if the people were afraid of the sea
3. The greatest fishing grounds of the world are off the coast of the Netherlands

View 415 **Floating Whale Station, Spitzenbergen, Lapland.**

Hand Harpooning

1. Whale sinks when harpooned
2. Rises after several hours
3. Then it is killed
4. Is towed alongside the ship. This is easy since it is inflated with air
5. The harpoon gun has been used since 1864

A gun fires the harpoon. The harpoon contains a torpedo

The torpedo has a time fuse which goes off one second after it pierces the whale

The rorqual whale is seen in the picture, 50 feet long

The blue sulphur whale, largest animal in the world, weighs 75 tons

View 481 **Fish Market of Finland, Helsingfors.**

Chief fishing grounds of the world

1. Off Norway and the Netherlands. Greatest in the world

YOU NEED THIS

TRANS-LUX AIR-COOLED OPAQUE PROJECTOR

With it You Can Project Before Your Class Any Picture on the Trans-Lux Daylight Picture Screen under Daylight Conditions.

There is no limit to the photographs, magazine illustrations, and other opaque objects that can be projected.

We now have a record, available to the users of Trans-Lux Equipment, of more than two million pictures suitable for teaching aids.

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You need this equipment in your classroom.

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Educational Department

36 West 44th Street New York, N. Y.

2. Off eastern Asia
3. Off Newfoundland

Arms of the Baltic Sea are rich in fish, the lakes of Finland are also rich in fish

1. Herring is found in the bays
2. Whitefish is found in the lakes
3. Salmon is found in the rivers
4. Finland produces yearly
   - A. 20,000 tons of fish
   - B. Chief market of these fish is shown in the View
     - a. Fishwives are here in all kinds of weather
     - b. They stand in the booths and sell
     - c. They wear white head coverings
     - d. Buyers are in the aisle between the booths. They are: Finlanders, Danes, Swedes, Lapps, and Russians
     - e. The fishwives clean fish and weigh them for each customer
     - f. The second woman has just made a sale
     - g. In summer, the odor is not pleasant
     - h. In winter, the snow has to be shoveled away from the booths
     - i. Fishing boats are on the right

       Women stand in these and sell fish

(To be continued in the December issue. At the close of the December installment, films suitable for a resume of the subject will be given.)

The Open Door

THE NEW

MAYLITE

Motion Picture Screen
for Daylight Projection

A New Scientifically Made
MOTION — PICTURE — SCREEN

The material that goes into the construction of THE MAYLITE MOTION PICTURE SCREEN is translucent and a picture projected through this screen shows up with remarkable brilliancy and definition, faithfully reproducing any color in the picture in BRIGHT DAYLIGHT. Perfect brilliancy and reproduction are obtained from any angle of vision by the spectator.
The SCREEN can be furnished in built-in solid wooden frames with tripods and carrying cases or in collapsible portable frames and roller-mountings. Your inquiry for literature and prices will receive our prompt attention.

CHARLES LEO FITZ, Inc.
MAYVILLE WISCONSIN

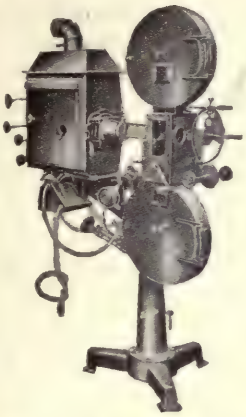
Film Reviews for November

Messalina (8 reels) Film Booking Offices —Early Roman history on the screen, dating from 41 A. D. when Messalina, Empress of Rome, the crafty wife of an emperor who enjoys the favor and administration of his people, squanders her interest upon the favorite of the moment who, when the story opens, happens to be Marcus. He, beguiled by Messalina, dreams of making her his empress.

In the meantime, Claudius is crowned and a long series of complications ensue. The story makes its way rather heavily through the intrigues and counter-intrigues of the court, and the interest rather centers upon a Greek slave girl and her lover. It is not an altogether savory picture—this insight into the underworld of Roman life which the picture reveals, however true to fact. There is much that is spectacular, including a chariot race which has its thrilling moments. Retribution comes too late to Messalina and she dies at her own hand. There is a moral, but it is an adult lesson and not the sort of history that should be stressed with immature audiences.

The Spirit of the U. S. A. (8 reels) Film Booking Offices—A war-time story, involving two brothers—Silas, the elder, who is in love with and finally marries the daughter of a neighbor, and John, the younger. The latter has been made to suffer for some of his brother's misdeeds in the past, and when war is declared it is Silas who remains at home while John, although rejected for service, joins the Salvation Army and gets to the front. Finally Silas is drafted and the brothers meet in the trenches; the older loses his life and his wife claims the farm of the old people, his parents, turning them out of their home.

—Use Motion Pictures—



There is a particular type of Simplex Projector to meet your requirements. Send for catalog L and get full description, prices and terms.

Motion Pictures have a real practical value in school work.

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It is important that a good Projector be used. Poorly presented pictures have no attraction.

The Simplex Projector

The Simplex Projector is your best investment because it assures perfect projection, is simple to operate and can be purchased on easy terms.

The Precision Machine Co., Inc.

317 East 34th Street **New York, N. Y.**

In the end John returns and final justice is meted out to all concerned. The plot of the story holds one's interest and many of the scenes on the farm are excellent. It is doubtful, however, if the plot justifies an eight-reel story.

Jerusalem, the Holy City (1 reel) Pathe —The third release of the series, "A Pilgrimage to Palestine," shows at first some excellent views of the two and a half-mile wall around the city. A map indicates the location of the gates, several of which are photographed. The spectator enters the city through perhaps the most famous of these—The Damascus Gate.

The Mosque of Omar is seen in panorama—particularly interesting because it is located on the site of the ancient Solomon's Temple. The Jews, forbidden from ascending Temple Hill, congregate at the Wailing Wall—where figures like those of Old Testament times can still be seen.

In the streets of the city are costumes of every country and, characteristic of the customs of the East, household tasks are performed in the open. There are fine views of the process of bread-making—grinding grain between two stones, mixing a dough of water and coarse meal, kneading, shaping the loaves and baking the unleavened bread in the community ovens to which the public vender of wood makes his rounds. The housewife stays close by to claim her own bread when the baking is over.

Typical also of the East is the sequence of the baker's boy carrying bread from the public oven to his master's shop and the supply of meat being delivered to the butcher shop where any sort of inspection is unknown.

Scenes show the streams of pilgrims pouring into the city, and kneeling in holy places to kiss the stones and pray. The ultimate goal of all is the Church of the Holy Sepulchre on Mt. Zion.

There are some beautiful scenes in the reel, which is eminently suitable for showing in church and school, particularly during the coming Christmas season.

America's Granary (1 reel) Pathe—The third release in the series on the basic industries of the United States, the first two of which were reviewed in our issue of March, 1925.

The grain-growing regions are first indicated on a map which is shaded to show production of wheat, corn and oats. Old methods of plowing, planting and cultivation are contrasted with present ways of doing things; views of the old-fashioned scythe and cradle appear strangely slow and laborious in contrast with the self-binder and the huge "combine" in the wheat fields of today. Shipment of grain is also illustrated.

In the case of corn, the cultivation of the crop by the Pueblo Indians of the southwest was the early forerunner of its present extensive cultivation. A cutting machine is seen in operation, and the green stalks are prepared for ensilage. Since the greater percent of our corn crop gets to market in the form of pork, it is quite fitting that views of the stock-yards should be included in this section.

One of the most interesting parts of the reel deals with the cultivation of rice—one of America's newest industries. A map shows the localities and scenes, illustrates the draining of the fields to prepare for harvesting, the threshing of the grain by machinery, and its shipment by Mississippi River steamboats. A chart gives the illuminating facts concerning the amazing growth of the industry.

Splendid teaching material. The subject is accompanied by a teachers' pamphlet with an outline for work in connection with the picture.

Super-Power Generation (1 reel) Visugraphic Pictures, 247 Seventh Ave., New York City—Photographed at the Toronto, Ohio, station of the Pennsylvania-Ohio Power and Light Company, the reel is a fine illustration of the operation of a model steam power plant. It is located on the bank of the Ohio river and constitutes the newest link in an extensive chain of generating stations.

A panorama of the plant with some excellent interior views introduces the subject, followed by scenes at the coal mine nearby, which furnishes the fuel for the plant—a strip mine in which coal is dug by steam shovel, loaded in cars and carried a short distance to the generating plant.

Then the coal is carried by belt conveyors to the bunkers, where the most modern methods of coal utilization are in practice. Grinders pulverize the fuel to a fine powder —since minute particles give greater heat energy—and this powder is shown to be blown through pipes to the boiler room when it is discharged into the furnace. Excellent closeups show the burning coal dust—necessitating no grates for there is no ash. The method illustrated constitutes a system of fuel conservation, since it delivers maximum heat with minimum fuel.

The huge turbo-generators are illustrated, which turn out current at 11,000 volts for general use. Interesting details of construction at the power station insure greater safety for the operators; and an automatic radio telephone system makes inter-station communication easy.

Distance transmission is illustrated by views of the outdoor station which transforms the current and the huge copper conductors which carry it. The reel is a concise treatment of the subject, well photographed and non-technical in treatment. May be secured without charge upon application to the producers.

In a China Shop (1 reel) Fox—The casting of porcelain in molds and its uses are shown. Augustus' pottery garden is impressive. A present day student class of decorators of porcelain is introduced. Large China animals made today appear as statues. Early porcelain statuary represented religious themes.

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Inundation of the Nile, Egypt.

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MOVIE SUPPLY CO. 844 SO. WABASH AVE. CHICAGO ILLS.

Brayco Film Stereopticons

$25.00

Write for Catalogue

The Voice of the Nightingale (1 reel) Educational—This subject is developed in a most artistic manner both as to design and coloring. The soft color tones are obtained by a French process. The content is worth while as the story develops and especially as the climax is reached. The film is very highly recommended for serious purposes with children and for entertainment with their elders. It would afford an excellent program for bird day.

A child, bird, and doll are the first characters introduced. The bird breaks the doll and the child feels anger towards the bird as the culprit. Insects and fairies, charmed by the song of the nightingale, appear in a childish dream. Flowers slowly open, fairy actors arise from within the petals. Another scene presents the nightingale exchanging vows, in all the daintiness of a bird suitor, with her who is to be his mate. A boy shoots the mate with his small arrow after a nest of fledglings had appeared. The child's dream is disturbed by the suffering of the small birds in the nest crying for food, and missing the mother care. She frees her bird in its cage, the mother bird is cured, and in accordance with what is proper in a bird story, as in one with mortals, all ends happily.

In the Spider's Grip (1 reel) Educational—This reel shows a remarkable bit of insect-acting on the part of mechanical creatures, aping the foolishness of humanity to no apparent purpose except perhaps to secure a laugh from a typical vaudeville audience.

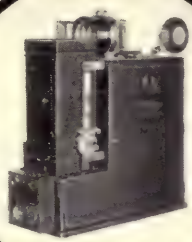
Life under the Sea (1 reel) Educational—The film is a Tolhurst study and is instructive and entertaining. The sea is shown as the mother of all. Gardens were originally under the sea. Creatures that live in the water can live without land, but those that live on the land cannot live without water. Glass boats several sea growths beneath. A laboratory experiment is performed to show how the water in the sea became salty. Salt crystals are formed, and all crystals are cubes or made from cubes.

Cuba Steps Out (1 reel) Fox—After an introduction in which appear Morro Castle, scenes of drinking the amber colored liquid not obtainable in the United States, racing at the tracks, and similar miscellany, an excellent presentation is given of the tobacco industry, showing the cultivation of the plant, the picking of the leaves, and work in the factory where the leaves are sorted. Sugar cane is cut, hauled in wagons drawn by two teams of oxen, and is loaded into cars for rail transportation. A slight footage is then given to the work in the refinery.

With Pencil, Brush, and Chisel (1 reel) Fox—This film deals with Emil Fuchs, first as painter in his studio, blocking in oils the portrait of the model, rather well robed, before him. This method of blocking without pencil he claims gives freedom of line. In the morning he appears in a fencing bout before going to his New York studio. The exercise gives him agility in wrists and fingers. As a sculptor, we see a bust modelled in clay, and casting carried on with a clear delineation. A sketch book is leaved, in which are sketches in pencil of members of the English royal family. The process of etching is carried on by means of lines drawn on a copper plate, after which they are treated to acid. Various etchings are printed from this plate. The film affords an excellent art study.

Toiling for Rest (1 reel) Fox—This is a very beautiful scenic picture of Canadian grandeur. Banff is first on the screen and scenes thereabouts. Horses swimming are struggling for the shore, a number of bears perform arboreal feats very naturally, horses are taken across Saskatchewan glacier, mountain goats and Big Horn sheep make their appearance. The abrupt walls of the Canadian Rockies with their sharp or rounded peaks are well shown in structure. This is an exceptionally entertaining as well as instructive picture.

The West Wind (1 reel) Fox—Beautiful photography showing the action of the wind upon the wind mill, the sea in high billows, the more placid Nile, and similar scenes afford a pleasing pastime, but the film can hardly be called educational. Moorish gardens furnish the setting for a dancing girl.



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Bring the Outdoors Inside the Classroom

It is not always possible for a teacher to take the class to the subject, but with the use of motion pictures the teachers can bring the subject to the classroom.

Active and lasting impressions can be had by using pictures. They are a great factor in contributing to the pupil's power of retention and recall.

The Acme S. V. E. Motion Picture Projector should be included in the equipment of every school.

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BAKELITE

"The Story of Bakelite" is one of the outstanding romances of industry, concerning a product of creative chemistry that was discovered but a few years ago, yet today is an essential material to thousands of manufacturers.

This story is one of unusual and absorbing interest, and is told in an industrial motion picture film which shows the various stages of the manufacture of Bakelite from the raw materials, down to the fabrication of a wide variety of finished products. It is a two reel subject, prepared on standard width non-inflammable stock.

A print of this film will be loaned, free of charge, to anyone wishing to arrange for its presentation. Reservations should be made with our New York Office.

BAKELITE CORPORATION

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THE MATERIAL OF A THOUSAND USES

Carry Good Pictures to the Children (II)

(Concluded from page 518)

If it is a picture, or feature, that is to be shown, we first give a brief statement so as to give the general setting of the story. For instance, "Treasure Island," is quite a complicated plot for even grown-ups to get first time, and we tell about Robert Louis Stevenson's work, the approximate dates of the story, how pirates used to hide their treasures and then return months later to get them, in short, we want the children to get the idea of the story right from the start, as a Motion Picture is something you do not have time to "Back up and repeat." Popular pictures like Jackie Coogan in "Peck's Bad Boy," do not require much explaining, nor does the average comedy. Alice in Wonderland, The Jack Knife Man, The Deerslayer, all are good for the reason they have been widely read and generally discussed.

Except for the applause, or generally expressed approval or disapproval on the part of the children at the time of showing, we have but little opportunity to know the lasting effects of our pictures. Principals tell us when we come the next time what the children seemed to have gotten out of it as evidenced by the teachers' review of the pictures the following day. Occasionally parents tell us of the value of the work, if they happen to learn that we are the operators. We are quite convinced by such evidence that most of what the children see becomes their permanent property.

But whether the total results are good or bad, or partly both, there is at least quite a responsibility attaching when one realizes that he is influencing several thousand children each month. Just a few of the many items to be considered and borne in mind, when endeavoring to do this kind of work is teaching the children proper deportment and better critical understanding when they come to look at pictures in theaters. We have them appreciating a different type of pictures from what they ordinarily see, learning how plots are developed in stories, gaining some idea of how Motion Pictures are produced, sharpening their powers of observation, and finally repeating the following day their impressions of the program as a whole.

The possibilities of work of this kind are without limit. We had no experience of our own to start with, and could learn but little from anyone else, as each situation seems to require its own development.

One of the greatest needs is that a sufficient number of schools should plan to do this work systematically year after year, so that producers would feel encouraged to put pictures on the market that would cover the entire field of school subjects, in at least approximate harmony with the text-books on those subjects. Ten or twelve good programs a year would suffice the average school, so it is not the large amount of DIFFERENT pictures that is required, as a few that are what we really want.

Whatever
Your Visual Needs

or problem may be — whether motion picture projectors, stereopticons or truly educational film subjects—our organization backed by years of non-theatrical experience stands ready to aid you.

Visualization work occupies an important place and is a recognized educational factor in the large school systems. Regardless of the size of your system this work should have a definite place in your curriculum.

Begin and continue your visual work systematically as with any other standardized academic course.

Allow us to help you select and install the correct apparatus.

United Projector & Film Corp.
Buffalo, N. Y.
228 Franklin St.
Pittsburgh, Pa. Albany, N. Y.

Notes and News

(Concluded from page 541)

devotion, reverence, community co-operation, fair play, kindness to animals, love of nature, obedience to law, loyalty, school spirit, and patriotism.

Through the Bureau of Visual Instruction there are available for distribution several hundred posters which have been submitted in the contests of the past two years. Schools and organizations are urged to borrow collections of these posters and thus compare the art work done in their local community with the work that is done elsewhere. There are no charges for the use of the posters except that the borrower must pay transportation charges from Bloomington and return. It is suggested that groups of these art posters be borrowed for the period of one week.

Films in Americanization

At the Field Museum of Natural History in Chicago every Sunday afternoon during September and October, historical films of the Yale Chronicles Series are being exhibited. The James Simpson theatre of the Museum is being used for two performances each Sunday—at 2:30 and 4:00 o'clock.

Films in Agricultural Campaign

Now comes the testimony of the New York State Conservation Commission, which has found films to be the most effective means of publicity in eradicating the white pine blister rust from the state. The Commission found that pictures attracted greater crowds than did the usual talks on the subject, and that in such campaigns "the methods to be employed in stamping out the pest can be so well illustrated in motion pictures that farmers and others can do the work."

Paramount's School

From another quarter comes a hint of something which is indicative of the conviction on the part of the industry itself that there is need of improvement in the presentation of films—the launching by Paramount of its Training School for Theatre Managers which has recently been held in New York City. Robert E. Welsh, writing editorially in *Moving Picture World*, says he greeted this idea at first cynically but later became impressed with the plan, and finally:

> We have concluded three days of work as a voluntary member of the "faculty." Our own contribution has been trifling, merely that of providing the pupils with a historical background to the more practical and definite work that the course really consists of.
>
> But we have met the pupils, and we are impressed with the type of men who are setting about to prepare themselves for the vocation of theatre management. Impressed with their types, their past records, and their personalities: won to admiration by their sincerity and whole-hearted desire to bore in and WORK.

Mr. Welsh's cynicism can be understood. Unfortunately this is not the first "school" that Paramount has announced—and with an equally impressive blare of trumpets. The last one, we believe, was a "university for actors." Now it is a "school." Possibly a Kindergarten would be the place to begin.

What One Community Thinks

There may be a wholesome lesson in the results of a survey undertaken by Loew's Warfield Theatre in San Francisco to ascertain the likes and dislikes of the motion picture theatre-goers of that city. The survey was made under the direction of Therese Fitzgerald, a newspaper writer and press agent, and is reported to have included every sort of neighborhood, every class of people, and every part of the business and financial district of the west coast city.

The reply which came from the canvass was the plea, "Let the pictures be clean—sacrifice, if need be, some of the thrill so that we may take our youngsters to the theatre."

"What sort of pictures do you like best?" brought almost a constant repetition of "Any kind, just so they are clean." If any advantage was to be placed over another, "Romantic Drama" had the edge but with the added stipulation "no costume pictures."

The S. V. E. Picturol Library—

—the most complete collection of Stereopticon Films in existence—contains authentic illustrative material for **visual instruction,** based on sound educational principles and practices.

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Picturols may be purchased separately or in sets

Society for Visual Education, Inc.

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Here It Is!

(A Trade Directory for the Visual Field)

FILMS

Atlas Educational Film Co.
1111 South Blvd., Oak Park, Ill.

Bakelite Corporation
247 Park Ave., New York City
(See advertisement on page 568)

Bosworth, DeFrenes & Felton
Distributors of "A Trip Through Filmland"
60 N. State St., Wilkes-Barre, Pa.

Carlyle Ellis 71 West 23rd St., New York City
Producer of Social Service Films

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 516)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 544, 545)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Outside Back Cover)

George Kleine, 49 W. 45th St., New York City
(See advertisement on page 560)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 513)

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 553)

Pictorial Clubs, Inc.
350 Madison Ave., New York City
(See advertisement on page 555)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Rothacker Film Mfg. Co.
1339 Diversey Parkway, Chicago, Ill.

Rowland Rogers Productions
71 W. 23rd St., New York City

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 571)

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.
(See advertisement on page 569)

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

MOTION PICTURE CAMERAS

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 544, 545)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 567)

Capitol Projector Co.
133 W. Washington St., Chicago, Ill.
(See advertisement on page 559)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisement on pages 544, 545)

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110 N. Wabash Ave., Chicago, Ill.

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(See advertisement on page 571)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
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A Selected and Partially Annotated Bibliography on the Use of Visual Aids in Education

By JOSEPH J. WEBER

Foreword.—The following bibliography of several hundred references was compiled from a list of approximately two thousand books, pamphlets, and magazine articles. Of the fifteen hundred or more magazine articles, a large proportion appeared in periodicals which have long since suspended publication. Because of the relative unavailability of these references, then, only a few have been included; and they are given mainly with the suggestion that they be revised and published in standard periodicals as soon as practicable so that their contents may be preserved.

The individual references were selected in accordance with three standards, in addition to that of availability. The standards are (1) scientific content, (2) practical value, and (3) representative balance. Is the reference easily obtained? Does it embody scientific truth? Does it offer practical suggestions for the use of visual aids? Is the entire bibilography a comprehensive whole, that is, does it include references on each of the various visual aids or the many different problems involved? An attempt was also made to select from the standpoint of recency, so that the bibliography reflects the most modern thoughts, theories, experiences and practices. And throughout the selection, the aim was constantly to secure reasonable brevity.

The bibilography is divided into two parts, *books and pamphlets* in the first part and *magazine articles* in the second. The references themselves are divided into two classes, those with annotations and those without them. The presence of an annotation signifies that the reference stands high in scientific content, practical value, or representative balance. The remaining references are given with the expectation that they will prove of value to educators with highly specialized problems. The

intention originally was to omit them entirely; but it is probably not advisable to select a bibliography too arbitrarily.

Acknowledgments are due the United States Bureau of Education, the Visual Instruction Association of America, Professor J. V. Ankeney, and a number of my own students for sources and co-operation in compiling this bibliography.

Part I — Books and Pamphlets

Bailey, Henry Turner: Photography and Fine Art. *Davis Press, Worcester, Mass.*

Beard, Frederica: Pictures in Religious Education. *157 p. illus. G. H. Doran Company, New York City. 1920.*

Beglinger, Nina J.: Stereographs and Slides in Teaching Oral English to Foreigners. *In* Freeman, Visual Education, *part ii, ch. xi, p. 342-345 (which see). University of Chicago Press.*

Board of Education, Newark, New Jersey: Catalogue of slides and films available for teaching purposes from the department of visual instruction; and Handbook for Teachers, containing instructions and suggestions on how to use visual aids to the best advantage in teaching. *June 1924.*

Bollman, Gladys, and **Bollman, Henry:** Motion Pictures for School and Community Needs. *298 p. Henry Holt & Company, New York. 1922.*

A practical manual of information and suggestions for workers in social, religious, and educational fields; programs and bibliography.

Brinton, Willard C.: Graphic Methods of Presenting Facts. *The Engineering Magazine Company, New York City. 1914.*

An authoritative and comprehensive treatment of the art of visualizing abstract facts and relationships. Highly recommended.

——— Joint Committee on Standards for Graphic Presentation (bulletin). *The American Society of Mechanical Engineers, New York City.*

Cameron, James R.: Motion Picture Projection. *The Theatre Supply Company, New York City. 1921.*

A valuable manual for the enterprising yet untrained teacher who is anxious to utilize motion picture equipment in school work.

Carpenter, Flora L.: Stories Pictures Tell. *Series books i to vii. Rand McNally & Company, Chicago. 1918.*

Casey, William C.: Masterpieces in Art. *A. Flanigan Company, Chicago. 1915.*

Dench, E. A.: Motion Picture Education. *353 p. Cincinnati Standard Publishing Company. 1917.*

Dickinson, Sherman: Visual Education for Teachers of Agriculture. *64 p. University of Missouri Bulletin, Oct. 10, 1925, Volume 26, No. 29.*

Dorris, Anna V., and **Committee:** Visual Instruction in the Berkeley Schools. *112 p. Educational Screen, Inc., Chicago. 1923.*

A practical manual for all visual workers. Embodies a course of study for the use of visual aids in geography, history, nature study, good citizenship, art appreciation, home economics, music, physical education, literature, primary work, and after school entertainment.

Dudley, William H.: Organization for Visual Instruction. *24 p. Bureau of Education Bulletin, 1921, No. 7.*

Discusses educational use of motion pictures, organization and operation of a visual instruction bureau, fundamental considerations of a visual instruction service, and a typical bureau of visual instruction—the Wisconsin Plan.

Ellis, Don C., and **Thornborough, Laura:** Motion Pictures in Education. *275 p. Thomas Y. Crowell Company, New York. 1923.*

Discusses the history and growth of instructional motion pictures, objections to their use, and advantages; methods and lesson plans; technical installation and operation of projectors; screens and accessories; available films, late developments, and future possibilities. Highly recommended to educators.

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Hammond, Arthur: Pictorial Composition in Photography. *American Photographic Publishing Company, Boston, Mass. 1920.*

Hays, Dudley G., and **McAndrew, William:** Visual Instruction; the Inception, Development, and Present Status of Visual Aids. *18 p.* Also: Suggestions on Visual Aids for Principals and Teachers. *20 p. Board of Education, City of Chicago. 1924.*

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——— The Effectiveness of the Film and Demonstration in Teaching Cooking. *In* Freeman, Visual Education, *part ii, ch. x. p. 339-341.*

——— Visual Education Departments in Educational Institutions. *36 p. Bureau of Education Bulletin, 1924, No. 8.*

Part I gives professional status of visual education officers in state institutions and city schools, with tables showing titles, duties, qualifications, assistants, and budgets. Part II shows evaluation and distribution of visual aids in state institutions and fourteen cities.

James, H. W.: The Relative Effectiveness of Six Forms of Lesson Presentation. *In* Freeman, Visual Education, *part ii, ch. iii, p. 190-228.*

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The central thought is "Bring the world to the children."

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Discusses scope of the museum and the educational work among schools with collections, lectures, slides, and motion pictures.

Van Dyke, John C.: How to Judge a Picture. *The Abingdon Press, New York City. 1889.*

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Articles by Boone, Crandall, Hochheimer, Ellis and Thornborough, and Perkins. Also editorials and a good bibliography.

——— Visual Instruction Handbook, *vol. II, 1925. 64 p.*

Articles by Crandall, Dorsey, Mathewson, Winship, Hochheimer, Mann, Rogers, Weber, and Weiss. A valuable symposium.

Weber, Joseph J.: Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction. *130 p. Educational Screen, Inc., Chicago, 1922.*

A doctor's thesis accepted by Columbia University. The first published work of authoritative research on the use of visual aids in education. Summary: distribution of primary sources of knowledge, motion pictures in combination with verbal instruction, pictorial versus verbal appeals, and other experimental variations.

——— Some Educative Values of Photographs, Stereographs, and Lantern Slides. *100 p. (Not yet published).*

Large monograph with research content equal in value to that of the doctor's thesis and an experimental technique far more scientific in character. A complete record of an experimental investigation carried on with both grade pupils and college students at the University of Kansas in 1921-22.

——— The Stereograph as a Visual Aid *12 p. illus. University of Texas Bulletin, No. 2325, December 15, 1923. Reprinted by the Educational Screen, Chicago.*

Contains a few psychological principles and three specific lesson plans involving the use of the stereograph.

——— Visual Aids in Education: a Miniature Textbook. *12 p. Educational Screen, Inc. 1925.*

A handy manual for use with college or normal school classes. Gives a compact summary of the visual aids field for interested but uninformed students of education.

Whitney, Frederick.: Blackboard Sketching. *60 p. Milton Bradley Company, Springfield, Mass. 1923.*

A collection of blackboard sketches with instructions, prepared for teachers who must educate themselvs in the art of blackboard sketching. Highly recommended to every teacher.

(**Editor's Note.**—Part II of Mr. Weber's Bibliography will appear in the December issue.)

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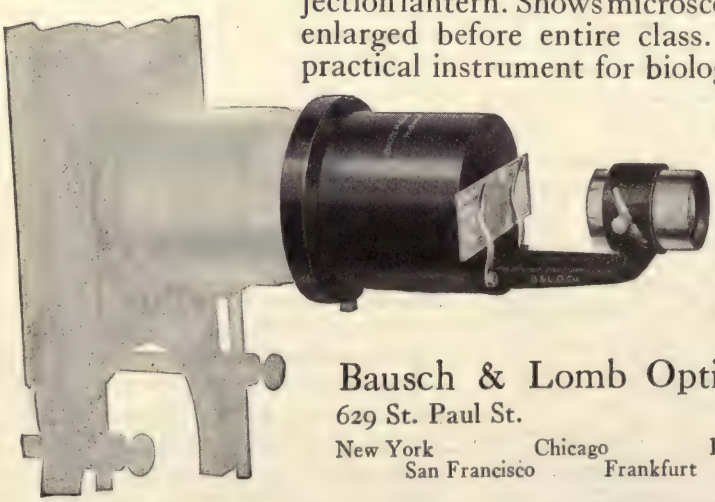

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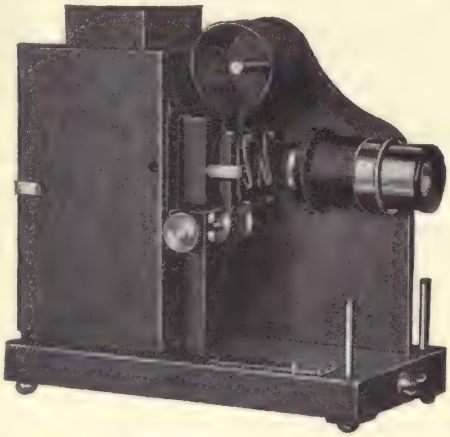

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The World's Oldest Civilization

H. E. Caylor

Field Museum of Natural History, Chicago

VISUAL EDUCATION as exemplified in American museums, where the world's natural history research is interpreted to the public, is becoming more and more an important factor in American life. Museums, such as the Field Museum, of Chicago, in their exhibits offer the layman a liberal course in anthropology, geology, zoology and botany. These four subjects include all elements of the earth, and the development and progress of life thereon, including man. In the following article, the first of a series, you will receive a glimpse of just one accomplishment in the museum's work of tracing man's history.

THE EDITORS

GLIMPSES of the world's earliest known civilization, a dynastic empire that existed some 5,000 to 7,000 years ago on the Euphrates river, were given the public for the first time recently when about 1,400 mementos and relics of pre-historic Kish, seat of the dynasty, were received by the Field Museum from the expedition it is conducting jointly with Oxford University in Mesopotamia.

The expedition, under the direction of Prof. S. Langdon, an American who is now the head of the department of Assyriology at Oxford, has been excavating at Kish for three seasons. Discoveries up to the present time have established that the city flourished even before the Egyptians and Babylonians dreamed of their historical periods. It was peopled not by Semites, but by the Sumerians, a race that preceded them in the Near East.

Previous to Prof. Langdon's work, little was known about the city, nine miles from Babylon on the banks of an old channel of the river. For thousands of years it has lain in ruins covered with desert sands, a "mystery city" even after the archaeological exploration of Ur and ancient Babylon. Mythically, in Babylonian lore, it was credited with having been founded 34,000 years ago, the first city after the flood, and Semetics were thought to have established it.

The Field Museum-Oxford excavations have, however, disproven the Semetic origin and have established that Kish was a pre-Semetic city, peopled by Sumerians, a race which may have migrated from Central Asia via Persia. They were, primarily, agriculturists that became fighters when their empire was attacked, but were not sufficiently skillful in warfare, apparently, to avoid being conquered eventually by the Babylonians. Their empire was known as Sumer and Accad.

Enough of the ruins have been uncovered to show that Kish, itself, covered a vast area. Guarded on all sides by fortresses, it contained temples and palaces of enormous proportions. One huge palace uncovered is believed by Prof. Langdon to be that of the first kings of the empire.

It contained a large hall of pillars, in addition to a great court, containing a throne room. Walls of the hall were elaborately decorated with plaques of agricultural scenes, together with depictions of kings of Kish holding enemies in subjection. Prof. Langdon in his reports described the style of architecture as "upon an enormous scale, wholly unexpected and unknown" in pre-historic Sumerian architecture.

Repetition in the palace of the figure of an eagle standing with claws on two lions, each of which are facing outward, leads archeolo-

gists to believe this was the coat of arms of the city.

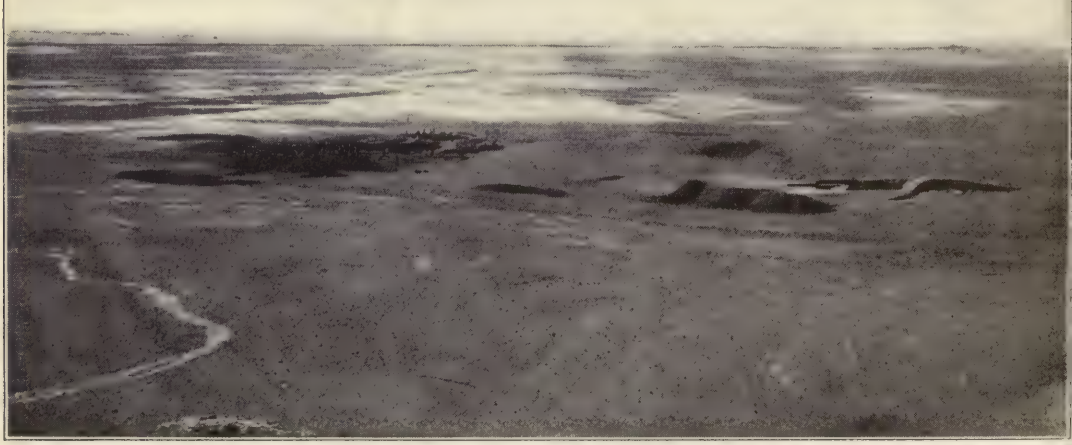
More important, from the standpoint of man's early gropings with art and letters, however, was the excavation of a library filled with clay tablets inscribed with cuneiform script.

This script, the earliest form of character writing known, was of Sumerian production, instead of Semetic. The Semites had, heretofore, been credited with originating the writing system. Near some of the clay tablets was found a bone stylus, the oldest form of writing instrument. It is the only one of its kind to be recovered. The same library yielded a curious, small tablet containing pictographs, judged by Prof. Langdon to be older than the Figure aux Plumes or the Blau Monuments.

To the layman and archeologist capable of letting his imagination play accurately with facts, some of the most interesting and important of the discoveries were unearthed in the ancient necropolis of the city called by the excavators "Cemetery A." Here in brick lined graves that had been covered for centuries by drifting, salty sands that baked under an intemperate sun, were unearthed personal belongings, deities and telltale symbols of the vanities of these long forgotten people.

These mementos and relics were in the majority of the initial articles received and placed on display by the museum here, as the result of the expedition's work. They speak volumes of the tastes, foibles and struggles of humans that lived before Ninevah. The Sumerians buried personal belongings with the dead, and thereby preserved much about themselves that otherwise never could have been known.

Pottery, jewelry, precious stones, daggers, engraved cylinder seals, whorls, and the like, taken from these graves, allow us to deduce that the Sumerians developed considerable skill as glazers, metallurgists, silversmiths, weavers and glass-makers. Much of the clay pottery served as containers of food for the long journey of the dead. It was wheel turned and glazed. Jewelry included silver rings, medallions, chains and bracelets. Although most of these articles were made of copper and silver, the more recent discoveries include



Where desert sands are giving up secrets of the world's earliest known civilization. A view of the excavations in the necropolis of Kish in Mesopotamia.

a solid gold chain with links an inch or more long.

The fact that Sumerian laws recognized the equality of women and men was established by discovery of cylinder seals, used for legal and property transactions, in the tombs of women. Other excavated articles, such as figured pottery, pictorials, etc., show women mingling with and respected by men.

All the graves of women yielded, among the other personal property, artistically worked cardium shells containing red, black and green pigments. The colors were excellently preserved. The red is a grease composition for the lips and cheeks, evidently included in the tomb so the lady might make herself presentable when entering the next world. The black paint was probably kohl, sulphite or antimony.

Two cone shaped copper "vanity cases" of 3,000 B. C. were found in two females' graves. They were inlaid with silver, square at the top and tapered to a rounded point at the bottom. They contained a slender blade, evidently for manicuring the hands, and two copper "pencils," suggestive of use on the nails or as eyebrow pencils.

The green pigment suggested malachite and very probably, like similar colors found in Egypt, was used to protect the eyes from the bright sun.

Elaborate coiffures, ornamented with jeweled hair-pins, silver fillets and ostrich feathers seem to have been the mode. Each woman's grave yielded three or four elaborate hair-pins, made mostly of pure copper and sometimes plated with silver. The pins were mounted with lapis lazuli, carnelian gems, and often the metal at the head was designed to form a flower or the head of an animal or human.

Silver band rings, remarkably preserved, and not unlike present day wedding rings, were found on the third and fourth fingers of two women.

Sumerian women, however, must have been skilled in household arts. They possessed the secret of making cloth, as shown by the excavation of several spindles and whorls. The latter were made of a white glazed substance and Persian shells, and inlaid with lapis lazuli.

Palace of the first kings of Babylon, excavated by the Field Museum-Oxford University Mesopotamian expedition

Beads of lapis lazuli, carnelian, serpentine, jasper, a peculiarly glazed limestone, silver and two other gems not yet identified were found in the graves of both men and women. The deep red color and exquisite polish on the carnelian stones indicated that the Sumerians knew the ancient Indian (Asiatic) secret of roasting the stone. One lapis lazuli bead was cut in the form of a frog and another of serpentine had a running antelope engraved on it. Many of the carnelian beads were engraved with designs and contained white inlay.

Ear-rings of silver and copper and sea shells were found at the head in graves of both sexes. Sometimes two were worn in one ear. Bracelets of silver and copper were disclosed in three instances during the cemetery excavation. Bracelets of carnelian beads were also indicated, by the profusion of the gems near the wrists.

The mode of clothing worn by the women is yet to be revealed in detail. Men, however, are shown by pictographs to have worn a

pretty thoroughly standardized costume not unlike a combination of kilts and Irishman's breeks, with a shawl draped over the right shoulder and about the upper part of the body.

The average American child, with his or her profusion of dolls, electrical toys and what-nots, may fine some interesting comparisons in the Kish display, just placed in Stanley Field hall. The exhibits contain several toy dogs and chariots, made of clay, with which babies of 2,500 years before Christ found happiness. At their death their playthings were buried with them, and the expedition, digging into the secrets of the long buried past, found them in the graves.

Carrying Good Pictures to the Children (III)

The Mechanics of the Non-Theatrical Motion Picture Program

WILLIAM A. RICE

EVIDENTLY one of the fascinating things connected with the usual Motion Picture entertainment is the fact that the public does not understand very much about "how it is done." You sit looking straight ahead of you and the picture is there, but as to the mechanics involved in putting it there, 99 & 44/100% of the spectators are blissfully ignorant. They don't care, just so it keeps moving.

But for anyone who might wish to run a picture in a school, church, hall, home, or outdoors—anywhere, in fact, where things are not convenient, it is quite essential that the operator have considerably more than a mere notion as to what must be done. The object of this article is to give some concrete facts, not for the purpose of making the reader think how complicated it all is, but just the opposite.

This is a new field for women to enter, and just as they have gradually come to have confidence in their ability to drive automobiles, and proven it, so they can just as well "show pictures," for Mrs. Rice has put on more than five hundred programs during the last four years, under almost every condition imaginable. Most of this kind of work is in the public grade school, showing to children under fourteen years of age, requiring a type of picture not usually found in the theaters, and a method of presentation that is different from any other kind of instructional entertainment. As most of the teachers are women, there is no reason why they should not extend their qualifications to include showing pictures and, there is also no reason why this form of teaching should not increase in our schools, if School Boards and Superintendents knew how easily it can be done.

Every sort of Projector has its book of instructions, of course, so only such reference will be made to the machine itself as is necessary. It is too long a description to go into the principles on which projectors operate, and we will assume that it is known how to make the wheels go round, how to put the reel in the machine and how to adjust the light and focus.

We will presume, therefore, that we have arrived at a school, where there is a combination gymnasium-auditorium room, large enough to hold from 500 to 800 children, and we have given ourselves an hour in which to set up and be sure that everything is ready.

The first thing is to find out where we are going to attach our extension cord to get the current for our machine, and it is absolutely essential to know something about electricity and fuses, so we will just review our knowledge of currents. Amperes, voltage and watts must be understood, and the fuses that are in the line you are using must be examined.

Comparing the current of electricity to water flowing in a pipe, we know that if we had a tank holding 100 gallons of water and

another tank of equal size placed slightly lower, it would take a certain length of time for the water to flow through an inch pipe between the two, and the "pressure" in the pipe would not be very great. But if the first tank was some 25 feet higher than the other, then the pressure would be much greater in the pipe, but the amount of water flowing would not be changed.

In electricity, the quantity of electricity passing through a wire is called the "amperage," and the pressure is called the "voltage." Multiplying amperes by volts gives the watts. Thus, on the same wire we can have one lamp that "draws," or requires, 25 watts, another 100 watts, a third, 500 watts and a fourth, 1000 watts. In each case the voltage is necessarily the same, but the amperes required by the different types of lamps, vary a great deal.

Thus, the 1000 watt lamp requires ten times the quantity of electricity that a 100 watt lamp draws, and in the fuse box, placed near the meter in every building, you will find fuses marked 6 amperes, (amps.) 10 amps., 15 amps., 20 amps., and sometimes 25 or 30. A machine with a 1000 watt lamp must have more than a 10 ampere fuse, because if the voltage is exactly 110 and the lamp draws 10 amperes, you will have 1100 watts, and the fuse will "blow," or burn out. Then when the motor is turned on it requires still more. So always have at least three fuses with you that are 15 amperes, and put two of them in the box on the line you are to use, provided the fuses already there are only sixes or tens.

If your machine is not provided with legs, (the Acme, De Vry and Holmes are not, while the Kolograph and Zenith are), you place an ordinary table in the center of the floor, and place the machine on it, connect up and turn on the light. You will now see how large is the field, that is, what size the picture will be. If the lighted space on the screen is not as large as desired, slide the table back; if it is too large, slide the table ahead toward the screen. If the room has a curtain, all you do is to unroll it, of course; if you have to carry your own, you are supposed to have put this up before trying the light.

One of the hardest things to contend with is the fact that most of these school programs are given in the afternoon, and the problem of effectually shutting out all light from the windows is oftentimes more difficult and the least satisfactory of any feature of this work. It is impracticable for the operator to carry material with him to use at the windows, and the building in which one shows must provide proper coverings. It is seldom that we have found this provision made until we have been there and shown them what must be done. If windows are in sets of two or three between big panels, a duck canvass curtain on a roller, a little longer than the windows are wide, is a very easy and inexpensive method and double curtains are always a good idea, that is, regular roll curtains and this big one coming down over the smaller ones. Streaks of light are what do the real mischief.

Many programs are below what they ought to be, and could be, because the operator is content to use a screen that is so thin that it permits half of the light from the machine to go through it. We have the Twin City Scenic Studio make us curtains eleven feet wide, and eleven feet long, with two "half rounds" of wood across the top and bottom edges, thus preserving the curtain from tearing or wrinkling, and furnishing something on which to roll it after using. We put a large screw eye in each end of the pole at the top. Then take a piece of clothes line about fifteen feet long, slip the line through the two eyes and along the pole, and tie a hard knot in the rope about two feet from each end. If there are nails or hooks already in the wall it is not hard to tie these ends to them, (if not long enough simply tie on additional rope). Otherwise, if you can find two pieces of 2 x 4, or boards that are 10 or 12 feet long, you can put large screw hooks

in the edges near one end, slip them into the eyes, and then raise it right up against a bare wall, thus saving the necessity of getting a ladder, and not marring the wall either. It took us four years to figure out that simple way of getting up a curtain. The material of our curtains is regular theatrical painted canvass, and flat white, impervious to the light. Wrinkles do not hurt them.

We have our curtains made 11 x 11 because they can be carried on the side of a Ford touring car and still are large enough for everyone to see the picture, and especially to read the titles.

We always try and actually test out the picture by turning on the machine and running the first few feet. Always get your focus from the title, for if the reading is clear the picture will usually be. Being sure that everything is ready to run we disconnect the machine wire from our extension, so that the children coming in will not trip over it, for the wire usually runs from somewhere back of the machine.

When showing outside of a booth, (as we practically always do), we use only non-inflammable, or slow burning film. Minnesota fire regulations do not forbid our having the can with all the reels in the same rooms but we usually have them at the back of the room and go and get them one at a time. "Non-flam," is the professional term for these reels, and they are the only kind for amateurs to handle.

More than anything else we would like to impress on any people who are interested in this subject that it is not an impossible, or impracticable proposition, and that anyone possessed of mechanical ability in any degree can learn how to put on a program that will meet the approval of critical teachers.

Everyone so far seems to be working in an isolated fashion, neither giving nor receiving from others suggestions that might prove of great advantage. It is the hope of the writer of these three articles that others may be found who are working on the same problems. We are convinced that this great field of educational endeavor may be vastly enlarged, to the great benefit of school systems throughout the United States.

An Auditorium Program for Photoplays

IRVING N. COUNTRYMAN

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ONE phase of the experimental work which is being conducted by the Department of Education at Yale University is the determination and evaluation of effective ways of using visual aids. One such aid is the photoplay. In the Sheridan Junior High School of New Haven a comprehensive program was put on during the year 1924 to 1925. Throughout the year at intervals of two weeks one of the Chronicles of America Photoplays was used by the entire school as a basis for study. The presentation of this material was part of an auditorium program which can be successfully adopted by any school.

It is very essential that pupils have a proper attitude toward educational photoplays. A popular novel serves a definite and particular purpose; a history has an entirely different function. The former may be compared with the typical commercial "movie" which with its theatrical setting, musical accompaniment and applause, has its appropriate place. But, like a history, scientifically and accurately constructed educational photoplays fulfill a radically different purpose. Generally the novel and the "movie" are simply instruments of mere pleasure. Historical treatises and educational photoplays, although they do contribute enjoyment, demand studious and

thoughtful treatment. Films, as aids in teaching, should be used only in the atmosphere of the school, without music, which is unnecessary, and without applause, which tends to distract. The "movie" atmosphere is not conducive to effective results.

In preparation for the historical photoplay a concise background must be provided, if there is to be an intelligent appreciation of what is depicted on the screen. Such a background may be given orally either by a teacher or one or two capable students. During the projection of the picture it is not feasible in a large auditorium to make very much, if any comment. The presentation of such a background and the exhibition of a three reel photoplay fit in nicely with the average time allotted to an assembly period.

After the showing of the picture a discussion in each history class clarifies ideas and brings out new conceptions. A seventh grade class, using the Chronicles of America Photoplays, brought out in discussion many facts—known perhaps to those of wider knowledge, but new to the class. "Jamestown was surrounded by a rude stockade with a double gate"; "the streets were not paved"; "there was no city water supply but water was secured from a rude well"; "there were no wagons drawn by horses but ox-carts"; "the men dressed more gaily than the women"; "the inhabitants gossiped in the open since houses did not have porches"; "everyone ran out to get the news on the arrival of a stranger or courier because there were no letter carriers or newspapers"; and "violations of the law were punished by hanging or imprisonment in stocks." This is a simple illustration of students' reactions to only one type of new fact material provided by the pictures.

This social side of history is an exceedingly valuable contribution made by photoplays. It enriches the whole meaning of history; it clothes the dry skeleton and bones of history with flesh and blood; and it satisfies the student's hunger for living history.

A short test or essay may be required at the close of the recitation. This not only helps the student to acquire a proper attitude towards educational photoplays but also permits him to make a definite expression of his ideas.

In English courses teachers may assign topics taken from the photoplay for class papers. An example of such a topic is "Lessons taught by the Pilgrims." That this is a very successful plan, there can be no doubt. The following extemporaneous essay was written, after a school showing of the Chronicles of America Photoplay, "The Pilgrims," by a ninth grade boy who was thirteen years, eight months old, and who, on coming to America from Russia four years earlier, could not speak a word of English. This essay is printed without any correction and exactly as originally written. This is only one of a large number of unusually good papers gathered from many schools which might be given as illustrations.

LESSONS TAUGHT BY THE PILGRIMS

Our forefathers, the first permanent settlers in America, did not come as pirates or plunderers, neither did they come as the Franks into France, the Goths and Moslems into Spain, or the Norsemen into Russia and England. They came as strong, valiant men filled with a determination to found, to establish. Of the men who came to the New World, there were explorers who sought new pathways around the globe; traders whose aim was to barter worthless trinkets for rich treasures; conquerors who looked for new empires over which to tyrannize; and men who desired greater economic, personal, and religious liberty. Of the latter type were our true American forefathers. The history of the Pilgrims, before coming to America, shows to what extent their ideals of liberty in government and religious worship had developed. A little band of courageous souls, they came asking only for "freedom to worship God." They sacrificed their lives and fortunes to secure freedom. The Mayflower Compact, adopted by them, was the first written agreement in history made by a free people for their own government. Under it they became in effect an independent republic, a perfect democracy.

By their courage, fortitude, and zeal, they won for themselves a home in the American wilderness, and through their political foresight and religious independence passed on to their countrymen, for all time, a sacred heritage of liberty in thought, deed, and conscience. This heritage has become the basis of American life.

Investigation has proved that educational photoplays of merit, such as The Chronicles of America, cause pupils to become more interested in their work and stimulate wider reading in the field of history. The effect upon backward pupils is particularly marked. Pictures help increase attendance upon the days when pictures are exhibited. Anothe important observation has been the incentiv given to teachers to prepare lessons mor thoroughly in order to give satisfactor answers to questions arising from the pic tures. The general interest in photoplay does not come from the exhibition of "movie" but grows out of a general and satis fying feeling of actually experiencing livin history. Such a sense of concreteness an vitality in learning is an educational produc which distinguishes the sound use of photo plays in teaching.

What to Look for Out of Doors This Month

LUCILE V. BERG

"O'er the bare upland and away
Through the long reach of desert woods,
The embracing sunbeams chastely play,
And gladden these dark solitudes.

Where, twisted round the barren oak,
The summer vine in beauty clung,
And summer winds the stillness broke,
The crystal icicle is hung."

BRIGHT sunlight sifts through the leafless trees and makes a golden lattice on the forest floor—its power waned with every falling leaf, and now it cannot rouse the drowsy hedgehog nor the bat; the frog and newt deep in the frozen pond sleep on; the sap stands still and buds cannot unfold; the pond is crystal and the brook is stilled. Below the reach of Winter's icy fingers the velvet mole, unmindful of the changing seasons goes like a grey gnome through the long hallways of his subterranean labyrinth.

THE snow falls soft and light. Old Mother Hulda has been slow about shaking up her feather bed—she is old and the task seems hard—so the snowflakes may not at first go flying wildly about, but come gently down and stay where they have fallen, piling high upon bare branches and evergreens, dead weed stalks and brown yarrow heads, and empty nests. There is a subtl fragrance in the pine woods when the snov falls, and potent magic in the smell of froste pennyroyal crushed beneath the heel, and i the taste of catnip mixed with snow.

The meanest stump is decked with Christmas white

THE mornings are dark, the afternoon are short; dusk falls in purpling hues soft shadows blur and deepen till the moo comes up and changes snow and shadows int ermine. The hoot owl shakes himself an leaves his shelter in the pine tree shakin the branches as he takes to flight and sendin down a powdery shower of snow that fall like silver star dust. The timid mouse o

water shrew that goes in search of food is struck with terror as that dread shadowy hunter passes overhead casting a clearer shadow on the snow. How many tragedies have their brief records written on the snow —a clean cut trail of foot prints, a sudden change to scurring tracks, the two brush marks of wings upon the snow—and the trail ends. The small birds huddled on the leafless trees shudder in their sleep, and sometimes cry in terror as he sweeps past.

THE sumac, ashleafed maple seeds, rose hips and cedar berries are sought by hungry birds. Many resident birds and winter visitors die each year from want of food. If you have even a passing interest in the birds feed them. You will be amply repaid for your trouble by their gratefulness and friendship. Creatures that hibernate are not in need of food, for they are in a sleep that is not unlike death, life seems suspended; but those that are about need more food now than they do in the summer.

ON clear moonless nights the stars are brighter than at any other time of the year. There are a few stars that you should not fail to see. Capella, in the constellation

The brook no longer laughs upon its way

of Auriga, which lies in a line straight out from the top of the dipper, gleams like a yellow diamond. It will be visible until May. Aldebaran is a large rose-red star a little to the North and West of Orion. It is in the constellation of Taurus, the Bull. One of the most interesting stars in the winter sky is Algol, the Blinking Demon. It lies in a line midway between the Pleiades and Cassiopeia.

Progress of Motion Pictures Reviewed in Notable Program

THE cinema is scarcely more than a quarter-century old. So rapidly has the art developed, and so remarkable are the marvels of motion picture photography today, that seldom do we pause to measure the progress which has taken place in so short a time.

Especial interest, therefore, is attached to a program presented recently in Dayton, Ohio, by Mr. Otto Nelson of the National Cash Register Company, bringing to view examples of early cinematography in contrast to recent achievements in films. Every important step in the growth of motion pictures, from their infancy to the present day, was included. Probably never before in the history of motion pictures has there been shown such a complete historical record of the cinema.

The program was opened with illustrated songs—first shown in the old way and then with the double screen, permitting words on one half of the screen and scenes illustrating the song on the other half.

An example of the first films, made by Edison in 1895, was a scene showing May Irwin and John Rice in "The Kiss," and following that classic of screen art came the pantomime "An Old Maid in a Drawing Room," made about the same time, the old maid portrayed by Gilbert Sarony. Early narrative films were typified in an incident entitled "Street Car Chivalry," treating of the

difficulties of a lady in securing a seat in a crowded conveyance.

An example of the first attempts at news portrayal in films was the camera record of McKinley's inauguration in 1901. Jerky and slow, those pictures were particularly interesting for the attempts at close-up, the distance being about fifteen feet. This early attempt was shown in contrast with close-ups of the late President Harding.

Films made to show early airplane flights of Orville and Wilbur Wright in 1908 illustrated the cameraman's difficulty in keeping moving objects within range. Views of the present camera in action demonstrated how that difficulty has been overcome, and scenes of a race were shown in which planes moving at 300 miles an hour were kept easily within range.

The first pictures made from an airplane were taken by a photographer who ascended with Orville Wright in Italy in 1909. Remarkable views from the air produced during the past few years, showing stunt flying, the laying of smoke screens, and aerial bombing, demonstrated what has been done recently in photography from the air.

It was in Dayton that the first Kinemacolor films made in this country were produced as a result of a tour of the late John H. Patterson in Italy in 1911, where he found something unusual, colored photography. He arranged for the company producing these pictures to send Mr. DeFrenes to Dayton to make colored views of flowers, gardens and children. Then followed on the program some of the most beautiful colored photography ever developed—made recently by the Kelley color process. Ectotypes, blending colors into a beautiful whole, were shown with such objects as statues, flowers, butterflies and goldfish. Several scenes from "The Merry Widow" and other current theatrical subjects illustrated the technicolor process, and Eastman's kodachrome process was illustrated by views of dress models displaying cloaks and gowns in color.

Motion pictures by animation showed the development which has taken place in the cartoon, and in the skillful combining of drawings, photographs and moving pictures. Illustrating this portion of the program were excerpts from a recent industrial picture, "The University of the Night" in which was displayed some remarkable combinations of graph and animation. Photography from models was illustrated by scenes from the Rothacker production, "The Lost World" in which little models were used to bring to life prehistoric monasters on the screen.

Examples of early industrial pictures contrasted with those of the present day measured the progress made in this particular line.

As examples of recent achievements in cinematography, there were displayed a series of films made with a stop motion camera to illustrate in a few seconds the complete process of the opening of a flower or the germination of a seed, and the most recent developments in slow motion photography perfected by C. Francis Jenkins, in which pictures were made at the rate of 3,000 per second, for the special study of high speed motions. Latest developments in stereoscopic motion pictures had been planned as a part of the program but lack of time prevented their being shown.

The first photoplay ever made, "The Great Train Robbery" brought to mind the early nickelodeon, for with the showing of this film the old method of adding realism was reproduced as it was then used in theatres throughout the country. Actors behind the screen spoke the words, and sound effects produced by mechanical means added the necessary "atmosphere"—the whistling of the locomotive, the gun shots, and the beat of the horses' hoofs.

Bridging the gap of the quarter-century, there was demonstrated the most recent development in motion pictures—the DeForrest Phonofilm, in which the action is caught by

the camera simultaneously with the recording of the sounds and voices of the players—illustrated by an opera scene from "Rigoletto," an address by the late Robert M. LaFollette on "Progressivism," and a vaudeville, skit. "The Bubble," a beautiful reproduction in film of a dance scene, closed the program.

Among the Magazines and Books

Conducted by the STAFF

THE very small contribution that ordinary schooling of the past has made to the average person's equipment in life is lamented by Charlotte Perkins Gilman in an article **What Our Children Might Have** in the October *Century*.

The accumulation of knowledge of the past has been set down in books, which we have expected children to memorize, regardless of the constantly increasing subject matter.

Besides example, speech and literature, we have now another means of transmission from mind to mind, that great new art, the moving picture. It can convey thought, feeling and knowledge easily, instantly, to every age, class, race; it is the long-sought universal language.

The monopolization of this art by cheap entertainers has blinded us to its greatest possibilities. As a means of communication it is more forcible than words. Before, while, and after a child learns to read with ease and understanding, a wide substratum of knowledge can be pleasurably acquired through the daily use of moving pictures. Practically all the informative part of education could be thus furnished and absorbed without the waste of nerve and force so painfully visible in our present methods, leaving free power to be spent in cultural exercises, physical and mental.

The cartoon has tremendous carrying power, even as a "still"; the animated cartoon opens limitless possibilities. In time we shall learn to sell ideas to our pupils as efficiently as we sell goods to their elders.

In the remainder of the article, the writer answers the question "What do we most need to know?" and shows in considerable detail how such broad general knowledge of the world we live in might be acquired by the pictorial method. It is a discussion rich in suggestion, which makes fascinating reading. We dare to hope it is a prophecy for the education of the future.

THE viewpoint of the Canadian movie censor toward the American film product is ably stated by R. Laird Briscoe in *MacLean's Magazine* of November 1st, under the title, **What the Censor Saves Us From.** Mr. Briscoe says:

The motion picture theatre manager is usually a good Canadian, with a substantial investment in his community. Yet it is a United States production he handles almost exclusively. He has little choice. It means an American film or a dark house most of the time. The Hollywood or New York product is often so spread-eagle in its "Americanism" that, were not some of the "propaganda" cut out, the theatre patrons as Canadians and Britishers would display resentment.

Not only does Old Glory fly prominently and often in film stories, but the two-fisted, hundred-per-center who slugs his way through reel after reel talks of it in sub-titles as the flag all of us should reverence and worship. "From now on you're going to be a Government man and be proud of these United States," the outlaw is told. "And every sun-up you'll sing the Star Spangled Banner," he is further admonished. These from a 1925 release were eliminated in Canada. The Stars and Stripes is on view often enough, but most of us know how much more it is waved on the screens to the south. In most of the Canadian provinces this aspect of foreign glorification carefully is pruned.

The writer also dwells on the deleting which the Canadian censors feel compelled to do on American films to eliminate the inevitable revolver, the hip flask, the hastily-arranged wedding, and so on. He says, further,

In every province of Canada, save one, (the smallest) films must receive the approval of provincial censors before they can be exhibited. Constituted authority in Canada recognizes that the motion picture touches our lives as few other things do. The barrier of language does not impede the motion picture as it does the printed word.

Charlie Chaplin with his stick and feet, Jackie Coogan in his rags, Gloria Swanson with so many clothes and Mae Murray with so few are as familiar in Bombay, Moscow and Naples as they are in Detroit. Everyone, from the child to the aged, regardless of education or training, can follow and generally comprehend the motion picture. Let us hope the foreign elements of the community and also the immature do not accept too literally what is pictured on our screens as Canadian home life, social intercourse and neighborhood relations.

Censorship in Canada is really a measure of self-protection. To quote from the London Times: " . . . even in the British Dominions the cinema makes the United States point of view so familiar that the British point of view is unable to obtain expression. Within the immeasurable reach of this mighty weapon our commerce, our history, our politics, our national ideals and achievements lie at the mercy of our friendly rivals."

The following is a sad commentary on the American film product:

Films purporting to represent social life in the United States are usually viewed in Canada by a public more able than the average foreign public to give the necessary discount to the exaggerations and extravagances put in to excite or challenge attention. Such allowance is not made in other countries. Particularly is this so in the Orient. If the position of the white man there is not what it was, the movie is not without blame. Due to the wide distribution of the motion picture, the foreign missionary has confronted his church board with a problem in home missions which has to be solved before the white man can get much farther as a Christianiser in "heathen" countries. The "heathen" in India, China and Japan, with codes of family life, and who are spiritually minded to a degree we do not realize, are shocked and disillusioned by the white man's conduct at home as shown in motion pictures from the United States.

And further,

The administration of justice and trials by jury as depicted in United States films are travesties, judged by British standards. Apart from the methods and procedure followed in ill-treating prisoners and abusing witnesses, the incidents of graft and political interference in procuring or suppressing evidence and the scenes of disorder in court rooms, so generally introduced in film versions, are little less than libels against United States courts and laws. Paintings of Washington and Lincoln or the Stars and Stripes draped on the wall above the judge's head often serve to identify the nationality of the court. When these are absent one is tempted to suggest the insertion of a sub-title stating that the scenes being witnessed are not those of happenings in Canadian courts.

IN connection with the centenary exhibition of photography now being held in London, the *Literary Digest* (October 10th) remarks:

To say that photography was born a hundred years ago is taking the facts loosely. What the exhibition marks is a hundred years of commercial photography.

The original idea of using the action of light to record the shapes of things is credited, says a writer in the Manchester *Guardian*, to Tom Wedgewood, son of the famous potter, who worked at the end of the eighteenth century.

To-day what is mainly commemorated are the experiments of the Frenchman Nicephore Niépce and his colleague, Daguerre, who are said to have been the first to make photography a commercial affair.

The first landscape in photography is said to have been Fox Talbot's view of Laycock Abbey, which was shown to the Royal Society in 1839. Other curiosities are present:

"One can study in many examples the extreme charm and precision of our ancestors' daguerreotypes at their best, enclosed in those cosy padded cases. By way of violent contrast, they show the latest triumph of mechanism—a telephotograph in three colors recently wired from Chicago to New York in seven and a half minutes. It is crude enough, but, as Dr. Johnson said in another connection, the wonder is that it was done at all.

"It is a far cry from antiquarian photographs to the collection of the best professional work of the present day brought from half a dozen countries. One's impression is that the best British work can stand comparison with that of any country for solid qualities of workmanship. The expert already quoted thought that some of the Austrian photographs achieve an artistic success of unequaled merit, and the professionals were enthusiastic about the technical beauty of some studies by Sommariva, of Milan."

Besides the telephotograph, another new thing in the art is exhibited, as we read in the London *Times*:

"That postponed goal—color photography—seems to be as remote as ever, but a form of photographic sculpture is a much more challenging venture. A series of exhibits by the Cameograph Company is bound to attract notice, especially as it is a modest appeal for progress made, and the display takes the shape of medallions and not of busts or heroic groups. The verisimilitude of these portrait medal-

lions (generally in profile) can easily be tested, and one is immediately struck by the truthfulness of the portrait medallion of the Prince of Wales. It is explained that the method of procedure is first to take a photograph of the sitter while lines are being projected on the face. The curvature of these lines of latitude and longitude—similar to those on a map—are then the cunning controllers of the 'carving machine,' which proceeds to do the rest. As an eminent sculptor remarked some time ago: 'Yes; very good indeed; but this machine can not perform that priceless thing—the touch of erring genius—and that is where I come in!' "

THE pictorial pageant, prepared by the John Wanamaker Store in honor of the three hundredth anniversary of the purchase of Manhattan Island from the Indians, is described in *The Christian Science Monitor*:

This tercentenary celebration takes in the past, present, and the future of the "Titan City." In the old Wanamaker building, the pictorial history of old New York is told in a series of 88 panels, running chronologically on the three upper floors, and in a group of enormous transparent paintings on silk by Willy Pogany, displayed in the Stewart Rotunda. These Pogany panels stretch toward the roof for fully 75 feet, and with powerful illumination from behind, glow like great stained glass windows.

The central painting is the artist's fanciful concept of the metamorphosis of New York City, a composite view of lower Manhattan Island beginning with the untroubled sandy shores where the Indians beached their primitive craft, continuing through successive and ever-mounting sky lines until the present day towers of lower New York appear, and finally mounting still higher with strokes of sheerest fantasy into a Jules Verne vision of a New York of the future.

The two great side panels, recalling in their dimensions the prodigious mural efforts of the golden days of painting, deal with various aspects of modern progress, the left-hand one showing the evolution of traffic from the lumbering oxcart to the swiftly skimming vehicles of to-day, while on the right is a sweeping panorama of marine transportation boldly sketched against a deep blue sea and sky. The artist has realized his decorative aims more clearly in the two side panels, and has created his designs with a greater freedom and invention than in the composite view of New York. Bordering these spacious bepraisements of progress are full-length portraits ranged in double tiers of the men who have made New York what it is today, many of these likenesses amusingly adapted from old prints and portraits. There are such notables present as Henry Hudson, Peter Stuyvesant, Alexander Hamilton, John Jay, Seth Low, Theodore Roosevelt, Cornelius Vanderbilt, J. P. Morgan, Whitelaw Reid, Samuel Gompers, John La Farge, A. T. Stewart and John Wanamaker, some fifty-odd Titans of New York taken from the various branches of civic activity.

The pictorial history of Little Old New York, that runs its interesting course over three floors of the original Wanamaker Building is more conspicuous for its descriptive qualities than for its decorative aspect. A certain few of these panels have been treated with more regard for artistic values than the rest, but for the most part it is the subject matter that really counts. The first designs show the original Four Hundred, the manner of their dress and habitations, and the first distinguished foreigner to pay them a visit. From these gentle pastoral views which caused this same Henry Hudson to exclaim, "A very good land to fall in with, and a pleasant place to see," the pictured tale reveals the purchasing of Manhattan by the Dutch for $24 worth of baubles, the first log palisades built by Peter Minuit, the New Amsterdam of 1642 and its first famous buildings, then the beginning of the "lace and powder" period of an English régime, the changing landmarks of the pre-Revoluntionary city, with its mingled Dutch, English, and early American types of architecture, the building of the first brick church and the Second Trinity Church, then the later nineteenth century St. Mark's-in-the-Bouwerie in 1836, Castle Garden in 1835, La Grange Terrace, the new omnibuses and horse cars, the Stock Exchange in 1850, the Grand Central Depot in 1871, the first elevated railroad, Genin's Bridge, etc.

The pictorial pageant that occupies the main galleries of the new building deals entirely with the New York of the future. This part of the tercentenary celebration has been carried out under the direction of Harvey Wiley Corbett, one of the recognized authorities on city planning. He has commissioned Hugh Ferriss, that brilliantly imaginative artist-architect, to design a series of murals for the rotunda on the first floor depicting the coming city under the providential restriction of the new zoning laws. Instead of masses of blunt, boxlike structures blotting out light from the streets in the old way and shunting skyward in dreary monotony, Mr. Ferriss works out his visions with marvelous new masonries of today and tomorrow, all alert and elegant, ascending gradually in intriguing steps and levels, topped with graceful terraces and towers.

A DESCRIPTION of the Plastic Chromatic Films, which had a current showing at the New York Hippodrome, is quoted from *The Christian Science Monitor:*

As the newest film stands today, it is frankly an experiment in motion pictures of three dimensions, and the effect of moving figures in the round—this illusion is achieved directly on the screen without the aid of any sort of glasses or appliances on the part of the audience—is a sufficiently satisfactory accomplishment in itself to make up for whatever there may be of lack of pictorial charm or skillful showmanship. At any rate here is the entering wedge of the much heralded and anticipated movement toward a stereoscopic screen. If the French maxim be true that it is the first step that counts, then this American debut of the new invention is an event of signal importance to the motion picture world.

As this film unfolds at the Hippodrome—it apparently is projected upon a special screen of some darkish material—various figures, singly or in groups, are shown against a stationary colored background which might stand for some sort of village scene with red-roofed cottages and trees. They go through their evolutions much as they would in an ordinary two-dimensional picture, but this realization of moving form seen in the round adds an indescribably fascinating quality to the film. The photography is, furthermore, done in natural color, so that the sight of a man going through the evolutions of a flag drill with a red banner is remarkably affective. As the flag swirls in and about and behind, carving its way through the air stereoscopically, the illusion is a thoroughly startling one, and bears out the program's secondary caption of these pictures—"Men or Illusions?"

A group of dancers in the traditional white ballet skirts is shown in movement, and the realistic three-dimensional effect of the advancing and retreating figures is completely captured by the new photography. Two acrobats, mounted on a revolving platform, are shown in classic poses like living sculpture. The new film has attempted nothing more complicated than moving figures seen against a static and absorbent background, but as far as these Swiss pictures go they are eminently successful. They inaugurate a new phase of motion picture photography that promises to be epoch-making. Photographically considered, this demonstration of stereoscopic pictures, even in its veriest beginnings, is as revolutionary and upsetting as the discovery that the earth was round and not flat. The stereoscopic film definitely challenges the flat pictures of today by punching its third dimension through the so-called screen. The oncoming era of stereoscopic pictures promises to be one of the drastic advances in screen technique. It invites the addition of sound to pictures, and who shall say how far such an amalgamation of the arts may go?

THE July issue of *Vanity Fair* contains a long article by Mr. Aldous Huxley, the well-known critic, on what the cinema can accomplish in portraying the fantastic and preposterous. In this article, entitled **Where are the Movies Moving?,** Mr. Huxley cites the adventures of *Felix the Cat,* his favourite dramatic hero, as an example of this potentiality of the screen. Felix converts a stream of black musical notes, which are perceived to be circles attached to lines, into a scooter which seems the most natural and simple thing in the world, as one image suggests the other. This would be an impossible achievement for literature because, as Mr. Huxley says:

An artist who uses words as his medium finds himself severely limited in the expression of his phantasy by the fact that the words he uses are not his own invention but traditional and hereditary things impregnated by centuries of use with different meanings and aureoled with certain specific associations. To be understood he cannot dissociate long-united ideas or bring together ideas which had never been previously joined. For example, it would be difficult for a writer to associate, without a long preliminary explanation, the ideas of musical notes and the parts of a motor car.

Young writers, especially those belonging to the school of super-realism in France, have tried to use words in a new and revolutionary way so as to give literature the fantastic liberty of the dream. But what they have attempted to do, not very successfully, the cinema achieves brilliantly. Not only are the adventures of *Felix* super-realistic and dream-like, but many of our best films have the same quality, especially Chaplin's and Fairbanks'.

Mr. Huxley believes that the tendency will be to exploit this potentiality of the cinema to an ever-increasing extent. It is inevitable; the medium lends itself so well to super-realism that it would be extraordinary if this were not to be the case. On the screen, miracles are easily performed; the most in-

congruous ideas can be arbitrarily associated; limitations of time and space can be largely ignored. The absence of color is already a bold and arbitrary simplification of reality. The silence in which even the most violent action takes place is strangely nightmarish.

According to the author,

There are two ways of telling a story on the screen. One method is the Behaviorist, which stresses psychological details such as closeups of faces or hands moving under emotional strain. The other method is the Expressionist or Pictorial, which emphasizes the general pictorial effect of a scene regarded as an expressive symbolical composition, more or less fantastic. This latter method is favoured by the Germans and Italians, but if they could touch up their melodramatic and ponderous productions with the lighter fancy of *Felix the Cat*, they would be more successful.

It is Mr. Huxley's hope and belief that the Behaviorists will borrow from the Expressionists and touch their realism with certain picturesque super-realism.

UNDER the title, **Radio and the Movies in the Schoolroom,** the possibilities of making effective use of the radio in teaching are carefully evaluated by J. A. Starrak, Assistant Professor in the Vocational Education Department of Iowa State College, in the September *Journal of Educational Method.* Some experiments in its use as a teaching device have already been made, but Prof. Starrak is skeptical as to any improvement in teaching method to be gained. He substantiates his opinion by four perfectly sound pedagogical reasons: the radio lesson must of necessity take the form of a lecture, which is not the best method to stimulate pupil thinking; it will be difficult to secure and maintain the interest of pupils in the subject matter of instruction as given over the radio, after the novelty of the device has worn off; it is impossible to insure the application of the knowledge given, because the element of planning the activity is removed; and lastly, individual teaching will be impossible.

It is Prof. Starrak's last paragraph which brings his article into the realm of the discussions on the subject of visual instruction.

Personally I predict from the radio even less help in the teaching of school children than the moving pictures have given. The great weakness in both of these devices is that they tend to make the learner the passive recipient of knowledge rather than the active pursuer of it. Learning is made a ritual rather than the adventure which it should be. Mental growth as well as physical growth comes through activity—there is no other way. Any device used in teaching must be measured against this requirement, for it is nature's plan which cannot be successfully contradicted or disobeyed.

A DISCUSSION and critical analysis of **John Barrymore as Hamlet,** appearing in *The World's Work* for September, contains the following observation on the part of the writer, Gilbert W. Gabriel.

But he is as impatient of the commonplace as of the fake. You may wonder what awkwardness his work as an occasional moving picture star may have for him, for *Dr. Jekyll and Mr. Hyde* is about the best subject he has had in that medium. Yet when you see the quality of acting he brings to these movies, and the influence his presence throws into their directing, you know that he is not simply cheating his art for a few weeks' extra profit.

QUOTING from an editorial in the September number of *Social Progress,*

We need only reflect that the old order changeth in all respects, to understand why our entire school system—buildings, equipments, courses and methods of study—have rapidly changed in recent decades to fittingly provide for the newer learning. "The little red schoolhouse" of fifty years ago will in time be as extinct as the dodo. It is rapidly giving place to the commodious consolidated schoolhouse, to and from which children ride in autobusses. Visual instruction is taking the place of the parrot-like learning of former years. In some places films, and lantern slides, depicting historical scenes, classical drama and art, natural history scenes, etc., are furnished by school authorities. The zoology class that sees lions stalking their prey, elephants and giraffes walking, eating and running, will not forget the order of animals to which they belong, or other biological data.

Notes and News

CONDUCTED BY THE STAFF

Lantern Slide Lending Service Installed in the Chicago Public Library

The Book Bulletin of the Library for October carries on its first page an announcement of the acquisition of the A. W. Swayne Collection of Visual Material, making this library, as far as we know, the first in the country to institute this type of service. The bulletin reads:

The Chicago Public Library announces the addition of a free lending service of stereopticon slides open to all patrons of the Library. The collection, comprising over 33,000 slides and 17,000 negatives, was acquired through the generosity of Albert W. Swayne Esq., a Chicago citizen who in May addressed the following letter to the Board:

Chicago, May 9, 1925.

The Board of Directors,
The Chicago Public Library

Gentlemen:

I hereby tender my check for $5,000.00 to your Board for the purchase of the stock of lantern slides and negatives placed on the market by the suspension of the McIntosh Company. I consider this to be an opportunity for reserving for the benefit of the public a collection of educational material at a relatively small cost, and I take pleasure in offering this opportunity to your Board.

Yours very truly,
Albert W. Swayne

The Board, in accepting this generous gift, ordered that the collection be named The A. W. Swayne Collection of Visual Material and adopted regulations for its administration of which the following is the substance:

All persons admitted to the privileges of the Library under its rules are entitled to borrow lantern slids upon proper identification.

The loan period will be three days unless otherwise arranged for. Loans are to be made for educational or recreational purposes and not primarily for profit.

Charges will be assessed for delay in returning slides and for damages.

Negatives are not available for loan, but copies of slides will be supplied therefrom at the cost of manufacture plus ten cents per copy.

Non-residents may arrange for the loan of slides on payment of a rental fee of ten cents per slide for the first day and one cent per day thereafter plus shipping and insurance charges. Non-resident borrowers must establish their responsibility by reference to the librarian of their local public library as in inter-library loans of books.

The ultimate possibilities of this foundation are almost limitless. The Library purposes to extend and develop this collection by the constant addition of desirable new material, eventually to include films of an educational character. Scripts and lecture notes are available for many subjects and patrons will be aided in compiling such notes when desired. Advice on operation, lighting and other mechanical details will also be given by the custodian of the collection.

The advantages of this large and diversified body of visual material are called to the special attention of educational institutions, clubs, churches, social centers and similar agencies.

No printed catalogs are at present available. As a general statement, the collection embraces subjects in travel and geography; art, especially religious iconography; history and biography; commerce and industry; agriculture, sanitation and housing; natural science and nature study; literature and music. Slide sets on any special subject within the scope of the collection will be assembled on request.

The A. W. Swayne Collection is installed in a special room on the ground floor of the Central Library, Michigan Avenue corridor. Hours, 9 A. M. to 5:30 P. M. on all week days.

Personal visits and inspection are invited.

Riesenfeld Prize Awarded

A gold medal offered by Hugo Riesenfeld, managing director of several Broadway houses, for the most novel short subject of the year ending September 1st has been awarded to *The Voice of the Nightingale*, a picture made abroad by L. Starenitch, a Pole, for Pathe Consortium of Paris. It is entirely in color and was voted by the jury of showmen to be "the most novel and at the same time the most beautiful of the many excellent short subjects considered."

Dr. Riesenfeld himself was responsible for bringing the subject to this country, he having seen it in a Paris theatre. It struck him at once as most unusual and beautiful and, discovering that no one had the American rights, he secured the picture for his own houses. Later, arrangements were made for a general distribution of the picture through Educational Film Exchanges.

"Evolution," Red Seal release, which incidentally was also released in some instances as a full length feature, received one first and two second choice votes, and "Through Three Reigns" was also among those mentioned by the judges.

The Voice of the Nightingale was reviewed in the November issue of *The Educational Screen.*

Visible Radio an Actuality, says Jenkins

That radio is soon to be acting as a substitute for the picture film, eliminating the time interval of the motion picture recording process, is a certainty, according to this famous inventor. Thus it will be possible not only to hear, but also to see a distant performance as it actually takes place. Mr. Jenkins is quoted as saying:

> Audible radio has already changed our social order. Those who may now listen to a great man or woman are numbered in the millions. Our President frequently talks to practically the whole citizenship of the United States simultaneously.
>
> When to this audible radio we add visible radio, we may both hear and see great events; i. e., inaugural ceremonies, a football, polo, or baseball game; a regatta, mardi gras, flower festival, or baby parade; and an entire opera in both action and music.
>
> When radio vision is made generally available, then pictures at the fireside sent from distant world points, will be the daily source of news; the daily instructional class, and the evenings' entertainment, for the picture is without language, literacy, or age limitation; and as the flight of radio is not hindered by rain, or distance, or snow blockades, then equally the long day of the shut-ins will be more endurable, and life in far places less lonely.
>
> It isn't a visionary or even a very difficult thing to do; speech and music are carried by radio, and sight can just as easily be so carried.

Mr. Jenkins declares that radio vision is an accomplished fact, and obviously, therefore, refinement is all that remains to be done before one will be able to see reproduced on a small white screen in the home what is then actually happening at a distance.

Fifteen Years of News Reels

A current celebration in New York City, marking the fifteenth anniversary of news portrayed on the screen, serves to call attention to the large part such subjects play in news dissemination today, and the strides which have been made in bringing the world's events to the view of the motion picture audience. Says one commentator:

> Twenty-five years ago the flickering and uncertain cinematograph showing the horse-drawn fire engine responding to a fire aroused a wave of enthusiasm. Ten years later science had eliminated the eye-tiring, uncertain and cloudy projection of moving pictures.
>
> The development of the ordinary camera into motion picture portrayal has made the African jungles almost as familiar to the peoples of the world as the Strand in London or Broadway in New York. The news film has reached every corner of the world during the last fifteen years. The news film serves millions of subscribers in the farthest corners of the world. It reaches all grades of mentality with the same perfection of accuracy. It has become the most accurate reporter of news and events that the world has ever known. It has ceased to be merely an entertainment. It is now an institution.

Art Films Produced by Museum

The Metropolitan Museum of Art has ready a series of seven reels for use by art museums, art societies, art schools and art clubs. They are *A Visit to the Armor Galleries,* showing armor and its use, *Firearms of Our Forefathers,* from bow and arrow to rifle; *Egyptian Monuments and Native Life, The Spectre,* a legend of New England in the year 1692; *The Gorgon's Head,* a story from Greek mythology; *The Making of a Bronze Statute,* and *Vasantasena,* a tenth-century East Indian story. The Museum charges $5 a reel rental.

News Pictures from the Orient

Announcement has been made by a popular newsreel of the arrangement made with Eugene Lamb of Shanghai, China, an explorer and lecturer of note, as well as an expert newsreel photographer, providing for a continuous supply of newsreel subjects from China, Japan, Mongolia, Indo-China, Turkestan and Tibet.

Mr. Lamb is at the head of the Trans-Asia Photo-Scientific Expedition, exploring lands which are unknown to the white man, in the interior of China, Tibet and Turkestan. A sample of what may be revealed to the outside world is described in the following quotation from the announcement.

Mr. Lamb's first subject is a picture of the ceremony of the "Sunning of Buddha" never before photographed by a motion picture camera and seen by less than a dozen white men. It is one of the holiest ceremonies of the Buddhists.

In the Buddhist monastery in Kumbum, Tibet, is kept a marvellous piece of silk tapestry 30,000 square feet in size. Exquisitely embroidered in the center of this enormous piece of silk is a portrait of the Buddha, while around it are embroidered pictures showing important incidents in his life. Once a year, on a warm sunshiny day, the priests, or Lamas, of the monastery carry forth the silk on their shoulders to a hillside where it is spread out in the noonday sun. This is believed by the faithful to give Buddha an annual glimpse of the world where he once dwelled so that he will not forget his followers. For hundreds and hundreds of miles the Tibetans travel each year for this ceremony.

In the Kinograms picture a throng of about fifteen to twenty thousand of this strange people is shown. The picture is said to show one of the most awesome spectacles in the world.

National Safety Council Launches Poster Contest

High School pupils are eligible to compete for prizes in a national art poster contest being conducted by the National Safety Council, 168 N. Michigan Avenue, Chicago. According to the announcement:

The subject is Safety—safety in the home, in the street, and in the factory. Cash prizes amounting to $500 will be awarded the winners of the contest. According to W. H. Cameron, managing director of the Council, in 60 cities of the country safety is correlated with the regular courses of the school curriculum and in those cities, generally speaking, accidental death and injuries to children are decreasing. The National Art Poster Contest has the endorsement of the Eastern and Western Arts Associations, and of the managers of the 60 affiliated community safety councils.

There will be 49 prizes, the value of which ranges from $100 to $1.00. A loving cup will be awarded to the high school submitting the best group of posters. Fifty of the posters will be given honorable mention. The judges who will decide on the winning posters are Albert W. Whitney, secretary, National Bureau of Casualty and Surety Underwriters and chairman, Education Section, National Safety Council; Andrew Loomis, Chicago artist; L. G. Bentley, general safety agent, Chesapeake & Ohio Railway and chairman of the committee on publicity and education, Safety Section, American Railway Association.

Urban Resumes Production

A new company, the Urban-Kineto Corporation, is now ready to launch a program of production at Irvington, New York. The seventy acres of the former Urban Motion Picture Industries which this company has taken over are said to constitute perhaps the best equipped studio and laboratory in the world.

Two new Urban-Kineto Series have been announced, both to be edited by Max Fleischer. *Reelviews* will be a film magazine on current topics. *Searchlights*, the second series, will constitute a number of one-reel subjects on popular science. Fleischer's work on the famous *Einstein* and *Evolution* subjects have put him in the first rank in this field. Red Seal Corporation will release both series.

The Rocketts' Production Honored

To the generous praise which has been accorded to *Abraham Lincoln* has been added another signal honor. The production has been awarded the photoplay gold medal for "the most meritorious production of 1924."

The Theatrical Field

Conducted by MARGUERITE ORNDORFF

Theatrical Film Reviews for December

THE FRESHMAN (Pathe)

In his new picture, Harold Lloyd sustains his position among the top-notchers in the business of creating laughs. If by any strange possibility you are mentally so constructed that you can't laugh at him, you should at least be able to enjoy his effect on the rest of the audience. Personally, I was so busy chuckling on my own account, that I hadn't time to notice my neighbors, but I believe there was a report to the effect that a man across the aisle had fallen out of his seat in a fit of joy, and had to be carried away.

"The Freshman" trying desperately to curry favor with the coach

All this because of Harold Lamb, a verdant youth whose consuming desire to go to college and be popular there, is augmented by his having seen a movie glorifying the college hero. So, with his ukelele and a few other less important requisites, he bursts upon the campus, and is immediately marked by the sophisticated sophomores as fair game. From the first moment when he exhorts everybody to "step right up and call me 'Speedy,'" they camp on his trail, and the unsuspecting freshman, so earnestly anxious to be the most popular man in school, swallows everything they tell him.

There's no use retailing all the fun. It will simply dull the edge of your pleasure when you see it. But I must tell you that the poor worm finally turns. Harold finds himself a last-minute substitute in the big football game, dashing in, spectacles and all, to save the day. And he does it, too. In a mad exaggeration of all the freak plays you ever saw, he wins the game. And if you have in you anything of the football fan, you will shriek and stamp and clap as Harold does what you've always wanted some gridiron hero to do. He runs the entire length of the field for a touchdown! After that—need I say it?—he's popular.

HER HUSBAND'S SECRET (First National)

Patsy Ruth Miller and Antonio Moreno come out second-best in a fight with an unconvincing scenario, in which a young ne'er-do-well marries for money. A scandal which bobs up out of his past threatens to ruin his young bride's happiness, and the husband nobly throws himself over a high cliff in an earnest desire to help matters. Just why he chooses this method is somewhat of a mystery, as is also his failure to die from his injuries.

LOVERS IN QUARANTINE (Paramount)

Bebe Daniels in one of her favorite fly-away roles—the ugly duckling that turns out a swan. The quarantine part is dragged in towards the end to make a whirlwind finish. Between them, Miss Daniels and Harrison Ford get a good deal of comedy out of the situations, and Alfred Lunt is effective in a small part.

THE IRON HORSE (Fox)

Following valiantly in the footsteps of such pictures as *The Covered Wagon* and *Sundown*, comes the story of the transcontinental railways. There is a good deal that is highly reminiscent of other western pictures we have seen, but also there are a few things that lift this film somewhat above the average. Historically it is worth while—important, even. Dramatically it is all that can be expected of this type of story. George O'Brien and Madge Bellamy are satisfactory in the leading parts, and J. Farell McDonald makes a comedy part stand out.

IN THE NAME OF LOVE (Paramount)

Introducing a Norwegian beauty, Greta Nissen who seems to have become so thoroughly Americanized in a short time that there is nothing by which to distinguish her from a score or so of other screen heroines. In the picture she plays a young French girl, with much money and a desire to marry a title. Ricardo Cortez appears as a garage owner who poses as a prince and wins the lady very romantically. Raymond Hatton and Wallace Beery do their usual effective team work as a pair of rejected suitors.

ZANDER THE GREAT (Metro-Goldwyn)

In which Marion Davies has the opportunity to do something more than merely look pretty, and Harrison Ford has the chance to play a bold, bad bootlegger. On the whole well done, and amusing. Holbrook Blinn fills a minor role with a suave skill that might have been saved for something better.

THE COAST OF FOLLY (Paramount)

Gloria Swanson, doing something different, with just enough of her traditional personality injected to hold her old followers, while she reaches out and gathers in a new crop. As Nadine Gathway, who was afraid to grow old, Miss Swanson does a really notable piece of characterization, quite overshadowing her own work as Nadine's daughter. Alec Francis offers excellent support, but Anthony Jowitt, who is fairly new to pictures, seems not quite sure of himself. As for the story, it's rather hopeless.

HELL'S HIGHROAD (Producers Distributing Corporation)

Leatrice Joy in her first picture under Cecil B. DeMille's new regime. It is a mediocre imitation of the great C. B. in his best vein, and brings to the screen the prize subtitle of the year. When the husband, who has just beeen financially telescoped, discovers that his wife is responsible for his ruin, he flings her upon a bed and begins to throttle her. In the midst of this procedure, she draws upon her reserve air supply and declaims: "Go on choking me, I love it. Thank God, you have blood in your veins instead of gold!" This is, indeed, living up to the best traditions of the screen.

A SON OF HIS FATHER (Paramount)

A Harold Bell Wright western, nicely done, with Warner Baxter as his father's son, Bessie Love as a chirruppy Irish colleen, and Walter McGrail and Carl Stockdale as villains of the deepest dye. Raymond Hatton makes the most of a small comedy part, and there are the usual cowboy types.

CLASSIFIED (First National)

Praise be! For once, a characterization by Corinne Griffith has something to mark it as separate and distinct from the long line of lovely but frightfully monotonous ladies she has created. As the pert, knowing young person who takes classified ads for a New York paper during the day, "models" for a couple of clothing merchants on odd evenings, and is thoroughly competent to take care of herself, Miss Griffith does her best work to date. Of course, the story by Edna Ferber may have a lot to do with that, but whatever the reason, let's accept the fact and be joyful. A good cast includes Edythe Chapman and Charles Murray as the parents, Jack Mulhall as the honest garage-owner hero, and Ward

Crane as the man who might have been a villain but wasn't.

CHALK MARKS (Producers Distributing Corporation.)

An unpretentious story, well cast and well told—a tribute to the devoted and faithful school teacher who sees the children who come under her direction as something more than mere "chalk marks" to be erased at the end of each year. Marguerite Snow is excellent as the teacher. Included in the cast are June Elvidge, Helen Ferguson, Ramsey Wallace, and Rex Lease.

SEVEN KEYS TO BALDPATE (Paramount)

Acceding to the urgent request which precedes the picture itself, that the audience refrain from telling others how the story ends, I shall merely say: The film is adapted from George Cohan's famous comedy. It deals with the experiences of an author who retires, for the purpose of writing a book, to a deserted summer hotel, to which, he is assured, there exists but one key. The fact that there are six others, and that each key-holder mysteriously chooses this particular time to visit the hotel, causes all the complications. Douglas MacLean is the center of the fun, with Edith Roberts, Betty Francisco, and William Orlamond prominent in support. The picture sags slightly from the weight of a too lengthy introduction, but after the author once steps inside Baldpate Inn, things move rapidly.

THE BEAUTIFUL CITY (First National)

Richard Barthelmess further varies his repertoire by playing a dreamy-eyed Italian boy who sees only beauty in the jagged sky line of New York, and who, after living through some of the worst of the things that the big city can do to a dreamer, still persists in his impractical belief. Dorothy Gish is painfully limited in the part of the boy's sweetheart, but William Powell is very good as an east side bad man. Not in any particular an unusual picture.

THE PONY EXPRESS (Paramount)

Everybody who is familiar with James Cruze's stories and casts and habits of direction, is going to know without being told that his new historical picture is bound to be good. So there's no more to be said on that score. As to individual performances, Ernest Torrence evokes delight as a blacksmith-preacher with an amiable habit of seeking converts with a sledge hammer. Ricardo Cortez is undoubtedly the handsomest gambler who ever pulled two guns on a villain. And Wallace Beery practically takes the whole picture with his characteristic performance of "Rhode Island Red." But the true honors, in my opinion, go to George Bancroft, whose skillful work in the part of a really bad-hearted man is so good that it almost escapes notice—if you understand what I mean by that. He is the first actor I ever saw who could truly "smile and smile and be a villain." Betty Compson has little to do, which is too bad, but is fair to look upon.

THE DARK ANGEL (First National)

A war story of somewhat routine pattern, which ranks high chiefly because of Ronald Colman's fine portrayal of a blinded soldier. It is one of those tales in which the blighted hero hides himself away from his devoted sweetheart for fear of spoiling her life. She finds him, however, and all ends well. There are a number of things in the film to be thankful for. First, the hero does not miraculously recover his sight, as the happy endings invariably require. Blind he is, and blind he remains. Then too, he doesn't mope lugubriously through two or three reels. He discovers a way to make a decent living, and goes cheerfully at it. Vilma Banky, a delightful Hungarian actress, makes her first American film appearance, and the cast includes Helen Jerome Eddy, Wyndham Standing, and Frank Elliott. The Dark Angel, by the way, is the symbol of the hero's blindness.

Production Notes—December

WARNER BROTHERS, with only a few of the forty pictures scheduled for the season of 1925-26 still to make, are looking forward to next season's pictures. The six biggest of these will consist of two by Ernst Lubitsch, along an entirely different line from his past efforts, two starring John Barrymore, and two Syd Chaplin comedies. Current Warner productions yet to be released include *Don Juan* and *The Tavern Knight,* with John Barrymore, *The Agony Column,* with Monte Blue, *Nightie Night Nurse,* with Syd Chaplin, *Lady Windermere's Fan,* directed by Lubitsch, *The Cave Man,* with Marie Prevost, and *The Night Cry,* with the dog star, Rin-Tin-Tin.

UNIVERSAL will film *Gulliver's Travels,* as a million dollar production. On the heels of this announcement comes a bulletin announcing a production program for 1926-1927 which will involve an expenditure of more than five million dollars. Next year's program will include the regular list of fifty-four features, westerns, comedies, and serials. Three big productions of the "Super-Jewel" class will be included. One of these will be filmed in Europe with the co-operation of the Societe Generale de Films. Among the stories to be produced with all-star casts are Don Marquis' *The Old Soak, The Quest of Joan,* by James Oliver Curwood, *Crimes of the Armchair Club,* by Arthur Somers Roche, *Spangles,* by Nellie Revell, *The Whole Town's Talking,* by John Emerson and Anita Loos, *The Cow Girl,* by Arthur Stringer, and *Cap Fallon, Fire Fighter,* by John Moroso.

PROBABLY the most interesting of the announcements from Metro-Goldwyn-Mayer is that Charles Ray has signed a long-term contract with that organization. Mr. Ray has just finished *Bright Lights* with Pauline Bush, under Robert Leonard's direction. The screen version of the musical comedy, *Sally, Irene, and Mary* has been cast with Sally O'Neill as "Mary," Joan Crawford as "Irene," and Constance Bennett as "Sally." *Flames,* an original story by C. Gardner Sullivan, has been purchased to be used as a big special which will be made with the co-operation of the International Order of Fire Chiefs and the Pacific Coast Fire Chiefs' Association. With a big all-star cast headed by Aileen Pringle and Edmund Lowe, *The Reason Why* by Elinor Glyn has gone into production, under the direction of Jack Conway. Lillian Gish is playing the title part in *La Boheme* with John Gilbert, under direction of King Vidor. Two Rex Beach stories are in production—*The Barrier* with Norman Kerry, Lionel Barrymore, and Henry Walthall, and *The Auction Block.* Other productions include *Altars of Desire* by Maria Thompson Davies, *Dance Madness,* an adaptation from Sudermann, *The Mocking Bird,* a Tod Browning picture featuring Lon Chaney, Lew Cody and Renee Adoree, *Monte Carlo,* an original by Carey Wilson, *Money Talks* by Rupert Hughes, *The Mysterious Island* by Jules Verne, *Bellamy the Magnificent* by Roy L. Horniman, and Vicente Blasco Ibanez's *The Torrent.*

FROM the De Mille Studio comes word that *The Road to Yesterday,* adapted by Jeanie MacPherson, and featuring Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd, Julia Faye, Casson Ferguson, and Trixie Friganza, is now in process of editing. Other De Mille productions on the 1925 schedule are *The Wedding Song* and *Made For Love,* starring Leatrice Joy, and directed by Alan Hale and Paul Sloane respectively, *Braveheart,* adapted from *Strongheart,* and Octavus Roy Cohen's *Red Dice,* starring Rod La Rocque, *Silence,* a Max Marcin play, *The Volga Boatman,* written by Conrad Bercovici, and *Three Faces East,* the Anthony Kelly war play, with Henry Walthall.

Official Department of
The Film Councils of America

MRS. CHARLES E. MERRIAM, *President*

F. DEAN MCCLUSKY, *Vice-President* 6041 University Ave., Chicago MELBA T. BALDWIN, *Secretary*

This department is conducted by the Film Councils of America and wholly upon their responsibility.

The Educational Screen is glad to furnish this space each month because it believes hard in the ideals and purposes behind that organization.

"There is nothing that the truth, in the hands of true men, may not finally vanquish"

A Few Motion Picture Facts Everyone Should Know

DR. CHARLES SCANLON, President of the Motion Picture Council in America, Inc., has condensed the following valuable data in his pamphlet, "Motion Pictures," under the heading—

Significant History

"Public sentiment against the abuse of the liberty allowed the motion picture industry was rising, and to save itself from accumulating wrath, in 1909, the industry organized what was called *"The Board of National Censors."* (Note that it chose the very name which it now so bitterly criticizes!) It was self-appointed and controlled, to soothe public indignation and give the impression that some disinterested body of people had approved the pictures. In this it was successful—for a while—but the continued exhibitions of vile pictures led to suspicion and the people learned that the "National Board of Censors" was simply a hoax to deceive the public.

"Then the industry changed the name to *"National Board of Review"* but still controlled its policies and opinions. When this became known, and no longer quieted the public, the same people organized the *"Better Films Committee"* with national, state and local affiliations which, like its predecessors, was the creature of the industry which created and controlled it and them.

"The next move was to form the *"Committee on Public Relations."* This was composed of representative people connected with a number of reputable organizations. However, it met only *twice a year,* the attendance was irregular, uncertain and often only a fraction of the body. Its Executive Secretary, who was its active head and transacted its business between sessions, was Col. Jason Joy, *whose salary is paid by the Motion Picture Corporation which the Public Relations Committee was supposed to censor.* Mr. Joy's office is provided by the Motion Picture trust and is a part of Mr. Will H. Hays' office, President and also employee of the same trust.

"Recent announcement has been made and given wide publicity that the much-heralded "Committee on Public Relations" has been superseded by another organization known as *"The Open Door."* This fifth child of the organization, like its four older brothers and sisters, is established, owned and controlled by the motion picture trust. The official announcement concerning it specifically says it "shall be supervised and assisted by a committee which shall be appointed and authorized by the "Committee on Public Relations," but since "The Open Door" succeeds the committe referred to, of course the trust, which is the parent of the whole family, speaks for the new infant.

"Here we have five successive plans under as many names offered to the public, all framed, controlled and owned by the organization which could reform itself at any time if it so desired.

"How long and how often will the American people be fooled by the same faithless few? Shall the churches continue credulous and quiescent in the face of repeated broken promises? Shall the public sleep while this modern Delilah binds it with the new ropes and green withes of flattery, deception and falsehood?"

What has Mr. Hays Accomplished?

In the sentence preceding the above "Significant History" Dr. Scanlon says, "To the writer, Mr. Hays said that he had not been able to eliminate bad pictures made before he took office nor to prevent the production of additional evil ones since."

What Others Say

Thornton W. Burgess, who writes bedtime stories for our children, and therefore can not be considered "highbrow," says: "It is a fact, one of the truest facts in all the world, that we cannot live to ourselves alone. Everything we say, everything we do, affects other people. That is the real meaning of influence. We are influencing the lives of those about us every day and all the time. Your simplest act may influence the life of some one else, and you may never suspect it. That is why we should be careful all the time what we do and say."

(This shows how foolish it is to talk about "personal liberty" and "the right of free speech" unless we live on a desert island. It is the reason why we can not allow the motion picture industry, which *humbly* admits that it is educating the world, to go unregulated. The educators of the world *should* be those people with high ideals to whom we all turn with esteem and great admiration, because they possess *those* ideals and are leading the way towards something better. Do the present day producers of motion pictures measure up to their job? We demand that the lawyer measure up to his job and he cannot practice until the supreme court of his state decides that his education and character fit him for his job. We demand the same of the doctor, and of our humblest educator. Is not the nation shirking its duty, when it allows uneducated, untrained men, lacking in our ideals and even in our standards to become the greatest educators in the world and go unregulated?)

The Unanimous Voice of the General Assembly of the Presbyterian Church U. S. A.

In a letter signed by Dr. Harold Mc.A. Robinson, Secretary of the Division of Christian Education in the Home, Church and Community, and Dr. Chas. Scanlon, General Director of Moral Welfare of this church, this statement is made—"The General Assembly at Columbus unanimously took the following action, upon the recommendation of the standing committee on the Board of Christian Education:

" 'That the General Assembly, as the friend of the wholesome motion pictures, reaffirm former deliverances approving local, state and federal control of the industry so that each shall supplement the other, and authorize continued co-operation with kindred agencies through the Federal Council of Motion Pictures in America.' "

Motion Picture Resolutions Introduced in Will Hays' Native State

"Realizing that while Motion Pictures are getting better artistically, many of them are getting worse morally, and that some of the worst pictures ever produced and some of the worst books ever written have been filmed in the past year; and recognizing the value of censorship in removing objectionable scenes

from pictures already produced, be it resolved that we work for local and state censorship as a means of handling the present emergency.

"Realizing however, that the Motion Picture question is one of interstate and international commerce and that higher ideals can only be obtained by higher standards of production, therefore be it resolved that we strive to obtain local, state and federal regulation of such a nature that each may supplement the other and all may seek to preserve American ideals and institutions at home and to guarantee a right interpretation of American life to the nations of the world."

Adopted unanimously, Oct. 17, by the W. C. T. U. of Indiana at the State Convention held in Connersville, Ind.

Resolution Passed at Tennessee W. C. T. U.

"We commend Governor John H. Trumbull of Connecticut for his splendid stand in supporting and defending the Connecticut Motion Picture Tax Law with its protective moral provision which gives police power to the Tax Commissioner to revoke the registration of those films which he finds immoral, sacrilegious or excite race hatred or riots.

"His courageous protection of the youth of his own state will be helpful to every state in the union. Therefore, we express our sincere appreciation of Governor Trumbull's farreaching patriotism, and hope that Tennessee will soon follow Connecticut's example."

Film Council Recommendations For December

For the Family from Ten Years Up

The Beggar on Horseback (Paramount)—Directed by James Cruze, this is properly called one of the most entertaining pictures of the year.

For the Family from High School Age Up

The Pony Express (Paramount)—This is somewhat similar to the Covered Wagon, but not as great. It is the story of the first fast mail service across country by riders on horseback. It occurs at the time of Lincoln and mentions Buffalo Bill and Mark Twain. How authentic it is can not be said. The chief objection is a sort of ridicule of religion. A mad man reads from the bible on all occasions and when a church is built, he is asked to lead the service which is made ludicrous.

For Adult Members

Never The Twain Shall Meet (Hearst-Cosmopolitan)—A Peter Kyne story of Tamea, queen of South Sea Is., who has come to America, and is detained because her father is found to be a leper. He commits suicide and leaves her in care of a young guardian, Dan Pritchard. He takes her to his bachelor apartments. She persists in doing the unethical thing. His fiancee is naturally jealous. Finally he loses his fortune and she flees to her country when he will not accept hers. He follows and a native wedding takes place. He finds he can not stay there and be content. She realizes this and asks his friends to come for him.

The scenery is beautiful, it is well produced, but you can easily gather that there are complications which should not enter into the immature theme. The attack by the man on the island, the fight, the kicking of the child, and other scenes might better be omitted.

Graustark—with Norma Talmadge—From the novel by same name—how much from can not be recalled. It is evidently chosen to give Norma Talmadge and Eugene O'Brien a chance to make love, and it is a

wonderful vehicle for that purpose. It is splendidly clean, but too long drawn out, making it tedious. It is put in the adult class because it seems as if it would bore the younger person who likes action. Most of the pictures today are too long drawn out. The programs are too long. It takes a whole afternoon or evening to cover one performance, while the producers fail to realize that one of the chief attractions of the movies was the short and inexpensive program, which gave one the chance of filling in an hour's time when not busy. The writer feels that the producers are the losers when they extend the program rather than lower the price of admission. They should consider the great patronage which might be had with a short program. But far be it from me to try to make money for them.

Thunder Mountain—From the play "Howdy Folks." The scenery and acting are again fine. The story is an adult theme, concerning a circus girl who is pursued in the usual movie way by the manager of the circus. He says that if she only says the word, she need never work any more. One might think it an offer of marriage, but she, worldly wise, answers: "You swine." She runs away and comes to Thunder Mountain, where she encounters a young man who has just returned, after a chance to get an education and to realize that law and order are the best way. Again the subtle ridicule of religion comes in when she says: "I thought you was a man, even if you was praying." (A girl who had just gone through that experience would never make that remark). And her answers are generally similar to the only one remembered: "Like hell."

Films Reviewed but not Endorsed

"Some Punkins" with Charles Ray—It is with reluctance that this picture is placed here. There is scenery, good acting and Charles Ray to commend it, but the story is long drawn out and monotonous and not the vehicle that Chas. Ray deserves. It is the story of a harsh father, who turns bootlegger when the "punkin" sale fails. His son (Ray) and Ray's mother smash the bottles. In rage, the father beats the boy and knocks his wife down. (This latter is not an edifying scene by any means and should be cut). Ray decides to leave home but gets the idea of cornering the market in punkins. He had saved the life of the bank president in a runaway (which is repeated for action). This man backs him. His rival in love as well as in punkins, rings the fire alarm whenever he finds Ray with the girl. (Ray is the fire chief). Ray, as fire chief, plays hero and rescues the girl. It is clean, but oh, so tiresome. There are very few directors who have the vision and the intelligence to grasp the fact that a clean picture can also be very entertaining, thrilling and can be a great success. Why don't they take lessons from Harold Lloyd, and the others who are doing it all the time and turning out our best productions; and from all indications, making the most money.

An Exchange of Wives—"*Time*" says of this picture: "And here is where the screen has put its foot into a trap again. . . It is the impression of many people that pictures of gilded vice and of marriages that do not jell are chiefly responsible for the low esteem in which the Cinema is held by many sensible folk—so grotesque, so cheap, so shriekingly impossible are the Hollywood conceptions of these same sensible people in domestic difficulties."

Souls for Sables—"*Time*" also says of this picture: "The heart sinks at such a title. You can conjure the plot with the most

elementary mental work. You know that some poor girl sold herself to some rich man and then was sorry. So she did."

Satan in Sables—"The story of the dissolute Prince Michael of Russia and of Paris, with every conceivable profligacy done in the grand manner, with beautiful women, gay parties, licentious, sensation-hungry existence," according to the *Chicago Daily News*.

Under the Rouge—According to the *Chicago Tribune*, this is a crook film. "Under The Rouge of the characters shown here you find that the professional crooks are golden-hearted, high-minded folk with heaven as their goal, tho they don't know it for quite a while, and that the upright entertain serpents in their bosoms."

(It seems to us that there are too many films making heroes of the crooks and trying to make the honest folk out as the *bad* ones.)

Plastic Age—This is another of the books, the filming of which violates all the pledges of the producers, and shows that the public can never believe that the producers intend to keep any of the promises which they so flippantly make. *Film Daily* says of one scene: "There is a gag where a soldier returning from war is confronted by his wife who shows him a new baby, that is a pip. The soldier can not believe that it is his child. So he counts on his fingers, and then certain and sure—he hugs his wife. It is a great kick." Evidently it has not occurred to Danny, editor of Film Daily, that this might embarass the hosts of young men and women who attend the movies together.

Many girls have told us recently that their boy friends will not take them to the movies any more because it is so embarassing.

Passionate Youth—*Photoplay* magazine says of this picture: "Now really, after all, what did you expect from the title?" (Enuf said.)

With This Ring—*Photoplay* also says of this picture: "As sexy as sexy could be. It just reeks thru the whole picture and at times becomes disgusting."

Lying Wives—*Photoplay* says of this picture: "Lots of intense domestic trouble enjoyed by a batch of characters who seem to be half-witted."

Recent Film Council Recommendations Summarized

For the Family from Ten Years up

Seven Chances—with Buster Keaton—(June)
Looking for Sally—(Pathe)—(June)

For the Family from High School Age up

Don "Q"—Douglas Fairbanks—(September)
Sally of the Sawdust—(September)
Introduce Me—with Douglas MacLean—(September)
The Last Laugh—with Emil Jannings—(June)
Code of the West—(June)
The Dressmaker from Paris—(June)
Sally—with Colleen Moore—(June)
Madame Sans-Gene—with Gloria Swanson—(June)
Isn't Life Wonderful—Griffith—(May)
The Goose Hangs High—(May)
The Thundering Herd—(May)
Janice Meridith—with Marion Davies—(May)
The Rag Man—with Jackie Coogan—(May)
Two Shall be Born—(May)
Now or Never—with Harold Lloyd—(May)
Not so Long Ago—with Betty Bronson—(October)
The Lost World—(October)
A Son of His Father—(October)
The Freshman—with Harold Lloyd—(November)
Kentucky Pride—(November)
He's a Prince—with Raymond Griffith—(November)
Shore Leave—with Barthelmess—(November)

For Adult Members of the Family

New Toys—Richard Barthelmess—(June)
The Crowded Hour—(June)
School for Wives—(May)
The Unholy Three—with Lon Chaney—(October)
The Gold Rush—with Charley Chaplin—(October)
Lightnin'—(October)

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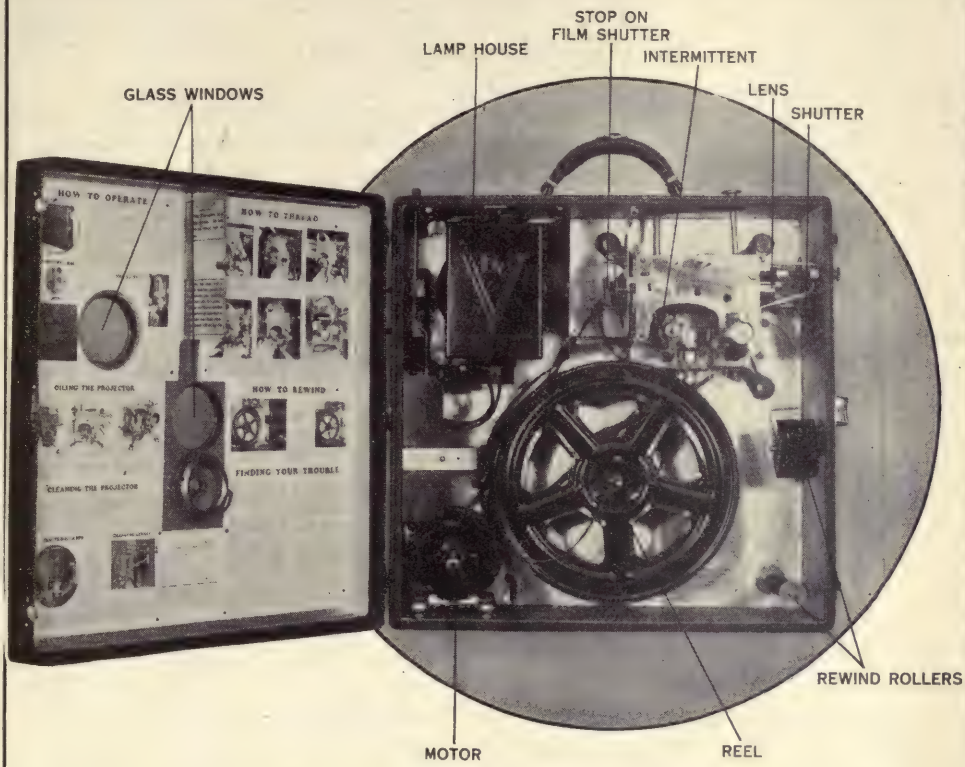

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The Church and Pictures

Conducted by Rev. Frank E. Jensen

Editorial

THE Motion Picture in the program of the church is becoming more popular with each passing month. Ministers of all the different branches of the church are coming to recognize the place of the motion picture in the church service on Sunday as well as on week days. The article in this issue by Dr. Robertson of Fargo, N. D. gives the actual experience of a pastor who is a successful user of the moving picture in his church services. He makes a number of helpful suggestions that will encourage those who find it difficult to put over this sort of program in the church, while to others who have not as yet attempted it there is shown a way by which it can be done. The article also may call for some difference of opinion, and if so The Educational Screen would be pleased to hear of such. It would please the editor to have a discussion of this subject.

Under the heading of "Sharps and Flats" will be found many excerpts culled out by the editor that will be as music to those interested in the use of pictures in the church. There are many variations in the short paragraphs and so we designate them as above. We present them for what they are worth, and trust they will be of help to many of our readers.

The Moving Picture in the Program of the Church

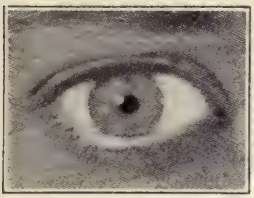
Rev. D. T. Robertson, D.D.
Fargo, North Dakota

AFTER three years' experience with the moving picture program in the church, I do not write as an expert. At the same time I have learned a great many things, and am more convinced than ever that a church of reasonable size can make the program pay for itself as a Sunday night proposition, while the smaller church may be forced to put on mid-week programs with a charge in order to pay expenses. A small church cannot make the program pay, financially, on a collection basis. It is a sad fact that "Alexander the Coppersmith" still has a following. Too many "coppers" find their way to the collection plate. Many times I have counted more than one-half the coins in the plates pennies. These were deposited by pleased audiences, too.

I do not desire the above statements to discourage any one. It may be possible for a small church to get a number of people to guarantee the loss. They can also put on week-day programs and make the whole work show a profit. I never used the projector in the mid-week services as I was not prepared to combat eight motion picture houses, but if I were in a small community where there were no motion pictures I certainly would get the church to provide them. It is a real opportunity and much better than finding fault with the class of films presented.

When a church has determined to introduce motion pictures they should see to it that they avoid the "cheap way." That is the expensive way in the end. Unless you are in a very small community you will find

A TORTURED EYE



Eye Contracted Under Glaring Light Causing Terrific Strain

"EYESTRAIN"

THE

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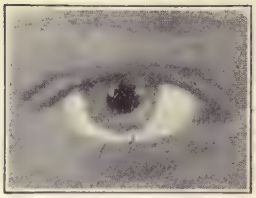
SUBDUES THE GLARE AND KEEPS YOUR EYES HAPPY

A HAPPY EYE



Eye Under no Strain Because Glare Has Been Subdued

RAVEN SCREEN CORPORATION

1476 Broadway (*Photo by Curtis Lighting Company*) New York City

that people will not tolerate the waits between films. You must be prepared to make the program run right along. Holding the audience for the change of film will not work.

Then it will not satisfy to show cheap pictures. What I mean by this is the ultra cheap, the almost any price stuff. As a rule such films are hashed, cut and pieced together badly. The audience is disgusted. They speak their disgust to one another. Others hear them and the church program is discredited. Many good films can be procured from $2.50 to $5.00 per reel. A good five-reel picture can be gotten from $15.00 up.

People like scenics and educational films but they can be over-worked. They look for some entertainment, a little fun, a degree of problem, in fact they like a "punch" in the picture now and then, and you must furnish it. It can now be done effectively as there are many firms catering to the church business. In fact the last year has seen enormous improvement in the class of material offered and the condition in which it is sent out.

This work is far beyond the experimental stage. It is getting to be a science and men and money are being provided to give the church real help.

Many ministers and churches have held back from entering the field due to fear that the picture would dictate the program of the church. I do a great deal of fishing. I sometimes use a worm, more often a frog or minnow and in some cases, an artificial lure. In the use of the motion picture I am merely bating a hook. I cannot make up a program and find pictures to suit. There are many continuous programs in circulation but as a teacher of the Gospel I cannot be satisfied with them. I want my evening service to be an evangelistic service. I, therefore, use the picture to draw the people out. It does it. I then give them the message and up to the present I have found no justification in the fear that the picture would destroy the message; on the other hand I have many experiences to show that children went home and told what I had said in the message and never even spoke of the picture until definitely asked. Make your message strong enough and it will not be lost.

My experience has justified the use of pictures. This is especially true in the number of people who had been in the habit of passing by the church, who, coming to see the picture, and receiving the message have found their way to the other church services and very, very many have united with the church and are active in its work.

The minister or Church Board that enters upon this work will be criticized by people in the church. Ask such people to forbear criticism until a few months have passed. Make them realize that you are doing it in the interest of the church. Show them that

there was a time when an organ, piano or a violin were barred from the church as of the devil, and yet these have proved a blessing instead of a curse. Show them that if the church backs up this effort that God has used and is ready to use continuously, she can be blessed.

It has reached a stage where it is almost safe to deal with any firm bidding for this line of business. No longer do firms advertize something they do not produce. One can safely trust most of the firms to tell the truth about their pictures and furnish the class of films desired.

Sharps and Flats

"I find great difficulty in getting the right kind of films."

"The people want good, clear pictures. I have trouble in getting suitable pictures for Sunday night church services."

"I have trouble because of the necessity of using licensed operators."

"What I learn is that the—machine is endorsed by the Underwriters providing the so-called non-inflammable or slow-burning film is used. If the ordinary film is used then a booth must be provided."

The Underwriters regulations were adopted ten years ago before the approved motion picture machines had been developed to the point of safety in which we find them to-day. There has been no serious danger for a number of years except that caused by carelessness in the use of other than approved machines. There is more danger in an electric flat iron than there is in an approved motion picture machine.

We have motion picture equipment for the parish hall and for the sanctuary or auditorium. The religious, educational and entertainment possibilities of motion pictures are rapidly becoming more apparent and more greatly appreciated, and the supply of suitable films is on the increase. All ages in the church membership can be cared for quite adequately

The Bible and Birds.—These beautiful and musical creatures of God's creation teach many lessons that are both lovely and helpful.

A sermon on "The Treasures of the Snow," can be illustrated with beautiful slide pictures of magnified snow flakes.

A prayer meeting has the subject: "The Evils of Envy," illustrated with a surpassingly beautiful film entitled, *The Envious Prince*. It is made by a wonderful new process of photography.

"Prayer, God's Radio" as the subject of the prayer meeting can be illustrated by an actual radio receiver and also by a film picturing the marvels of this sort of communication.

Perhaps Nature's best and most beautiful symbol of the resurrection is the birth of the butterfly. In dealing with the hope of victory over the grave a lovely film, *The Birth of the Butterfly*, brings the lesson home.

No waits in between the reels when suitable slides of pictures and hymns are used. They afford an opportunity for special short talks to be made, and in the hymn slide a spontaneous outburst of soul by the congregation is made possible, the devotional spirit is allowed expression, and the congregation is afforded a period of beneficial rest in being permitted to rise and sing.

A good picture will often suggest a theme that can be worked through the whole Sunday service program. Take that classic picture so appropriate for church use and so splendidly filmed, *As We Forgive*, as an example. The morning service is made the occasion of preaching on the theme, "The Man Who Refused To Forgive," on the text, Matthew 18:23-35. This is preceded by a film showing to the Sunday School using that beautifully colored picture, *Dawning*, which shows the rising sun in different portions of the world typical of the dawning of the new day in every life that allows the Son of Righteousness to shine in upon the soul, reflecting the glory of God as spoken by the prophet, "Arise, shine, for thy light is come, and the glory of the Lord has risen upon thee." The evening service completes the day's cycle with the showing of the motion picture based upon Paul's letter to Philemon and entitled, *As We Forgive*. Psalm 32 is appropriately used, hymns suitable are easily provided and sung, the choir sings between the two reels, "Somebody Told Me of Jesus," and the sermon talk is full of applications that are strikingly enforced by the picture. In short the day has been one replete with the lessons on "FORGIVENESS" the essential in all true Christian life in its relation to God on the one hand and to fellowman on the other. The "I believe in the forgiveness of sins" in our confession of faith in the Apostle's Creed comes out in a newer, deeper, sweeter understanding, leading one more fully into the abundant life.

The Man Nobody Knows

A Six-Reel Feature Film

A story of the life-drama of Jesus without a single attempt to dramatize His character or that of any of His disciples.

As scenes, showing the very places where Jesus lived and worked and the same kind of people He knew, appear upon the screen, the titles by Bruce Barton tell the simple story of His life.

The musical settings by Alexander Savine are built up from familiar hymns and great oratories.

The unusual blending of titles, scenes and music makes the companionable, inspiring, masterful Jesus more vivid and real than any actors, playing the parts, could make Him.

Rental Price Per Showing for the Six Reels - - - Thirty Dollars.

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Personally Conducted Church Film Reviews

Blood Will Tell—Two reels (Pictorial Clubs)

A dramatic story of a proud, prosperous man and his wife who lack the essential to complete their happiness, namely a child. This man glories in his blue blooded ancestry, not knowing that his fine father and mother are his foster parents, who had taken him from an orphan home as a baby and adopted him as their own. The story develops naturally and beautifully around the wife's desire to adopt a lovely baby from the same orphanage whence had come her husband. The husband is strongly opposed to this on the ground that "blood will tell," and for this reason there must be no risk in adopting an unknown. The incidents leading up to the final consent of the husband, and the change of his attitude toward the helpless ones, particularly his plea for the release of a street waif whom he had wrongly accused of stealing his wallet, are most touching and appealing. The picture has beautiful settings, the characters are well presented, and the whole trend of the story is normal, pleasing and affecting. It opens with the finding of the babe Moses in the midst of the bull rushes by Pharaoh's daughter in Egypt.

My Shepherd—One reel (World Educational Film Co.)

Used with a few appropriate slides of pictures and hymns most acceptably. It is a beautiful interpretation of the Twenty-third Psalm. Each verse of the Psalm forms an appropriate title followed by the scenes depicting the thought. The shepherd and the sheep in the fields, along the still waters, through the valley and the shadow, with the dangers besetting by the thieves and the wolf are all vividly pictured. The lost and straying sheep is also represented together with the seeking and finding by the good shepherd.

A very beautiful service is made possible with the use of this film.

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THE "Chosen Prince", a dramatization of the life of David from boyhood until he became King in Israel is more thrilling than modern fiction. The encounter with Goliath, vast battle scenes, with the triumphal coronation procession indelibly stamps the high lights of David's colorful career on the mind.

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The Man Nobody Knows—Six reels (Pictorial Clubs)

A successful effort in producing a composite picture made up of excellent motion picture views of the Holy Land and Egypt and the outstanding great pictures of the life of Christ. There is no acting the parts of Christ and disciples, and no dramatization of the scenes in this picture, nevertheless it is a production that holds the attention throughout. It is an interpretation of the purely human side of the life of Jesus, the Christ. In this respect the titles are well done and historically accurate. There is a strange reaction that comes as one views the land and the people of to-day and not of yesterday. Although there is no attempt to present the life of Jesus and His disciples in actual life, yet by depicting the customs of the people of to-day, from the scenes of the nativity in Bethlehem, the flight into Egypt, the dwelling at Nazareth with the actual visualization of the boy in the carpenter shop, etc., right on through the whole development and unfolding of the life of Jesus until the time of His death, one is carried along with the attention centered on the story of "The Man Nobody Knows" to "The Man That Everybody Ought To Know."

In the opening portions the picture furnishes a motion map of Palestine that is both interesting and well worth fixing in the mind as it helps materially to understand the land and the places where Jesus lived and loved and labored for the redemption of a world lost in sin and under death. The geography and topography of the country are accurate and most excellent, the historic places brought out, the events follow one another in historical and chronological sequence, many of the parables are vividly suggested by the scenes from the actual life and customs of the people, while the miracles are skillfully suggested.

It is in truth "a picture of the places where Jesus lived and worked—of the sort of people He knew—of the sort of things He did—of the very hills and streams and rocks that touched His feet."

There is a musical score that is furnished with the picture which in all cases should be used. It takes about one hour and fifteen minutes to run the picture straight through. The picture lends itself to many uses in the program of the church, such as a complete showing in an evening, episode showing over a period of successive evenings, one reel each Sunday at the Sunday School, or one reel each week at the mid-week services.

Solomon's Temple—One reel (World Educational Film Co.)

This picture is one that is full of interest to all who are desirous of seeing portrayed the many changes that have come to Jerusalem in its most checkered history over the ages of the past, and the present situation today. The picture opens with the dome of the

A Pilgrimage to PALESTINE

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With the Christmas holidays our thoughts turn to the Holy Land. Comparatively few are able to visit it, but everybody can see it as it is.

Palestine is undergoing a renaissance of industry and civilization. Modern improvements will soon disguise the land where Christ lived and taught, but in these pictures it lives again, unchanged, fascinating, heart-stirring.

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rock looming above the city with the temple shown in the distance. The temple itself is a reproduction of the ancient structure. The history of the different temples is correctly brought out, and that of the succeeding religions with the temples and worship corresponding. From age to age the aspect of Jerusalem is depicted in the varying changes, incidentally teaching the great truths that God never changes, neither His word, together with His promises. Now is the time of the Gentiles as shown by the succeeding views supplanting the Old Testament temple, succeeded by the temple of Jupiter, followed by the Christian Church, and now by the Mosque of Allah. The end shows the environs of Jerusalem of to-day, the close of the day into night, with the suggestion of what will the morrow bring.

Other Churches Want to Know What You are Doing

To be of real value to our readers the editor of this department would be pleased to hear from anyone who has an idea or has had an experience in the use of motion pictures in the church. We throw out a few leads in reference to the use of films, and slides in combination with films, on Sunday, week-day, religious, missionary, biblical, entertainment, travel, scenic, industrial and patriotic services. In the number of reels used at one service, the use of music with the pictures, a definite program with every showing, the part the congregation takes when pictures are shown, and any other items that will help someone else in the use of pictures in the program of the church, we should like to hear.

School Department

Conducted by STELLA EVELYN MYERS
Director of the Department of Visual Education
Forest Park Schools, Forest Park, Ill.

THE visualized skeleton of the descriptions accompanying the Keystone Views of fish is completed this month. The object of presenting the matter in this form is to enable teachers readily to give an introduction of the subject to their pupils with the thought that this will be followed up by the individual use of the stereographs on the part of the children. It is found that by this plan, the pupils readily clinch the main points of the teacher's presentation by rapidly glancing at the descriptions on the back of the pictures, thus saving a great deal of time in desultory reading.

A uniform answer test, information concerning which may be obtained by correspondence with THE EDUCATIONAL SCREEN, may then be given. Pupils scoring highest may be honored by giving lantern talks on the duplicate slide pictures the following day. Thus, there are three attacks made upon the subject under consideration, but each time with sufficient variation to prevent the monotony of the usual rehashed review. There is no single film that covers the field of the photographic views used, but one or more may be chosen for a type study from the list given at the end of the outline.

How the Fish of the Sea Help Man on the Land

(Concluded from November issue)

View 345 **Seals.** Scene is in the Antarctic, land of eternal snow and ice.

1. Sunrise turns at once into sunset.
2. In winter there is neither sunrise nor sunset.
3. Men of the Belgian expedition are in the picture.
   - A. In this party were 19 persons,
     - a. Seven were officers.
     - b. Some went insane because of:
       1. Cold
       2. The sameness of the days.
     - c. The commander had been in the Arctic regions on a seal fishing trip.
   - B. The ship had:
     - a. Stern wall, 5 feet thick.
     - b. Breast wall, 12 feet thick.
     - c. Swiss iron covering over all the walls.
   - C. The force of the ice was stronger than the ship, which was nearly battered to pieces.
   - D. The party discovered the western part of the Antarctic Continent.
   - E. Amundsen was on this trip. Later on, he discovered the South Pole.
   - F. Dr. Cook, an arctic explorer, was also on this trip. He took this picture.

View 97 **Oysters—Hampton, Va.**

I. Millions of oysters are caught on the North Atlantic coast yearly.
The supply would soon be exhausted if new beds were not planted.

II. Oyster farming.
1. Bed laid out in shallow water.
2. Shells or stones are spread on the bottom so that young oysters may attach themselves.
3. Hill of shells of shucked oysters to be sown in oyster beds is in View.

View 531—Drying Sardines on the Beach, Beppu, Japan

View 86 **Planting of Oysters.**

I. Seed oysters.
1. May be put in the beds and left there to lay eggs.
2. Or young oysters may be brought to the beds.
   A. These are mostly hatched in hatcheries under control of the U. S. Fish and Game Commission.
   B. Young oysters are tiny white dots.
      a. When 1 year old they are less than 1 inch in diameter.
      b. They are full size when 5 years old.
3. Oysters live in shallow salt water.
4. They are found all along the Atlantic coast.
   A. Chesapeake Bay is the greatest oyster region.
   B. Long Island Sound is the second greatest region.
5. Oysters equal one-third the value of the fish production of the U. S.
In 1910, our oysters were worth 54 million dollars.

II. Catching of oysters.
1. Dredges carry drag-net.
2. Small boat is used.
   A. With two poles formed like scissors.
Rakes are attached to the lower ends of poles.

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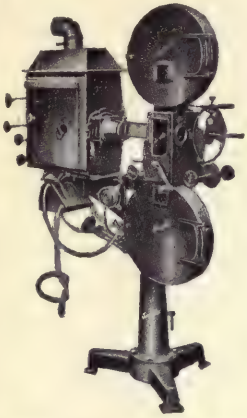

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III. Shucking oysters is removing the shells.
  1. Done with hammer or with oyster knife.
  2. Shell is broken at the end.
     The two parts are pried apart.

IV. The packing is then done.

View 111 **Sponge Market, Key West Harbor.** (The most westerly of the Florida Islands.)

Sponges on the market are merely skeletons. Sponges are—
  1. Animals that attach themselves to rocks on the bottom of warm seas.
  2. The openings in the sponge skeleton are, in the live sponge, filled with a soft, jelly-like matter.
     This can be readily squeezed out.
  3. Sponges are collected from the rocks by divers, who use long rakes with hooks.
  4. The sponges are put into boats, and
  5. Carried to the shore where they are left until the jelly-like matter decays.
  6. They are then washed, dried, sorted, and shipped to market, such as is seen in the View.
  7. Sponge skeletons are round in shape when marketed. The long ends have been trimmed off.

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8. Many of the finer varieties of sponges are bleached.
9. Sponges are found in many parts of the world, but sponge fishing is only profitable in a few places.
   A. Adriatic Sea,—eastern shore
   B. Coast of Greece
   C. Coast of Asia Minor
   D. Coast of parts of Africa
   E. Coast of Florida
   F. Coast of Bahama Islands
      a. Here the government has fortified a harbor.
      b. A railroad leads to the main-land of Florida.
         This is the only railroad largely built over the ocean.

View 3885 (Fish, 31) **North-east Coast of Japan.** Villages in this locality are mostly those of fishermen.

1. Man is letting down a hammock-shaped net. It will sink below the water.
2. He will wait in his perch, thatched with straw, until many fish have gathered over his net.
   Then he will dip out with a dipper-like net, which is attached to a pole in his hand, the fish into a basket on his shelf.
3. The food of these people is
   A. Chiefly fish.
   B. They raise a little millet and a little rice.

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View 20640 **Fish Traps Used Near Numadzu, Japan.**

I. Bamboo basket traps.

1. Spikes are arranged within the baskets.
   - A. These admit the fish, but
   - B. Prevent their escape.
2. Sizes vary according to the fish caught.
3. Bait used, according to the habits and diet of the fish to be caught.
   - A. Earth-worms
   - B. Rice
   - C. Sweet potatoes
   - D. Bruised shell-fish
   - E. Small live fish

II. Fisheries are now being modernized and extended by the Japanese government.

III. Bamboo rods.

1. Used for catching eel.
2. Joints are cut out.
3. Rod is suspended in the water.
4. Eel takes refuge in the rod, but is taken out before it has a chance to escape.

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View 531 **Drying Sardines on the Beach—Japan.** The waters all about the islands of Japan are full of food fish.

Because of this and because there are few farm animals in Japan, fish is the chief meat.

1. The fish are served both cooked and raw.
2. In the markets they are kept alive in water.
3. Peddlers carry basins containing fish in water.
4. Sardines are drying in the View almost by the acre.

A. They have been caught near the shore,
In a fine mesh net as the fish are small.

B. When drying, the fish are placed on mats on the beach.

C. Women do this work.

D. The sardines are boiled in the oil of another fish,
By placing the sealed tins of fish in water.

E. Sardines in the grocery store are young herring.

F. France and Norway, also can sell sardines.

G. In the United States, the supply of sardines is mostly obtained off the coast of Maine.
Cottonseed or corn oil is used in canning.

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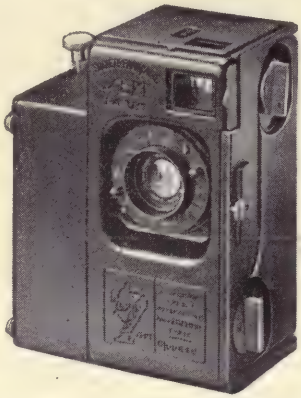

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Films on Fishing

Harvesters of the Deep (1 reel) National Motion Picture Bureau—(Reviewed in The Educational Screen for May, 1925, page 313.)

Farming the Oyster (1 reel) Y. M. C. A—Excellent under-water pictures. Food elements in the oyster compared with those in beef.

How Salmon Are Caught (1 reel) Y. M. C. A—Drag seine used in small rivers. School of fish caught with drag seine net. Trolling with hook and line. In open waters the purse-seine method is used. Fish are gotten out of the purse seine by scoops.

(Reviewed in The Educational Screen for September, 1922, page 267.)

The Silver Salmon (1 reel) Vitagraph—Story of his life. (Reviewed in The Educational Screen for June, 1923, page 306.)

On the Skeena River (1 reel) Y. M. C. A—(Reviewed in The Educational Screen for December, 1923, page 514.)

Salmon (1 reel) Educational Film Exchanges—Salmon leaping up the rapids as they return to fresh water for the spawning season.

When the Fishing Fleet Comes Home (1 reel) Society for Visual Education—Fishing off Brittany. Making lace by hand. The picture shows splendidly the spirit of the fisher-folk.

The Silver Harvest (1 reel) Educational Film Exchanges—Gathering sardines off Brittany. The whole sardine industry is clearly portrayed. Incidentally, the people of Brittany are well delineated, while at their work. An exceptionally good picture.

(Reviewed in The Educational Screen for October. 1922, page 267.)

Capt. Kleinschmidt's Adventures in the Far North (2 reels) Educational Film Exchanges—(Reviewed in The Educational Screen for December, 1923, page 508.)

Down to the Sea in Ships (8 reels) Producers Distributing Corporation—(Reviewed in The Educational Screen for June, 1923, page 300.)

For additional films on this subject, see "1000 and One", numbers 1577 to 1602.

Film Reviews

Wild Beasts of Borneo (2 reels)—Educational—This picture was made by Mr. and Mrs. Lou C. Hutt of California and is the result of two years' travels. Hong Kong and Straits Settlements are passed en route to Borneo where the jungles of the interior are penetrated. Here is the greatest monkey business of the world, no other country so abounding in monkeys as this island. They are veritable monkeys for they do not profit by experience. They could not be shaken down from a tree, but, on the contrary, they enjoyed the vigorous rocking given them by their visitors. For trapping monkeys a native nut is placed in the center of a split

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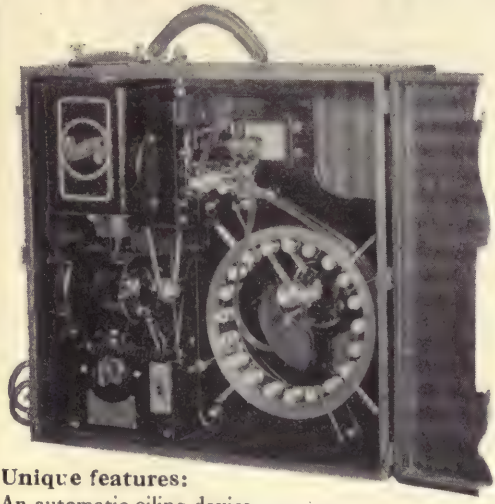

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cocoanut. The little creatures are then caught in a noose around the wrist.

Elephants were sighted in great numbers. It is more sport to see them stalking through their native jungles, the trees waving as they pass, than to see them march on a paved city street with full certainty of their staying on the road laid out by man. The mercury was at 120 degrees, so the elephants went bathing and squirted water like a garden hose. Beaters closed in on the herd of elephants and one was caught in a deep pit, from which after some time he charged, and caused a rapid flight on the part of the camera men. Many white elephants were observed. The height of an elephant is five times the circumference of his hoof.

The crocodile breathes through his mouth, so if he can be made to shut his mouth he can be caught. Five percent of the population of Borneo is eaten alive by crocodiles. A forty foot python was caught after five hours, and was placed in a great bamboo cage. He is not venomous, killing only by muscular force. In China, python fat cures rheumatism, according to the belief of the Chinese. A noose of rattan, stronger than a steel cable, was the means used for catching a leopard.

The explorers found it much more difficult to catch than to kill, and made a record of no slaying except for defense. All the family, from the baby to grandpa, will like this picture. It is suitable for school use as well as for entertainment.

Balto's Race to Nome (2 reels)—Educational—The race of Gunnar Kasson and his noble team of dogs to Nome, Alaska, in February, 1925, is most graphically portrayed. Balto and twelve other huskies in carrying serum to quell the diphtheria epidemic have become more famous than many characters of history. A mail carrier is seen making his camp for the night on a hillside

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of snow. The dog team sleeps in the snow. When Gunnar Kasson was relaying 300,000 units of serum to Nome, the greatest blizzard of many winters arose. The race in the flying snow is of exciting interest, and much excellent northern scenery is observed. Kasson receives a message to stop his race on account of the storm when within twelve miles of his destination, but disregards it for the preservation of the lives of the stricken inhabitants.

Sky Tribe (1 reel)—Fox—For those seeking a distinctive picture of significant Indian life and art, this subject is highly recommended. The photography is clear and beautiful, and the Pueblos are represented at their daily crafts with no attempt to secure a bizarre effect. A real study of unique customs is afforded. At the same time, by way of entertainment, all ages would enjoy the portrayal. The Cliff Dwellers are spoken of as the ancestors of the Pueblos. We fear that there is not full archaeological authority for this statement; however, there is a close geographical connection and a similar communal life. The cliff dwellings are represented distinctly. The Franciscans entered this region of the south-west in 1536 carrying on missionary work among the Indians under the Bishop of Durango.

The method of inscribing rocks is clearly delineated. The mud village of Zuni appears and the Pueblos of the Hopi Indians. Maize and melon patches show agricultural development. Paper corn bread is made and cooked over the stones out-of-doors. Weaving is performed with yucca fibers. Pottery is shaped, painted, and taken out of a primitive kiln after six hours baking. Near-by Indian schools are pictured. Boys come home from a boarding college at Albuquerque New Mexico, to serve as skilled farmers on the mesas. A large flock of sheep is picturesquely led into a fold enclosed with a stone wall, a pacific accompaniment to the more peaceful inclinations of the Pueblos.

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The Story of Corn Flakes and All-Bran (2 reels) Rothacker Film Manufacturing Company—An attractive introduction calls to mind the legend in *Hiawatha* of how corn was given to the Indians. After centuries of use by them, corn served as a welcome food to the early white settlers in America.

The first Kellogg factory in Battle Creek is contrasted with the extensive plant of today, and the story of how corn flakes are prepared in that factory makes an interesting picture, excellently photographed with especially well-chosen close-ups which will make clear many phases of the process of transforming corn kernels into a flaky breakfast food. From the unloading of the whole corn, through the treatment of the kernels to remove the outer hull and break the grain, through the steam cooking rooms and the flaking mills—each stage is carefully photographed. An interesting step in the story takes place in the flaking mills, where the grain is flattened by 40 tons' pressure against rollers, which accounts for the flaky finished product. Toasting ovens finish the process of preparation and the breakfast food is ready for the boxes.

All-Bran is made by a similar process, except that shredding machines transform the grain into long strips. An experimental kitchen is shown to be part of the factory equipment, and the human side of the industry is portrayed by scenes of the children's playground, the clinic, the employees' lunch-room and the athletic field.

Produced for the Kellogg Company, Battle Creek, Mich.

Rolling Down to Rio (2 reels)—Navy Recruiting Bureau—Hoisting shells and powder to turrets. Range finder and how the shells are loaded into the gun. The harbor of Rio shows ships of all nations. Reel two is largely devoted to comedy on board ship. Diving for money is undertaken in large pans of flour when the boys become well powdered for once, at least. A pie-eating contest shows no delinquents in this kind of racing. Pets from South America appear contented on this record breaking voyage to New York. The film is intended to convince us that life on one of Uncle Sam's boats sailing the Seven Seas is not apt to be monotonous, but entertaining and broadening from many world contacts. It can scarcely be classified as an educational production, save in a general sense of the word.

The River (1 reel)—Reelcraft—One of the Bray Nature Studies. The evolution of a mountain rill to a brook and then to a river. The final return to the eternal sea, whence it came. The picture is marked by beautiful shadings from light to shadow with a stereoscopic effect of distance. Quite a number of river and marsh birds appear with dramatic reality in their actions.

From 5 to 62 Acme Motion Picture Projectors

Are Being Used by These School Systems

The extent of development in the use of motion pictures is indicated by the fact that five or more Acme Projectors are being used by the public school systems listed below. This is an incomplete list. We believe that there are a number of other cities that should be included.

Detroit	Rockford	Akron
Milwaukee	South Orange	Philadelphia
New Bedford	Fort Wayne	Trenton
Flint	East Chicago	Dayton
Chicago	Montclair	New York City
Racine	Gary	Memphis
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1111 South Blvd., Oak Park, Ill.
(See advertisement on page 625)

Bray Screen Products
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Bosworth, DeFrenes & Felton
Distributors of "A Trip Through Filmland"
60 N. State St., Wilkes-Barre, Pa.

Carlyle Ellis 71 West 23rd St., New York City
Producer of Social Service Films

The Chronicles of America Photoplays
Yale University, New Haven, Conn.
(See advertisement on page 580)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisements on pages 608, 609)

Eastman Kodak Co. Rochester, N. Y.
(See advertisement on Outside Back Cover)

George Kleine, 49 W. 45th St., New York City
(See advertisement on page 619)

International Harvester Co.
606 S. Michigan Ave., Chicago, Ill.
(See advertisement on page 577)

Motion Picture Producing Co.
Neville St. & Fifth Ave., Pittsburgh, Pa.

Pathe Exchange 35 W. 45th St., New York City
(See advertisement on page 615)

Pictorial Clubs, Inc.
350 Madison Ave., New York City
(See advertisement on page 613)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Rothacker Film Mfg. Co.
1339 Diversey Parkway, Chicago, Ill.

Rowland Rogers Productions
71 W. 23rd St., New York City

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 631)

United Cinema Co.
120 W. 41st St., New York City

United Projector and Films Corporation
228 Franklin St., Buffalo, N. Y.
(See advertisement on page 614)

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

MOTION PICTURE CAMERAS

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisements on pages 608, 609)

Movie Supply Co. 844 S. Wabash Ave., Chicago, Ill.
(See advertisements on pages 622, 632)

MOTION PICTURE MACHINES and SUPPLIES

Acme Motion Picture Projector Co.
1132 West Austin Ave., Chicago, Ill.
(See advertisement on page 627)

Capitol Projector Co.
133 W. Washington St., Chicago, Ill.
(See advertisement on page 624)

DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisements on pages 608, 609)

Exhibitors Supply Co.
825 S. Wabash Ave., Chicago, Ill.

Movie Supply Co. 844 S. Wabash Ave., Chicago, Ill.
(See advertisements on pages 622, 632)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Precision Machine Co. (Simplex Projectors)
317 East 34th St., New York City
(See advertisement on page 618)

Safety Projector Co. Duluth, Minn.

Chas. M. Stebbins Picture Supply Co.
1818 Wyandotte St., Kansas City, Mo.

United Cinema Co.
120 W. 41st St., New York City

United Projector and Film Corp.
228 Franklin St., Buffalo, N. Y.
(See advertisement on page 614)

World Educational Film Co.
404 Englewood Ave., Chicago, Ill.

PUBLICATIONS

Educational Aid Society
(College and Private School Directory)
110 N. Wabash Ave., Chicago, Ill.

Journal of Geography
2249 Calumet Ave., Chicago, Ill.
(See advertisement on Inside Back Cover)

C. E. Mahaffey Rudolph, Ohio
(See advertisement on page 626)

SCREENS

Acme Metallic Screen Co. New Washington, Ohio

Exhibitors Supply Co.
825 S. Wabash Ave., Chicago, Ill.

Pannill Screen Co. Petersburg, Va.

Raven Screen Corporation
1476 Broadway, New York City
(See advertisement on page 611)

Trans-Lux Daylight Picture Screen, Inc.
36 West 44th St., New York City
(See advertisement on page 621)

SLIDES and FILM SLIDES

Geography Supply Bureau
314 College Ave., Ithaca, N. Y.

Keystone View Co. Meadville, Pa.
(See advertisement on page 623)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Society for Visual Education
327 South La Salle St., Chicago, Ill.
(See advertisement on page 631)

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
(See advertisement on page 578)

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Keystone View Co. Meadville, Pa.
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Bausch and Lomb Optical Co., Rochester, N. Y.
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DeVry Corporation 1091 Center St., Chicago, Ill.
(See advertisements on pages 608, 609)

Society For Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 631)

Pilgrim Photoplay and Book Exchange
736 S. Wabash Ave., Chicago, Ill.

Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
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(See advertisement on page 621)

Unique Program Features Screen Advertisers Association Convention

AS a feature of the entertainment prepared by Mr. Otto Nelson of the National Cash Register Company for the members and guests of the Screen Advertisers Association in convention at Dayton, Ohio, October 29th and 30th, the program presented in the Schoolhouse to depict the progress of motion pictures was unquestionably the most unique display ever gathered together in the history of the cinema in this country. It is reported at length on page 589 of this issue.

All sessions of the convention were held in the N. C. R. Schoolhouse. The opening session was addressed by Dr. D. F. Garland, who voiced the welcome of the Company. He reviewed their experience in teaching through the eye as it has been practiced there for the past thirty years, both in industrial training and in a broad program of community betterment. At noon on Thursday, the Association was invited to witness the employees' noon film program—a regular feature of the day for all workers in the National Cash Register plant.

"Making Sales Films" was the subject of a paper prepared by Bennett Chapple and presented by Mr. Perry of the American Rolling Mill Company. R. A. Wood of the U. S. Bureau of Mines gave a careful analysis of the methods of handling industrial films by the government bureau. R. A. Peck, director of the Canadian Government Motion Picture Bureau, spoke on "The Power of Publicity Pictures." Mr. George Blair of the Eastman Kodak Company discussed "The Future of the Non-Inflammable Film."

"Latest Developments in Lighting for Projection Work" was the subject of a paper by J. C. Kroezen of the Edison Lamp Works, and Perry O. Warren spoke on "Municipal and Underwriters Regulations." Robert Warfel outlined the work of the National Commission.

The speaker at the banquet held Thursday evening, October 29th, was Professor Frank D. Slutz of the Moraine School in Dayton, who gave a most enlightening summary of the work accomplished by the new methods in education which have been put in practice there.

The next convention of the Association will be held in New Orleans in February, 1926.

Among the Producers

(This department belongs to the commercial companies whose activities have a real and important bearing on progress in the visual field.

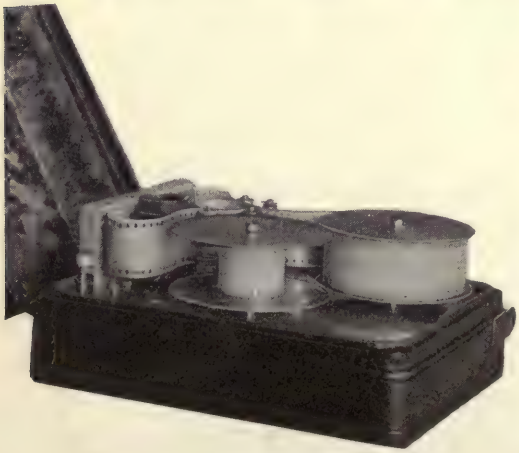
Within our space limitations we shall reprint each month, from data supplied by these companies, such material as seems to offer most informational and news value to our readers.

We invite all serious producers in this field to send us their literature regularly.—Editor.)

The DeVry Motion Picture Camera

EDITOR'S NOTE—Several months ago we made a preliminary announcement in these pages of the new DeVry motion picture camera. The following paragraphs are taken from a paper prepared by Mr. A. E. Gundelach of the DeVry organization, and presented at the recent convention of the Screen Advertisers Association in Dayton, Ohio.

IN the past years, many attempts have been made to put on the market a standard motion picture camera that would at least in some measure adapt itself to the requirements of the layman. All of them, however, were but modifications of a professional camera, which did not take into consideration the technique involved in their use, quantity of film which they handled, or some other simple error in construction which did not fulfill in every measure the desideratum of amateur requirements. A careful merchandising analysis conclusively proved that although the desire was for a practical equipment, none had been produced which would in the completest sense meet with the requirements of the average user.



The film-operating mechanism

The DeVry automatic motion picture camera has in the fullest measure this complete combination of essential attributes.

1st. Its size is 6½ x 8½ x 3¾"—all steel construction and so built that it will stand the maximum abuse with the minimum injury.

2nd. It holds 100 feet of film, which fulfills the requirement of ordinary amateur and semi-professional usage, permitting from 3 to 5 complete scenes.

3rd. Elimination of magazines, which have always been the bugaboo of professional outfits because of two serious impeding factors —(1) the necessity of a darkroom and (2) the possibility of film jamming, i. e. in taking up, slipping off the spool, binding while entering magazine light trap, etc.

4th. The case is so made that in opening it exposes the film operating mechanism completely, making it possible for the individual to manipulate the film.

5th. Turning the crank requires a tripod, which like the glass plate exposure, hindered amateur still photography many years, and it was not until the advent of snap-shots from the "in-the-hand" position that amateur still photography became a success. It was, of course, necessary to develop a spring drive

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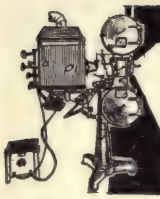

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which would function adequately and still be of such construction that both durability and uniform speed were secured. To make it also possible to crank by hand was desirable, necessitating a free clutch, so that the camera would function under any and all circumstances and for almost all purposes. This, of course, also necessitated proper means of locating the picture to be photographed, so in the DeVry are incorporated three viewfinders —a direct viewfinder at the top, when holding the camera on direct level with the eye; a right angle brilliant viewfinder, when carrying the camera with the shoulder strap so that shots can be made right from the hip and eliminate the breathing motion of the diaphragm when pictures are ordinarily made from this relative position; a direct-on-the-film viewfinder for close-up work and other situations where it is necessary to have the completest understanding of what is exposed; and a proper means for carrying the camera embodies as a whole the qualifications of the professional type so far as they are necessary to obtain professional results and for fulfilling amateur requirements in simplicity of use.

6th. Narrow-width film precludes the possibility of getting critical definition from the nitrate of silver grains, constituting the element in the emulsion that forms the picture. If a one hundred grain deposit is used to delineate a face, it is understood that a great deal more definition will be secured than if only ten grains were used, and by using a narrower film the granular condition is magnified in proportion, so there is an obvious limitation to the film size. There is, however, a reasonable use for the smaller film positive when the picture is reduced from the standard negative.

Only from standard negative is it possible to obtain complete professional results, and then only by the greatest care being used in the printing and developing. Even with the standard size 35 mm. width we still have grain to contend with if proper precautionary measures are not taken in the handling of it.

Here we have at last a small, simple, compact, standard size film camera, obtaining professional results that makes movies at the touch of a button.

Recent Productions

Rothacker Film Manufacturing Company has produced an eight-reel picture for the Pan-American Petroleum and Transport Company, **Through Oil Lands of Europe and Africa,** a detailed account of which will be published in an early issue. The film is divided into three sections—the first, showing oil production in Germany, France, Spain, Morocco and Algeria; the second, treating of the industry in Italy, Hungary, the countries of the Danube and Roumania; and the third, dealing with Poland, Greece and Egypt. Throughout the entire production emphasis is placed upon the life and customs of the people in these oil-producing countries, as well as the scenic aspects of the countries themselves, making the whole an industrial feature far out of the ordinary.

Safeguarding the Health and Welfare of Milwaukee is the title of a film recently made by the Atlas Educational Film Company of Oak Park, Illinois, to illustrate the workings of Milwaukee's eight and one-half

million dollar sewerage disposal plant, which has attracted sanitary engineers from all parts of the world. The film is designed for lecture purposes only.

Atlas has also completed **Yesterday and Today,** a one-reel production made for the Industrial Lighting Committee, in which are contrasted interior and factory lighting of a generation age with the well-lighted factory interiors possible at the present time. The progress in industrial lighting during the past twenty years is illustrated by the change in lamp construction and design, and the plant of the White Motor Company in Cleveland is featured to show the advantages which proper lighting gives. The relation of proper lighting in the prevention of accidents, and the influence of a well-lighted factory upon quantity and quality of work, as well as the comfort and happiness of the employees, are stressed.

Labor's Reward (4 reels) Made by the Rothacker Film Manufacturing Company for the American Federation of Labor—The film opens with a pantomime tracing the evolution of labor from the slave days, through the period of the bondman, to the freeman of the present. Craft guilds are shown to have been the forerunners of the present trade unions, and the movement in this country resulted in 1881 in the founding of the Federation of Organized Labor. The history of the organization in promoting labor reforms is traced in detail, as well as their efforts toward vocational education and vocational rehabilitation.

The "human story of Labor's Reward" occupies three of the four reels, and puts in dramatic form a vivid picture of the evils of unorganized labor and the vicious conditions under which it is forced to work, on contrast to the advantages enjoyed by the union laborer. The picture is an argument against the buying of goods produced by non-union workers.

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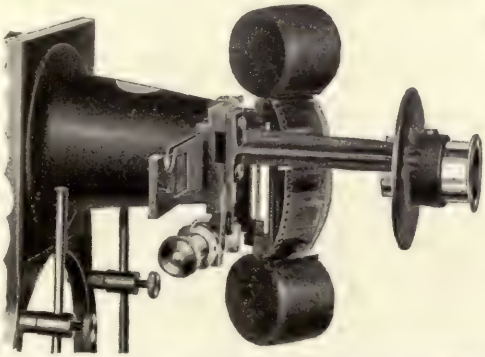

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A Selected and Partially Annotated Bibliography on the Use of Visual Aids in Education

By Joseph Weber

Part II — Magazine Articles

Abrams, A. W.: Collection and Organization of Pictures. *Educational Screen, 3:45–49, February 1924.*

Of practical value to directors of visual instruction bureaus.

———How to Use Pictures. *Educational Screen, 2:330–334, September 1923.*

Gives in detail a better way to use pictures in which the experiences of the children are utilized. Several illustrations.

———Organization and work of the Visual Instruction Division of the New York State Education Department. *Educational Screen, 3:8–12, January 1924.*

Gives a detailed description of the work of the bureau—administration, production, organization, distribution, and instruction in visual methods. Illustrated.

———State Service in Slides and Photographic Prints. *Educational Screen, 3:90–92, March 1924.*

Of interest chiefly to the administrator.

———What is Visualization? *Educational Screen, 3:258–260, September 1924.*

A psychological masterpiece, and one of Mr. Abrams' most valuable contributions in the field of visual instruction.

Adams, F. J.: The Motion Picture and Vocational Guidance. *Educational Screen, 3:135–137, April 1924.*

Anderson, Eula Lee: Motion Pictures in the Toledo Museum of Art. *Visual Education, 1:14–15, September–October 1920.*

Ankeney, J. V.: The A B C of Graphing. *Visual Education, 5:190–191, July 1924; 5:238–239, August 1924.*

———Chart-Making for Agricultural Teachers. *Moving Picture Age, 5:9–10, 24, May 1922.*

———Some Arbitrary Standards for the Judging of Educational Films. *Visual Education 5:446–447, December 1924.*

The formulation of a score card which requires judgments on titles, subject-matter, photography, graphs, and cartoons.

Auerbach, H. B., and Chiles, G. S.: The Art of Visual Presentation. *Visual Education, 2:18–21, September, 2:18–22, October 1921.*

Discussion of photographic illustrations and the graphic method.

Averill, L. A.: Educational Possibilities of the Motion Pictures. *Educational Review, 50:392–398, June–December 1915.*

Balcom, A. G.: The Film as a Medium of Instruction. *Journal of the National Education Association, 13:331–332, December 1924.*

———Preparation of Teachers in the Use of Visual Aids. *Educational Screen, 3:260–263, September 1924.*

———The Use of Visual Aids in Teaching. *Educational Screen, 3:381–384, December 1924; 4:9–11, 80–83, 148–149, 215–216, January, February, March, April 1925.*

Discusses the following topics: (1) the stereopticon and slide, (2) the stereograph and its use, (3) the film—its possibilities and limitations, (4) the care and use of films, and (5) the motion picture projector. An instructive series of articles.

Banks, E. J.: Educational Bible Films. *Educational Screen, 1:249–252, October 1922.*

Barnes, B. A.: Making Visual Aids. *Educational Screen, 3:92–94, March 1924.*

The probable future of cartoons as visual aids.

———Use of Cartoons in Visual Education. *Visual Education, 5:99–100, April 1924.*

Belfield, L. M.: The Visual Idea Functioning through Museums. *Visual Education, 2:6–14, September 1921.*

Birch, J. J.: The Menace of the Movies. *Educational Screen, 3:334–346, November 1924.*

Influence of pictures and posters upon conduct of children. Cites results from Burgess experiment.

Boden, C. H.: The Stereopticon in the Classroom. *Educational Screen, 2:434–436, November 1923.*

How slides are best used in the recitation, the development, and the review lesson; also in project work.

Burgess, May Ayers: Motion Pictures in the Public Schools. *Elementary School Journal, 23:676–682, May 1923.*

Discusses production, distribution, and use of educational motion pictures, and gives pointers on remedying difficulties.

Burrall, Jessie L.: Sight-Seeing in School; Taking Twenty Million Children on a Picture Tour of the World. *National Geographic Magazine, 35:489–503, June 1919.*

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